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SLIDERS

"Invasion"

Written by

Tracy Torme'

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SLIDERS

"Invasion"

REVISED PAGES

Pink Rev.	Full Script
Blue Rev.	Full Script
Yellow Rev.	pgs. 11,14-17,21,29-30,37,41,42,45-47,48
Green Rev.	Note: Reverted back to pgs. 1-6 of Prod.
White (2) Rev.	Pg. 1
Pink (2) Rev.	Pg. 13

SLIDERS

"Invasion"

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

MR. CLARKE
KROMAGG WOMAN
WAITER
MARY
HILTON BROWN
MYSTERY FIGURE

FEMALE VOICE
FEMALE INTERROGATOR (V.O.)
MALE VOICE/KROMAGG

SLIDERS

"Invasion"

SETS

INTERIORS

MANTA SHIP

(X)

MANTA SCOUT SHIP

CAVE CELL

MEETING ROOM

INTERROGATION ROOM

KROMAGG HALLWAY(S)

KROMAGG ROOM

RED ROOM

GARDEN/SOLARIUM

EXTERIORS

STREETS

VARIOUS CITY

NEW FRANCE

VERSAILLES WEST

OUTDOOR CAFE

KROMAGG OUTPOST

TEASER

FADE IN:

1 THE SLIDING TUNNEL 1
as we hurtle down its multi-colored borders, before
blasting out of the shock white opening at tunnel's end.

2 EXT. DESERTED CITY STREET - DAY - THE SLIDERS 2
land roughly, one by one, on the cracked asphalt.

ARTURO
Every single time! (X)

REMBRANDT

is the last to arrive, but his landing is blissfully
painless, due to a motley collection of cushions and
pillows he's taped to his elbows and knees.

As the others take stock of scrapes and bruises, Rembrandt
can't help but smile as he removes his "Sliding Goggles."

REMBRANDT
How're those elbows and knees? A
tad sore? A few painful little
bumps and bruises?

ARTURO
Alright, alright, don't rub it in!

WADE
(bruised)
Yeah, quit gloating, will ya?

REMBRANDT
(big grin)
Just a little reminder that you
too could have had a soft,
cushiony landing.

WADE
If the choice is looking like a
reject from the Roller Derby or
getting a little sliced up by the
pavement --

ARTURO
-- I'll choose the pavement
anytime.

(CONTINUED)

2 CONTINUED:

2

REMBRANDT

I don't believe you. You're just
jealous, now that I've proven my
design works.

He sets about removing the pads, beaming with pride.

REMBRANDT

Yes, sir, Rembrandt Brown's
Sliding Pads - a must for the
serious slider. This invention is
gonna make me a fortune when we
get back home!

As Rembrandt undoes the pads, he soon realizes that no
one's continuing the argument - Arturo and Wade are
suddenly silent, studying their immediate surroundings as
they absently rub sore elbows and knees.

SLIDERS POV - THE CITY

is deathly still, no sign of traffic, none of the usual
urban rumble.

REMBRANDT

Gee... things seem a little quiet
on this world.

WADE

A little quiet? Since when are
you the master of understatement?
(staring at
something)
Hey you guys... what's a Kromagg?

She's looking at WORDS AND SLOGANS that have been scrawled
in a confusing multi-colored jumble of graffiti across
buildings, bus stops and storefront windows: "The End Is
Here!" "They're Coming!" and strange, fearful references
to someone or something called the Kromaggs.

REMBRANDT

Who knows... maybe it's some kinda
street gang or something.

The Professor has noticed that Quinn is staring at the
timer, looking worried.

ARTURO

What's wrong?

(CONTINUED)

2 CONTINUED: 2

2

QUINN
Something's interfering with the
readout. I can't get a fix on the
next window.

ANGLE - THE TIMER

the numbers on the counter are fading in and out and going
haywire!

ARTURO
Can you pinpoint the source of the
disturbance?

Eyes on the timer, Quinn holds it before him, moving it
around as if it were a divination rod.

QUINN
It's coming from the north,
northwest. We'll have to move
closer, to ascertain the exact
location.

As they walk that way, Quinn speaks to Arturo covertly...

QUINN
This is strange, Professor.
Whatever's affecting our device
must be giving off an incredibly
powerful electromagnetic pulse -
and on the same frequency as our
timer. What could do that?

ARTURO has no answer... but as they walk, the Sliders begin
to hear a STRANGE SOUND (O.S.) coming from the direction
in which they are heading. They exchange glances...
instinctively dreading what's they are about to encounter.

3 EXT. DIFFERENT CITY STREET - DAY - THE SLIDERS

3

have journeyed to another section of the city.

THE SOUND

is deafening now, multi-faceted, and unearthly in nature.
At its core is A DEEP THROBBING HUM, intermixed with AN
ELECTRONIC CRACKLING SOUND. The Sliders must SHOUT to be
heard...

(CONTINUED)

3 CONTINUED:

3

WADE
(spooked)
That sound has "stay away" written
all over it.

REMBRANDT
Yeah, shouldn't we be moving
away from that big nasty noise?

QUINN
I think we could move a hundred
miles, Crying Man, and still not
be free of this interference.
And if we can't find and stop it,
we're sunk. We'll never know
when to access the gate --

Quinn cuts off as the Sliders turn a corner and stop dead
in their tracks, amazed by what lies before them.

A HUGE AIRSHIP

looking like a burnt-crimson-metallic Manta-Ray, is gliding
their way, fifty feet above the ground. It floats through
the air like a fish through the sea, moving ahead with a
smooth, undulating motion.

THE MANTA THING

is venting wanton destruction on the abandoned city.
Jagged bolts of blue-white electrical currents are being
extracted directly from the street's power lines, while
multiple spider-like arms extend from the Manta's body,
sucking elements from the air and minerals from the ground.

THE SLIDERS

eye this pillaging spectacle with slack-jawed incredulity
and bone chilling apprehension. As --

QUINN
(over din)
Its energy displacement is
wreaking havoc on the timer!

WADE
Is there anything we can do?

REMBRANDT
I know what we can do! We can get
the hell away from that monster!

(CONTINUED)

3 CONTINUED: 2

3

ARTURO

I concur with Mr. Brown - a rapid
retreat would seem the prudent
course of action!

Quinn hesitates, his attention riveted on the timer.

QUINN

The readout window is pulsing in
rhythm with the spaceship!

Sure enough, the timer counter, full of static, is
throbbing in synchronization with the pulsating light given
off by the Manta.

QUINN

It must mean their energies are
synched up somehow!

WADE

(looking up,
fearful)

Never mind that... it's seen us!

THE MANTA

has clearly reacted to their presence! Dark red appendages
retract into its body as it alters its course and bears
down on the Sliders like a great predator moving in for the
kill.

THE SLIDERS

backpedal... then start to run. The Manta is coming at
them in a big hurry - there's no way to outleg it.

QUINN

slips on some loose gravel and falls hard to the ground.
He rolls over, trying not to panic, and looks at the horrid
device as it rears up like a living beast and prepares to
strike.

In desperation, on impulse, Quinn aims the timer toward the
approaching menace and hurriedly presses several buttons,
in a precise, non-random, sequential order.

Amazingly, the Manta starts to shudder and wobble... Its
pulsing HUM is replaced by an increasingly urgent HIGH
PITCHED WHINE and a MECHANICAL GRINDING SOUND. In quick
order, the monstrous device is in serious trouble! It
begins to lose altitude, tilting wildly right, then left,
before violently nosediving toward the Earth.

(CONTINUED)

3 CONTINUED: 3

3

QUINN flattens himself on the ground as the Manta thing screams over his head, oscillating madly as it races past!

THE SLIDERS

scatter as the Thing crashes to the Earth, blasting into the asphalt with A MIND-BENDING THUD, and making A METALLIC SHRIEKING SOUND as it skids along, throwing blue sparks into the air.

THE MANTA

finally comes to a crumpled halt, its skin reduced to a charred, smoking wreck.

FADE TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. CITY STREET - DAY - THE SHELL-SHOCKED SLIDERS

4

cautiously come out of hiding and approach the downed thing. Slowly, carefully, they move in for a closer look... congregating near the cracked front section.

REMBRANDT

Shades of David and Goliath...
(to Quinn)
...but where's your slingshot?

QUINN

Here.

He's holding up the timer - the interference is gone, it now reads 31 minutes and counting down...

QUINN

Our timer operates on a unique frequency. Given the way it was being interfered with, I figured the alien ship must rely on a similar energy source. Activating the timer was like turning on a mega-laptop inside a jet plane - it sent that thing's gyros into chaos, and the result was this crash.

REMBRANDT

Great Q-ball, remind me never to fly with you.
(pained)
Now, can we get out of here?

WADE

(tense)
I'm with you. Whatever's inside that thing can't be too thrilled with what Quinn's done, so let's just go.

ARTURO (O.S.)

Mr. Mallory, over here!

QUINN hesitates... speaks to Wade and Rembrandt.

QUINN

Just give me a second.

(CONTINUED)

4 CONTINUED:

4

WADE AND REMBRANDT are uneasy and clearly frustrated as Quinn heads to where --

ARTURO

is standing against the front section of the ruined machine. The Professor's eyes betray a burning scientific excitement as he removes his handkerchief and runs it along the sizzling hull of the downed Thing...

ARTURO

Look at this, Quinn... it appears to be some kind of organic metal!

QUINN

So this ship is... in essence... a living machine. Fantastic.

ARTURO

Fantastic indeed. An alien ship at our fingertips!

(shaken)

And I thought UFO's were space age myths.

YOUNG MAN'S VOICE (O.S.)

But it's not from outer space.

(X)

They turn to see --

MR. CLARKE

a serious young man in a suit and tie, standing in the street behind them.

(X)

MAN/CLARKE

Who did this? Who brought the Manta to its knees?

QUINN

I guess... I did.

Clarke's head swivels in Quinn's direction - his gaze is severe.

CLARKE

The Kromaggs aren't going to like his. Not one bit. They will avenge this loss with merciless ferocity.

(CONTINUED)

4 CONTINUED: 2

4

QUINN AND ARTURO exchange worried glances as Wade and Rembrandt reluctantly move closer, having overheard...

REMBRANDT

Kromaggs, Kromaggs, who the devil are the Kromaggs?

CLARKE

They're marauders. Killers. And they eat eyes. Human eyes.

The Sliders are horrified, particularly Wade and Rembrandt, who believe this is the best reason yet to get the hell out of here. Meanwhile, Clarke is looking up at the sky, suddenly paranoid... and worshipful... taking on the reverent tones of an evangelist.

CLARKE

They've come here to vanquish us ... riding a wave of Manta ships to this world. And so... our Earth dies screaming.

ARTURO

But I thought you said this is not an interstellar craft?

CLARKE

It's from here man - right here, that's the irony, don't you see?

CLARKE backs up, stares at the sky again... nervous and apprehensive.

CLARKE

I can't say anything further. They might be watching... they might well be watching.

(looks left,
smiles)

Ah, my lovely daughters have arrived. They too were set free when the Kromaggs entered the city.

TWO WOMEN

have just arrived on the scene - they are both older than Clarke - one is black, the other Asian. Each has a strangely vacant expression on her face - neither seems much interested in the Sliders or the ship.

(CONTINUED)

4 CONTINUED: 3

4

WADE

You're... their father?

CLARKE

Can't you see the resemblance? I have forty-two daughters in all...

(sadly)

... but I'm still waiting for my first boy.

THE SLIDERS don't know what to make of this man now - all except Wade look deeply puzzled - she has been noticing the GATEHAVEN lettering on his shirt.

CLARKE

(to women)

Come along now girls... we don't want to be here when the vengeful masters arrive.

(bows to Sliders)

Good day to you all. May your punishment be relatively painless.

They turn to go - Quinn moves to stop them, as so many questions remain unanswered, but Wade intervenes.

WADE

Don't. Let them go.

(solemn)

Did you see the medical bracelet he was wearing? Gatehaven? My uncle used to work at a place called Gatehaven - in our San Francisco, it's a mental institution.

(X)
(X)

QUINN

(thoughtful)

Maybe when the invasion began... the inmates were released as their keepers fled the city.

(X)

REMBRANDT

So we've been listening to a fruitcake tell us what's what?

ARTURO

Fruitcake? Not the most politically correct of terms but I catch your drift. Who's to say however, where that gentleman's sanity ends and his madness begins?

(CONTINUED)

4 CONTINUED: 4

4

THE PROFESSOR turns his rapt attention back to the great prize that lies before them - the downed Manta Thing.

ARTURO

Back to the task at hand: there is a breach in the outer hull, near what may be the control room. We must explore this extraordinary vessel as thoroughly as possible in the scant time we have remaining.

REMBRANDT

You wanna go inside that horror? You must be out of your freakin' mind! They eat eyes - didn't you hear what he said?

WADE

(grasping Quinn by the shirt)

Come on, Quinn - we were just leaving, remember?

QUINN

I can't leave, Wade, not yet.
(off her look)
There may be someone - or something - hurt inside the craft.

ARTURO

Good point my boy - now let's get to it!

(X)

QUINN

Rembrandt, stay with Wade - keep an eye out for anything unusual.

(to Wade,
empathetic)

We won't be long, I promise.

WADE is frustrated and afraid, but she can tell from the look in his eyes that it's pointless to argue. She and Rembrandt watch as the two physicists head toward the crack in the ship.

CUT TO:

5 INT. MANTA SHIP/CONTROL ROOM - DAY - CLOSE ON A STRANGE
THREE-HANDED CLOCK 5

still running amidst the shattered remains of the Kromagg control room - the second hand is circling the face backwards, with frantic rapidity. A strobing red light bathes everything in eerie crimson.

PULL BACK - BOWELS OF MANTA AIRSHIP

to see that the rest of the architecture is decidedly alien - lines in the room just don't seem to synch up by our way of thinking.

THE COLOR SCHEME is consistent and disturbing: brooding shades of red and black adorn every wall and console. An undecipherable language is present on panels and beside complex instrumentation.

ANGLE - QUINN AND ARTURO

as they enter this strange domain. They are ultra-cautious, fish out of water, taking it all in with awe and incredulity. Odd HISSING SOUNDS that resonate from unseen corners of the room, only heighten their jumpiness. It sounds like the ship is slowly dying... (X)

THE SLIDERS are hit by a stream of air as they enter the control room - ARTURO inhales deeply, and speaks softly to Quinn.

ARTURO

Remarkable. We are breathing Kromagg air... and it's an oxygen, nitrogen mix.

QUINN

They must come from a planet similar to the Earth. (X)

ANGLE - A SHELF-LIKE AREA

featuring several complex maps. Arturo picks one up, unfolds it, studies it, his face betraying surprise, as we...

CUT BACK TO:

6 EXT. STREET/OUTSIDE THE DOWNED SHIP - DAY - WADE AND
REMBRANDT 6

have put a little distance between themselves and the front of the ship. Eyes on the still-smoking Manta, they are reluctantly hanging around, waiting for their friends, and venting...

(CONTINUED)

6 CONTINUED:

6

REMBRANDT

If they think we're being timid,
they'd better think again. We're
being smart, we're using common
sense, something those
brainiacs don't understand!

WADE

They're scientists. Common sense
just gets in their way.

REMBRANDT

Scientists! Wasn't it a scientist
who sucked me and my Caddy
straight into an iceberg?

Rembrandt looks to Wade for supportive concurrence -- she
nods absently, staring at the ship, her mind churning...

REMBRANDT

(near tears)

An innocent man, a normal man,
trying to live a quiet life as a
beloved celebrity. Until a
scientist came along, and kicked
me in the --

WADE

Rembrandt, we've been through
all this!

(staring at ship,
irked

We both know we should be leaving,
but as long as we're staying, how
come they get to go inside? Why
is it the scientists have all the
fun, while we "stand guard" like
wooden statues?

(looks at
Rembrandt)

I'll bet they're having the time
of their life.

SMASH CUT TO:

7 INT. MANTA SHIP/CONTROL ROOM - ARTURO

7

who is studying the Kromagg maps.

QUINN (O.S.)

Professor!

Arturo responds, moving to Quinn, who is at the far end of
the room. Quinn has discovered...

(CONTINUED)

7 CONTINUED:

7

A FIGURE

slumped back in what must be the pilot's chair. Tightly wrapped in a black body suit, its face is hidden behind a strangely angular, black-visored helmet.

The sight of the body and the strobing red light, make this a surreal experience to say the least.

ARTURO AND QUINN look to one another, uncertain of what to do - the urge to flee is strong, but scientific curiosity is stronger.

QUINN swivels the chair... and reaches for the visor. He removes it slowly, revealing...

A FACE

that disturbs the Sliders on a primal level. It is largely human, but with a simian definition: eyes wide and menacing, cheekbones high and pronounced, jaw jutting and powerful, teeth sharp and predatory. All in all, an unsettling combination, which the red strobe light only enhances.

(CONTINUED)

7 CONTINUED: 2

7

QUINN
(ill at ease)
Its neck is broken. I killed it,
Professor.

ARTURO
And you're a hero if you did.
This is an invading soldier, Mr.
Mallory, not a social worker. You
did the right thing.

Arturo is attracted to a strange watch-like object on the pilot's wrist. It is triangular in shape and features the same odd three-handed face as the smashed clock on the control panel.

Bathed in the strobing light, Arturo reaches down... and carefully removes it. The instant it clears the pilot's fingertips

A KLAXON

startles the two Sliders.

CUT TO:

8
THRU OMITTED
10

8
THRU
10

11 EXT. STREET/NEAR DOWNED SHIP - DAY - WADE AND REMBRANDT 11

react to the blaring KLAXON. Quinn and Arturo exit the ship.

REMBRANDT
Don't just stand there! Run!!

ARTURO
Run? Why?

Then Arturo sees

TWO KROMAGG SOLDIERS

emerging from around the corner. One takes dead aim on him and fires a red laser blast that whizzes just past Arturo's left shoulder.

ARTURO needs no further explanations - he and his fellow Sliders are at a full gallop in no time.

QUINN
This way --!

As they head down --

12 EXT. DIFFERENT CITY STREET - DAY - THE SLIDERS 12

are in flight, pursued by the armed Kromaggs. Quinn spots an alley and beckons the others to duck in behind him. They do so, and, panting, out of breath, they hear their pursuers race by, angrily SHOUTING threats in their aggressive, unknown language.

(CONTINUED)

12 CONTINUED:

12

QUINN

They'll double back when they
don't find us.

(checks timer)

We slide in twenty-three seconds,
let's pray the gate doesn't
attract them before it's fully
formed.

(deep sigh)

This is one world I wanna leave
far behind.

REMBRANDT

(panting, angry)

That's one ship we shoulda left
far behind!! But no - we had to
satisfy our curiosity!

QUINN anxiously waits for the counter to read ZERO...

QUINN

Those soldiers who were chasing
us looked just like that thing we
found in the ship.

(X)

WADE

(repulsed)

They remind me of... some kind of
hideous ape.

ARTURO

Ah, there's far more man than
monkey in that face. I think
that's what makes it so
unsettling.

QUINN presses the button and the gate begins to form. The
Sliders are on guard, looking both ways and praying that
the noise and whirlwind caused by the gate's creation
doesn't bring their new enemies right to them. At last,
Quinn judges the gate to be fully formed...

QUINN

Now - go, go!

ARTURO AND REMBRANDT

leap into the void. Quinn and Wade are about to, when they
spot something forming in the air between the gate and the
downed ship.

To their astonishment, a blood red gate, nearly identical
in form to the Sliders blue one, is taking shape in the sky
before them.

(CONTINUED)

12 CONTINUED: 2

12

QUINN AND WADE

know they should flee... but they can't take their eyes off
the red gate. And as they watch, spellbound.... another
Manta ship begins to come through.

Quinn has a chilling realization.

QUINN
Wade... the Kromaggs...
(awed whisper)
they're Sliders!

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. CITY STREET - DAY - QUINN AND WADE 13

frozen in their tracks, watching the new Manta ship come through the swirling red gate. This one is much smaller than the crashed ship, but just as menacing.

THE MANTA SHIP

immediately seems to sense their presence - it veers in the Sliders direction! Heart racing, Quinn and Wade race for the blue gate, leaping head first into the safety of the void...

CUT TO:

14 EXT. SIDEWALK/NEW FRANCE - DAY - QUINN AND WADE 14

fly out of the gate, landing on a grassy patch of sidewalk, nearly a minute after the others.

A SMALL CROWD OF ONLOOKERS

offer polite applause. The crowd quickly dissipates; they seem a bit bored, as if Quinn and Wade's arrival was a decent magic trick, but nothing special. (X)
(X)

QUINN AND WADE look around and SIGH a deep sigh of relief as the gate closes up behind them. The day is bright and sunny, the soothing sound of AN ACCORDION is playing in the distance, and most importantly people live here, totally unconcerned about Kromagg invasions. Over which we hear the raised voice of --

ARTURO

in the midst of a heated discussion with a man in a beret, whose two loaves of French bread lie crumpled on the ground. It quickly dawns on Quinn that the argument is in French, and that Arturo is trying to calm the excited gentleman, who is flailing his arms to make his point.

QUINN AND WADE glance at Rembrandt, who can't help but laugh.

REMBRANDT

The Professor landed on that poor guy...

(MORE)

(X)

(CONTINUED)

14 CONTINUED:

14

REMBRANDT (cont'd)
(laughing harder)
squashed his French bread to
bits!

The argument is ending - the man takes his wounded bread and goes, but not without a final diatribe aimed at the Professor. An aggravated Arturo rejoins his friends, glowering at Rembrandt, before addressing the latecoming Sliders...

ARTURO
Welcome to the city of Versailles
West, in the country of New
France. It seems the French
rule this entire continent.
(deep sigh)
This world may turn out to be more
of a nightmare than the last.

CUT TO:

15 EXT. OUTDOOR CAFE - DAY - CLOSE ON RED WINE

15

being poured into a delicate glass.

WIDEN - THE SLIDERS

in the midst of a meal at this small outdoor cafe.

THE WAITER

continues to pour, addressing Arturo with a thick French accent...

WAITER
You are English, no?
(dry, amused)
How is that tiny little island?
It must be wonderful for you, to
escape its dreary shores and come
to New France, yes?

ARTURO
(sarcastic)
Oh yes, wonderful.

THE SATISFIED WAITER exits; Arturo quickly turns his attention back to their previous adventure, questioning Quinn and Wade with zeal...

(CONTINUED)

15 CONTINUED:

15

ARTURO

You actually saw another Manta ship coming through a new gateway?

QUINN

That's right.

ARTURO

Well then, based on the Kromagg maps I examined, I believe the madman we encountered was quite correct! The Kromaggs are not aliens - they are every bit the Earthmen we are.

REMBRANDT

Oh, come on, Professor - you saw those butt-ugly faces! How can you tell me those things are from Earth?

QUINN

Different Earths could have followed different evolutionary paths.

ARTURO

Indeed. In the sixties, an anthropologist named Dreyer posited the theory of "the killer ape" - an ancient primate that exterminated rival pre-human species. The Kromaggs may be living proof of Dreyer's theory. Descendants of a killer ape that reached a dead end on our world, but killed off our ancestors on theirs.

REMBRANDT

If they're Sliders, we'd better find home before they do - our world needs to be warned.

WADE

Every world needs to be warned. Starting with this one.

(CONTINUED)

15 CONTINUED: 3

15

ARTURO

Hold on, Paul Revere - what do you suggest - going up to the nearest gendarme and telling him an army of killer apes is about to land in his vichyssoisse?

WADE

(resigned)

Alright, alright.

THE WAITER comes by with more bread. He can't resist another jab at Arturo...

WAITER

Enjoy your meal, English? It must be wonderful to eat real food - not that crappy fish and chips, eh?

ARTURO manages to hold his tongue, countering only with a scowling glare at the grinning waiter's back as he walks away.

QUINN

I'm impressed, Professor. No matter how much he taunts you, you keep turning the other cheek.

ARTURO

Patience, Mr. Mallory. Wait till he sees his tip.

CUT TO:

16 INT. MANTA SHIP/CONTROL ROOM - THE THREE-HANDED CLOCK

16

whose once-frantic second hand has slowed to a near crawl.

A BONY, TRIPLE JOINTED INDEX FINGER

comes INTO FRAME, touching the second hand and bringing it to a complete halt. The finger moves to a triangular video screen next to the clock and pushes its center.

ANGLE - MONITOR

The image is designed for non-human eyes, flooded in red and strangely distorted, as if seen through a fish-eyed lens shooting through cherry jello - but the humans on it are still discernible.

(CONTINUED)

16 CONTINUED:

16

QUINN AND ARTURO - ON MONITOR

taken when they first entered the control room.

THE FINGER

presses the screen again and the image freezes --

CUT TO:

17 EXT. VERSAILLES WEST/STREET - DAY - THE SLIDERS

17

are walking away from the cafe - all seem quite content, except for Arturo, who is in a foul mood. Rembrandt, meanwhile, is checking out the local ladies...

REMBRANDT

(sighing happily)

Man, I love French women. You never know what they're thinking.

(dreamy smile)

'Course I could say the same about Asian women... and Latin women --

WADE

(teasing smile)

Maybe it's good you never know what women are thinking.

The Crying Man frowns, Wade just smiles, and turns her attention to the simmering Arturo...

(X)

WADE

Cheer up, Professor. It was only a watch, and it beats washing dishes.

ARTURO

Only a watch? Woman, that timepiece was worth more than the gross national product of Paraguay!

HIS COMPANIONS

look at one another, trying to suppress their laughter.

ARTURO

Why someone didn't realize our money would be worthless here, is beyond me.

(CONTINUED)

17 CONTINUED:

17

WADE

Someone... like you?

(X)

Arturo ignores her. He is looking around at New France
and going off - there's no stopping him now...

(X)

(X)

(CONTINUED)

17 CONTINUED: 2

.17

ARTURO
(muttering)
Stupid French planet... Shifty,
backstabbing, croissant sniffing
nitwits!

The others can't take it - they all burst out laughing.

REMBRANDT
Stop Professor, you're killin' me!

WADE
Yeah, you shoulda saved some of
those insults for the waiter!

ARTURO
That frog-eating mendicant! I
wouldn't waste good material on
the likes of him...

ARTURO trails off as a pulsing red glow is suddenly
emanating from his pocket. Rembrandt thinks the visual is
hilarious...

REMBRANDT
What's going on? That some kind
of atomic tomato in your pocket?

ARTURO reaches into his pocket... and pulls out the
triangular Kromagg wristwatch that he took from the dead
pilot. Quinn is aghast.

QUINN
You took that? You shouldn't
have, we have no right --

ARTURO
-- That's a foolish attitude -
and one that reminds me that
technically, you are still my
student.

(indicates watch)
Should we ever make it back home,
this item is the only tangible
proof we have of the Kromaggs'
existence.

ARTURO studies the pulsing watch with a touch of alarm.

ARTURO
What I'm concerned with now... is
why it's suddenly pulsing.

(X)

(CONTINUED)

17 CONTINUED: 3

17

WADE is the first to notice the disturbance in the air before them.

A FAINT WHIRLWIND SOUND is growing in intensity. Quinn notices it too - he and the Professor share a quick look of concern.

A RED SPOT

is forming in the air... it quickly takes cyclonic shape... now the other two Sliders are beginning to worry.

WADE

Is that... is that what I think it is?

Before anyone can answer, with startling swiftness

A MANTA SHIP

blasts through the fully formed crimson gate.

THE SLIDERS

are caught flat-footed; Quinn turns to the others with urgency --

QUINN

Quick, give me the timer!

Arturo fumbles for it, gets it to Quinn. He starts to aim it at the ship, but before he can punch in a command, A POWERFUL RED LIGHT, like a shockwave, emanates from the ship and engulfs the Sliders. All four fall to the ground, unconscious.

ANGLE - SLIDERS

lying motionless on the sidewalk, still bathed in red light.

BLACK-BOOTED FEET

appear contemptuously moving from Rembrandt... to Wade... and Arturo --

A KROMAGG HAND

searches Arturo's person... finally coming away with the glowing Kromagg timepiece. Meanwhile --

(CONTINUED)

17 CONTINUED: 4

17

A PAIR OF BOOTS

from another Kromagg soldier prods Quinn's lifeless body, turning it over so that he now rests on his back.

A KROMAGG HAND

searches him, finally finding -- the timer.

FADE TO BLACK.

18 INT. MANTA SCOUT SHIP - FADE IN ON QUINN

18

as he awakens in a standing position. He takes a moment to come to, finding himself in a featureless room. He's aware of A LOW HUM, and he gets the distinct impression that he is inside a moving object. Quinn looks around to discover that the other Sliders are beside him in identical positions, still sleeping, backs to the wall, standing up.

A FIGURE

is also in the room, standing before them, silently observing the Sliders and silhouetted in darkness.

Quinn's instinct is to move away from the wall - but as much as he struggles, he finds he can't do it. This is especially perplexing, given that he doesn't seem bound by anything. He looks at the shadowy figure - it remains motionless... watching...

THE OTHER SLIDERS are all coming around as well. As their heads clear and their senses return, they have similar reactions - looking around and struggling to free themselves, to no avail.

WADE

(to Arturo)

Is this tangible proof of the Kromaggs existence?

REMBRANDT

What gives? I can't get away from the wall - what's holding us here?

MARY (O.S.)

Gravity.

The voice is soft... female... without malice.

MARY (O.S.)

The Kromaggs are masters of the gravitational sciences.

(MORE)

(CONTINUED)

18 CONTINUED: 2

18

MARY (O.S.) (cont'd)
They have learned to harness the
Earth as we once harnessed the
horse.

The figure now steps out of the shadows... and is not what
anyone was expecting.

MARY

a young Asian-American, beautiful features, soft eyes, long
black hair.

THE SLIDERS

take a moment to look her over. Mary returns their gaze
with calm eyes... that betray more than a hint of pity.

MARY
My name is Mary.
(sad pause)
And you are prisoners of...

She cuts off - hearing something the Sliders don't - and
turning her head toward the darkness behind her...

A KROMAGG

is moving forward. He is looking right at Mary, and
something telepathic is passing between them.

MARY turns back to the Sliders. She has been directed to
correct her statement...

MARY
-- guests... of the Kromagg
dynasty.

QUINN can't take his eyes off the newcomer...

CLOSE ON - THE KROMAGG'S FACE

standing in the meridian, where shadows meet light, as we

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. MANTA SCOUT SHIP - MARY

19

stands before the immobilized but still struggling Sliders, with the Kromagg still standing in the shadows. Rembrandt can't keep his eyes off the strange, watching creature...

REMBRANDT

Look mister, this is a big misunderstanding. If you let us go, there'll be no hard feelings, okay...

(X)

(to Mary,
frustrated)

(X)

Why does he keep standing there, while you do all the talking?

(X)

MARY

-- My Masters refuse to learn a Homo Sapien tongue, so they've taught me theirs. I serve as their telepathic interpreter.

(X)

Mary displays a tone of calm rationality, but one almost gets the feeling that her words have been memorized.

MARY

(to all Sliders)

You are now traveling through an interdimensional tunnel, being transported to outpost Earth one-one-three: a barren world where advanced life has never taken hold.

ARTURO

(covertly)

Do you hear that, Quinn? The Kromaggs can control sliding.

WADE

Why are you doing this to us?

Mary glances at the Kromagg - he sends something telepathically - she turns to answer.

MARY

You disabled a peace ship. You murdered its controller.

(X)

(CONTINUED)

19 CONTINUED:

19

WADE

We were defending ourselves - we
landed in the middle of an
invasion!

MARY

(from the Kromagg)

There was no invasion. The
Kromagg dynasty was invited in, to
quell an internal dispute. You
intervened without cause.

The Sliders look at one another, uneasy, wondering if this
could be true. Quinn casts his gaze back and forth between
Mary and her Kromagg master.

QUINN

You speak for the Kromaggs... how
did that come about? Why you?

MARY

I was selected. Chosen, when I
was a little girl. It was a great
honor.

ANGLE - MARY

as her mind reels back in time --

MARY

It began when they announced their
presence to the world... on a
foggy San Francisco morning.

(then)

TV... radio... all channels...
suddenly... they were
everywhere.

(X)
(X)
(X)

(MORE)

(CONTINUED)

19 CONTINUED: 2

19

MARY (CONT'D)

(then)

The Kromaggs brought us new ways,
new ideas. We accepted them as
our superiors and they blessed our
world a thousand fold.

(X)

Mary sounds uncomfortably like a Jesus freak waxing on
about Jesus. The spell is broken when the Kromagg looks
her way and seemingly sends a telepathic message...

MARY

You will be debriefed on Earth
one-one-three. Your willingness
to cooperate will determine your
fate.

CLOSE ON - THE KROMAGG

his unsettling face dissected by a diagonal shadow.
Slowly, he backs away, fading into the darkness... until
darkness is all we see.

CUT TO:

20 OMITTED

20

21 EXT. KROMAGG OUTPOST - DUSK - ESTABLISHING SHOT (STOCK)

21

of a single complex, set in the middle of a lonely plain.
The only sign of civilization for as far as the eye can
see.

22 INT. CAVE CELL - NIGHT - ON REMBRANDT

22

sitting on his cot, his back to the wall, hands folded
behind his head. This is a somewhat Gothic place - a
torch-lit, dungeon-like setting with river rock walls.

(CONTINUED)

22 CONTINUED:

22

REMBRANDT
(sighing)
What time is it, Q-ball?

ANGLE TO INCLUDE QUINN

who is slowly pacing back and forth near the front of the cell, probing the invisible force field that traps them here.

REMBRANDT
(facetious)
Lunchtime... dinnertime... dusk,
dawn? I mean I know I'm hungry,
but I can't figure out if I should
order pancakes or prime rib.

(X)

Quinn shoots him a smile, appreciating the attempted humor in the midst of their dire situation. He turns his focused attention back to the force field, looking for a weakness...

QUINN
Can't help you there... Without
windows or a clock, the hours just
seem to run together.

REMBRANDT
Where's the Professor?

QUINN
They took him while you were
sleeping.
(off Rembrandt's
reaction)
Notice how the four of us have
never been together since we
arrived at this place? It must be
part of their strategy - separate
and confuse us, interrupt our
sleep --

(X)

FEMALE VOICE (O.S.)
Rembrandt Brown...

Quinn and Rembrandt look up - the voice seemed to float out of nowhere.

FEMALE VOICE (O.S.)
You may leave your quarters. Go
down the hall. Enter the first
door on your right.

(CONTINUED)

22 CONTINUED: 2

22

QUINN

Let me go too --

FEMALE VOICE (O.S.)

-- No. You will remain where
you are.

REMBRANDT

(rising)

I thought you said we were
guests. So how come we're being
treated like inmates?

FEMALE VOICE (O.S.)

Down the hall. First door on the
right.

REMBRANDT

Where are my other friends,
anyway? When will we be reunited?

FEMALE VOICE (O.S.)

Down the hall --

REMBRANDT

(moving forward,
irked)

-- I know, I know, first door on
the right.

Quinn grasps him by the arm, and leans forward, speaking
forcefully and conspiratorily.

QUINN

Remember... stay strong, don't
tell them anything.

Rembrandt nods, they're in this together. He steps right
through the force field and exits the cell - Quinn
rebelliously tries to do the same, but is repelled by the
invisible, electrically charged wall.

STAY ON QUINN

alone in the cell as he returns to searching for a way out.

CUT TO:

23 INT. MEETING ROOM - NIGHT - REMBRANDT

23

enters the long, windowless room.

AN OLDER MAN

is sitting at a table, facing away from us. As we approach, he turns to face us... slowly revealing himself.

Rembrandt stops dead still, heart beating fast, as he realizes who it is.

Rembrandt? MYSTERY FIGURE

(CONTINUED)

23 CONTINUED:

23

The voice is aged, deep, and powerful. Something about it stirs Rembrandt's soul.

MYSTERY FIGURE

It is you.

(X)

The mystery figure is a solemn, powerful black man of about sixty, whose accent betrays southern roots. Many hard years in the sun have left a road map of wrinkles across his face - his hair has receded and turned white, the same shade as his well-trimmed beard.

When Rembrandt speaks to him, his voice betrays a mixture of wonder and emotion.

REMBRANDT

Oh my Lord... Dad?

(shuddery sigh)

How could it be? I mean... how is it you're here?

HILTON BROWN's answer is a grim one.

MYSTERY FIGURE/HILTON B.

The Kromaggs... now control our Earth.

REMBRANDT

What? No... no.

HILTON BROWN

(nervous, choosing words carefully)

It happened while you were gone. But it was a good thing - the Kromaggs brought new ways of doing things. And great prosperity to us all.

REMBRANDT

What about the military, didn't we put up a fight?

HILTON BROWN

There was no need to fight! We welcomed them - I just told you that!

(X)

(X)

REMBRANDT

Why are you so nervous, Dad?

(CONTINUED)

23 CONTINUED: 2

23

HILTON BROWN
(composing
himself, smiling
it off)
It's been a long time since, since
I've seen my boy. Of course I'm a
little nervous, it's only
natural.

(X)
(X)
(X)

(X)
(X)

(CONTINUED)

23 CONTINUED: 3

23

POV - THROUGH GLASS PARTITION - SOMEONE IS WATCHING

REVEAL TWO KROMAGGS

in black uniforms with red vertical slashes on their chests. They are standing side by side, secretly monitoring Rembrandt's dialogue with his father, through a two-way glass partition, as --

(X)

HILTON BROWN
(filtered)

The Kromaggs are our superiors -
they are far more disciplined and
have fantastic mental capacities.
We have much to learn from them.

(X)
(X)
(X)

Rembrandt is eyeing his father, suspicion written all over his face.

REMBRANDT

You still haven't told me why
you're here.

HILTON BROWN
(upbeat, still
nervous)

I'm on my way to the Kromagg
world. Whole bunch of us, the
lucky ones, going there by the
thousands. We're on this rock,
just waiting, waiting for our
chance to complete the journey.

24 INT. MEETING ROOM - HILTON BROWN

24

urging Rembrandt --

HILTON BROWN
Word's out that you and your
friends killed a Kromagg. It's
time to cooperate. Tell them the
truth, let them cross check their
coordinates so they can see that
our world's no longer a threat.
Then they might even let you come
stay with me and your sister.

Rembrandt reacts to the final part of this statement.

(CONTINUED)

24 CONTINUED:

24

HILTON BROWN
That's right, Remmy. Your kid
sister's here too!

Rembrandt stares at his father... his features unreadable.
Hilton Brown leans forward, questioning his son with
increased intensity.

HILTON BROWN
If you don't want to talk to
them, you can always talk to me.
(more forceful)
Who designed your sliding machine?
Not the boy, who did it really?
The government? The CIA?

REMBRANDT
Quinn did it, by accident.

HILTON BROWN
What about the others? What was
their role in the machine's
creation?

REMBRANDT
They had no role. None.

Rembrandt notes that his father is sweating now and
displaying a strange sense of urgency...

HILTON BROWN
Do you know the coordinates to our
Earth? Do you know which sliding
tunnel leads back to it?

REMBRANDT
(calm, deliberate)
I'll tell you what, Dad... just
get me back my timer, and I'll
take you there.

Hilton Brown is caught off guard by the offer.
Rembrandt's features are ice cold.

REMBRANDT
I don't know who you are. But
you're not my father.
(heavy pause)
You see "Dad"... I never had a
sister.

CUT TO:

25 INT. CAVE CELL - NIGHT - ARTURO

25

being been led back into the torch-lit room after a tiring
interrogation session. He looks to see --

(CONTINUED)

25 CONTINUED:

25

A DESPONDENT REMBRANDT

sitting on his cot, back to the wall, hands behind his head. Arturo enters, moves to a container of water... The light casts moody shadows across Arturo as he splashes it on his face, and speaks to Rembrandt...

ARTURO

These Kromaggs are killing me with kindness. Promise after promise of what they'll do for me if I just tell them where our Earth is.

Arturo reacts to a pounding on the wall - A PRISONER in the next cell calls out, his voice muffled by the rock partition.

PRISONER (O.S.)

Can you hear me?

ARTURO

You're in the next cell, of course we hear you.

PRISONER (O.S.)

I'm sorry to bother you again... I guess I'm just lonely.

(slow anguish)

Thousands of us, prisoners on this world... but they leave me in solitary.

ARTURO

Thousands? Why? What purpose could so many human captives possibly serve?

PRISONER (O.S.)

Some are here for slave labor...

(grim pause)

... some for food.

Arturo practically stops breathing.

(CONTINUED)

25 CONTINUED: 2

25

ARTURO

The Kromaggs claim to be a civilized people - why should we believe they're holding thousands against their will?

PRISONER (O.S.)

(dry, taunting)

Believe what you want. All I know is... there's a high price on their black market... for human eyes.

Arturo looks at Rembrandt, disturbed.

PRISONER (O.S.)

(a touch resentful)

I wouldn't worry too much... from what I hear, you're VIPS's.

(slyly)

Maybe they'll let you keep your eyes... if you tell them what they want to know.

ARTURO

(hits the wall)

That's enough!

(to Rembrandt)

Don't listen to him. No matter how we're threatened... no matter what they promise... we must keep our secrets to ourselves, understood?

Just then...

THE DOOR

to the cell opens, and

REMBRANDT

steps inside.

ARTURO

glances to where Rembrandt was just sitting, but he's no longer there!

Rembrandt moves toward Arturo, looking shaken but not broken - he sees the expression on the Professor's face...

REMBRANDT

What is it? You look like you've seen the devil.

(CONTINUED)

25 CONTINUED: 3

25

ARTURO

Maybe I have.

Arturo turns from him, scanning the corners of the room with his eyes. Rembrandt moves after him --

REMBRANDT

Professor, talk to me!

Arturo signals for Rembrandt to be quiet - he is still unsuccessfully searching the room for signs of surveillance.

THE TWO KROMAGG WATCHERS' POV - ARTURO AND REMBRANDT

through the distorted red lens of a monitor, seen in the cave-cell from a concealed vantage point.

ARTURO (ON MONITOR)

(half-whisper)

I believe the Kromaggs' hypnotic powers may be greater than we thought.

(turns to face

Rembrandt, intense)

I was just speaking to you, but you were never really here.

Rembrandt catches his drift... and it worries him greatly.

ARTURO (ON MONITOR)

I shudder to think of the others, at the mercy of such powerful deception.

(X)

SMASH CUT TO:

26 INT. INTERROGATION ROOM - NIGHT - WADE

26

sitting in a high-backed chair, in the middle of a featureless room. Her face is beaded with sweat and bathed in a beam of light that steadily changes hues... from red... to purple... green... yellow... orange... etc.

Wade is weary but defiant, trying her best to hold up against this intense, disorienting means of interrogation. The chair she is in swivels constantly, slowly turning in a clockwise motion.

(CONTINUED)

26 CONTINUED:

26

Wade is being questioned by

A FEMALE VOICE

which is strangely soothing, and distorted by ECHO. It may or may not be Mary's voice.

FEMALE INTERROGATOR (O.S)
We want to help you. We have the
ability to transport you to your
Earth. You could be home by
tomorrow... isn't that what you
want?

WADE
(squirming in the
changing light)
Of course. It's what we all want.

FEMALE INTERROGATOR
Then tell us true things.

WADE
I can't tell you what you want to
know. I'm not a scientist --

(X)

FEMALE INTERROGATOR (O.S)
-- Surely you know where your home
is. Everyone knows that.

(X)

WADE
(weary, ironic
smile)
Not everyone. Not us.

(X)

FEMALE INTERROGATOR (O.S)
Have you no memories of your city?
Your family?

WADE
I think of them all the time...
but that doesn't mean I know how
to get back --

(X)

FEMALE INTERROGATOR (O.S)
Are the four of you the
advance scouts of a sliding army?

(X)

WADE
No. That's ridiculous.

FEMALE INTERROGATOR (O.S)
Do the rulers of your world have
plans to invade the Kromagg
Dynasty?

(X)

(CONTINUED)

26 CONTINUED: 2

26

WADE
Of course not - they don't even
know about you!

Silence - the chain of immediate questions is broken,
leaving Wade with the uneasy feeling that she has
inadvertently given her interrogators useful information.

FEMALE INTERROGATOR (O.S)
What are the dilactic
interdimensional coordinates of
your home Earth?

WADE
(frustrated sigh)
I told you, again and again, I
don't know.

FEMALE INTERROGATOR (O.S)
If you did know... would you tell
us?

Wade is momentarily caught off-guard with this different
kind of question.

WADE
No.

FEMALE INTERROGATOR (O.S)
Why?

WADE
Because I don't trust you! I
don't believe the things you tell
me... I don't believe anything you
say.

FEMALE INTERROGATOR (O.S)
If it meant sparing your life...
would you tell us what we want to
know?

WADE
No. Never.

FEMALE INTERROGATOR (O.S)
What if Quinn Mallory's life were
at stake? Would that make a
difference to you?

Wade pauses, disturbed by the question and worried about
the consequences of her answer.

(CONTINUED)

26 CONTINUED: 3

26

FEMALE INTERROGATOR (O.S)
We have him in the next chamber.
Unless your answers begin to bear
fruit...

Wade's now bathed in red and dreading the next set of
words...

FEMALE INTERROGATOR (O.S)
... we will put him to death.
Painfully.

(X)
(X)

Off Wade's horror --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

27 INT. CAVE CELL - NIGHT - WADE

27

has rejoined Arturo and Rembrandt in the moody cave cell. She is angst ridden and emotional, speaking to her friends as fiery shadows dance across her face...

WADE

They told me they'd kill Quinn if I didn't cooperate. So I just kept talking...tried to keep them off balance.

ARTURO AND REMBRANDT

look at one another, worried.

ARTURO

(gently)

How much did you actually tell them?

WADE

Some of the worlds we've been to... I figured if I just appeared cooperative, it'd buy us some time.

Rembrandt begins exorcising his own demons.

REMBRANDT

I figured they'd gotten inside my head somehow... painted a portrait of my father that my eyes and ears would believe. So I stood there... heart thumping through my chest... half expecting him to morph into something else, or dissolve into thin air.

(MORE)

(CONTINUED)

27 CONTINUED:

27

REMBRANDT (cont'd)
(trace of wonder)
But he never did - he really
was my father! Just... my
father on another Earth.
(sad pause)
Who knows what'll happen to him
now... not to mention the sister
who isn't my sister.

(X)

(CONTINUED)

27 CONTINUED: 2

27

ARTURO

The danger, of course, is that the Kromaggs may be trying to backtrack our journey so as to pinpoint our Earth.

(to Rembrandt)

Did you tell "your father" anything that might be useful?

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

REMBRANDT

I don't think so... but who knows what we're really giving away? You spoke to a hallucination - maybe we're all talking in our sleep.

ARTURO

Yes, the Kromagg's bag of tricks keeps getting bigger, while our ability to resist withers.

(to others,
forceful)

We must escape from this place, or die trying.

REMBRANDT

Absolutely. Whatever it takes.

WADE

I'm with you, but... what about Quinn?

REMBRANDT

(moving to her)

We have no way of knowing, Wade. They may have held him personally responsible for the pilot's death.

WADE

What are you saying?

(CONTINUED)

27 CONTINUED: 3

27

ARTURO

He's saying... that Quinn may well
be dead. And if so... we have to
go on without him.

WADE is devastated. Off this somber moment, we...

CUT TO:

28 INT. GARDEN - NIGHT - QUINN

28

eyes closed, looking peaceful as in death.

WIDEN - A SOLARIUM

and right next to him, a huge sunflower, but with orange
petals and a blue middle.

QUINN

It's so peaceful here...
Especially after three days of
being cooped up... alone.

QUINN opens his eyes and turns his attention from the
flower... to MARY who stands nearby, watching. Unlike her
Kromagg masters, her visage is not coldly analytical.

QUINN

My friends could sure use some
space.

MARY

I could only arrange this for you.
It's a gift.

(moves closer)

I sold it as therapy - perhaps the
atmosphere would make you long
for home, and lead you to talk.

Quinn is surprised by her candor. He looks around,
searching the surrounding foliage with his eyes.

QUINN

Are your Masters watching us now,
Mary? Are they listening?

MARY

No. This is a sanctuary... a
place I'm allowed to come to...
when I want to be truly alone.
That's why I bought you some time,
and brought you here.

QUINN

What do you mean?

(CONTINUED)

28 CONTINUED: 2

28

Mary closes her eyes, seems to summon some courage, tells Quinn a dangerous truth.

MARY

The Kromaggs have been testing you. The carrot and the stick - threats and promises - their way of searching your souls, trying to find hidden truths.

(intense)

You are the first Homo Sapiens they've encountered who know the secrets of "sliding", and this terrifies them.

Quinn gently takes her delicate hands in his... looks in her eyes... tries to talk to her as a friend.

QUINN

All we want to do is get home - we're no threat to them.

(X)

MARY

Understand - the Kromagg's Earth was hell, fraught with endless tribal warfare. Then they discovered sliding and were shocked to find Earth after Earth dominated by Homo Sapiens. Their fear and hatred of us united them - now they have a single military government, devoted to the sliding conquests of other Earths.

QUINN

A common enemy: someone everyone can hate, so they'll band together and stop hating each other.

(thinking back)

So that was an invasion we slid into.

MARY

One of many. And all successful.

QUINN

Why are you telling me this? Why take the risk?

MARY

The Kromaggs have branded you a murderer.

(MORE)

(CONTINUED)

28 CONTINUED: 2

28

MARY (cont'd)
Your hours are numbered.
(looking away,
self-conscious
I don't want you to die. I...
like you.

She seems embarrassed, like a little girl revealing a
profound first love. She manages to look him in the eye...

MARY
When you displayed such resolute
defiance against the Kromaggs... I
had some kind of... breakthrough.
I can't really explain it, but...
I didn't believe my kind was
capable of such resistance.

(X)

(X)

28 CONTINUED: 4

28

Quinn embraces her, gently speaking in her ear...

(X)

QUINN

They've brainwashed you, about us, about everything. I'm gonna fight them - if you could bring me my timer, maybe we could get away, and you could come with us --

MARY

-- There's no time! Tomorrow morning, stage two of the interrogation process will begin. Your friends will be killed here on One-One-Three.

(quivering voice)

You will be taken back to the Kromagg home world, where you'll be tortured until they acquire the information they desire.

He grasps her by the shoulders - looks deep into her eyes with firm determination...

QUINN

I'll never help them find my Earth. No matter what they do to me, do you understand?

MARY

(wiping her tears)

I believe that about you. And your friends too. But there's nothing I can do --

QUINN

-- But there is! The Kromaggs trust you - Help us.

(CONTINUED)

28 CONTINUED: 5

28

MARY
(averting her eyes)
I'm powerless... And I'm truly
sorry.
(sad pause)
I brought you here to say
good-bye.

Emotionally exhausted, she leans forward and Quinn takes her in his arms. He glances down the side of her body... and sees something on her belt, shining in the sun. Quietly... covertly... he reaches for it.

CUT TO:

29 OMITTED

29

30 INT. THE CAVE CELL - QUINN

30

enters the dungeon-like holding cell.

THE OTHER SLIDERS

are thrilled to see him. They move to greet him, Wade hugs him mightily, but Rembrandt and Arturo keep their distance...

REMBRANDT
I hate to ask you this, Q-ball...
but is it really you?

QUINN
In the flesh.

The other Sliders touch him, belying their lingering doubts.

Quinn is eyeing the room, looking for signs of surveillance. He speaks to the others in a hushed voice, as he circles the cell...

QUINN
I've been with Mary... learning as
much as I can about our captors
and trying my best to gain her
trust.

Quinn glances back over his shoulder, making sure no one else is in the room, before continuing...

(CONTINUED)

30 CONTINUED:

30

QUINN (cont'd)
It's a jungle planet, their cities
are built amidst giant trees that
would make the Redwoods look like
matchsticks!

(MORE)

(CONTINUED)

30 CONTINUED: 2

30

QUINN (cont'd)

Mary was reviled by the populace,
who saw her as a monster. They
threw rocks at her, spit on her...
it must've been pretty terrible.

REMBRANDT

She's supposed to be a monster?
Man, have those Kromaggs looked in
a mirror lately?

(to Quinn)

These freaks eat eyeballs, man!
We're gonna die here!

QUINN

Maybe not.

Quinn covertly reaches into his pocket and pulls out the
silver object that was reflecting sunlight on Mary's belt.
It's flat and rectangular, looking something like the card
key given out at hotels.

QUINN

(whispering)

I lifted this off Mary. She
didn't seem to notice.

(X)

WADE

What is it?

Quinn answers as he moves quietly toward the force field.

QUINN

I'm hoping... it's a key.

He turns to his companions with a small smile... and
smoothly slips the silver device into a slot on the wall.
Quinn is thrilled to see the force field instantly
de-activate.

The Professor grabs Quinn by the arm --

ARTURO

It could be a trick.

QUINN

Trick or not, it's a way out, and
I'm all for it.

(to Rembrandt)

You with me?

REMBRANDT

I'm with you, buddy!

Wade nods that she, too, is willing to chance it. Finally,
a still wary Arturo does the same.

31 INT. KROMAGG HALLWAY - CONTINUOUS - THE SLIDERS

31

move quickly down the antiseptic, featureless hallway. They are scared and highly alert, expecting a detachment of angry Kromaggs around every corner.

PRISONER (O.S.)
Wait! Who's out there?

The Sliders freeze.

ARTURO
It's the prisoner from the adjoining cell. I'd come to believe he was another illusion.

WADE
We've got a key! At least we should try to get him out!

Against the wishes of the Professor, she grabs the key and doubles back to the adjoining cell.

The cell is dark, the man imprisoned there is standing back in the shadows. Wade tests the key...

WADE
(hushed)
We're getting out of here. If we can figure out a way to open your --

PRISONER
-- No. I can NEVER leave this place!

(X)
(X)

The prisoner slowly steps out of the darkness, moving toward Wade, who stands at the bars.

Wade winces, straining to contain her horror at the sight of the man.

ANGLE - THE PRISONER

as he steps into the light.

He is a long-haired young man, normal in every respect - except for the fact that he has no eyes!

There is simply flesh-colored skin where the pupils should be - the after-effects of an extremely advanced form of surgery.

(CONTINUED)

31 CONTINUED:

31

PRISONER
And if I can't leave, neither can
you! GUARDS!! GUARDS!! THE
PRISONERS ARE ESCAPING!!

The Sliders are already on the run.

REMBRANDT
Way to go, girl!

WADE
Next time I try and do a good
deed, kick me.

REMBRANDT
Count on it.

They turn a corner, still speaking as they sprint.

WADE
What's the good of this? Without
the timer, we can't escape.

QUINN
(determined)
Maybe we can't slide, but I'll
still take getting as far away
from this complex as possible.

(X)
(X)

REMBRANDT
Music to my ears, Q-ball.
(nervous smile)
Now all we gotta do is find a door
marked "exit."

Rembrandt reacts as a Kromagg soldier suddenly appears
around the corner! The Kromagg seems startled, he goes for
his weapon - but Rembrandt knocks it out of his grasp with
a quick chop across the wrist - and Quinn fells their
adversary with a well-placed punch.

Wade retrieves the weapon. Meanwhile, the Kromagg is
wobbly, struggling to rise... he touches his belt and A
KLAXON rings out, matching the one in the control room -
the same red strobe effect is now bathing the halls.

QUINN
We've gotta find a way out -
hurry!

32 EXT. ANOTHER HALLWAY - CONTINUOUS - THE SLIDERS

32

are on the run, fleeing down the red-strobe hallway, the
KLAXON blaring out all around them. The Sliders can
hear --

(CONTINUED)

32 CONTINUED:

32

KROMAGG VOICES shouting, reacting to the potential escape in their strange language.

THE SLIDERS

are passing room after room, in their urgency to flee, not daring to slow down - until Quinn unexpectedly stops running, spotting something through one of the open doorways.

He breaks away from the others...

WADE

Quinn?

QUINN

Hang on - give me a second!

ARTURO, REMBRANDT AND WADE

reluctantly come to a stop as Quinn darts into the room in question.

WADE

What's he doing?!

The anxious Sliders are certain they are about to be caught, their fear heightened by the klaxon and strobing light - it's all they can do to wait on Quinn, all the while scanning the halls for oncoming Kromaggs.

The sound of A SMALL EXPLOSION (O.S.) comes from the room Quinn has entered. Sparks and smoke waft from the open doorway - much to the relief of his friends, Quinn emerges from it, wearing a satisfied expression. He explains his actions to the others, who are already on the move again...

QUINN

I took care of some sliding equipment I spotted through the door! I guarantee they won't be using it for awhile!

ARTURO

Well done - if nothing else, we've given them something to think about!

The Sliders round a corner and find the only way to go, other than turning back, is to enter another room.

33 INT. KROMAGG ROOM - THE SLIDERS

33

find themselves in an empty room, which has no outlets except the open doorway they just came in.

REMBRANDT

Dead end. We'd better go back the way we came.

But before they can do so, the doorway is blocked by --

TWO KROMAGG SOLDIERS

wielding weapons.

Wade is forced to drop the weapon she carries. The Kromaggs look angry and seem about to do something about it, when --

THE KROMAGG SOLDIERS

are blasted from behind by a shock wave of red light. They collapse to the ground, but one twists and fires from his knees, hitting his target before losing consciousness.

MARY

steps in, weapon in hand. It's clear to the startled, grateful Sliders, that she has just saved their bacon. And it's also clear she's been shot. Before the Sliders can thank her, or help her, she points the weapon toward an open space in the room... and presses a different button.

A RED SLIDING GATE

begins to form. Mary also collapses, but she manages to pull out the Sliders' timer. She hands it to Quinn as he races to her, cradling her head in his arms.

MARY

(gasping)

You must hurry... My masters are hunting you now... they'll be here in seconds.

Arturo takes the timer from Quinn and looks at the readout - EIGHTY-THREE MINUTES and counting down. The Professor is despairing...

(CONTINUED)

33 CONTINUED:

33

ARTURO

Our gate can be accessed in
eighty-three minutes, but only on
the world we were abducted from.
That window doesn't apply here.

(X)

MARY

It's alright... I've programmed
the portal to send you back to the
last world you came from... With
your timer in hand you should be
able to slide from there.

(painful smile)

The Kromaggs taught me more than
they ever realized. I guess they
never dreamed I'd do something...

(looks at Quinn)

... like this.

She and Quinn share a moment. She begins to cough, spasm,
she is fading fast. A grateful Quinn is battling back
tears; her deteriorating condition is paining him greatly.

QUINN

(gently)

Come on... we have to get you to
your feet.

MARY

(painful smile)

You're dreaming, Quinn... I'm
dying... and we both know it.

(painful cough)

The gate is fully formed. You
must go. Now!

The Sliders hesitate. Quinn shoots them a grim nod...

Looking back at Mary with genuine sorrow, Wade... then
Rembrandt... and Arturo, leap into the scarlet void.

QUINN

turns worried attention back to the woman he is holding.

MARY

Your freedom makes me happier than
you'll ever know... Go Quinn... go
... for... me...

(CONTINUED)

33 CONTINUED: 2

33

QUINN

Mary, the Kromaggs were wrong.
You are beautiful... you always
were.

She manages a ghost of a smile... and dies in his arms.
Quinn doesn't move, just embraces her lifeless body,
closing his eyes and grieving:

QUINN can hear VOICES rapidly approaching and SHOUTING in
their strange tongue - he has no choice. Torn to pieces,
he hugs her... kisses her forehead... and reluctantly
slides just before the gate closes behind him.

CUT TO:

34 EXT. VERSAILLES WEST/NEW FRANCE - DAY - QUINN

34

lands in French North America once again. As Wade and
Rembrandt help him to his feet, he scopes the immediate
scene.

Arturo is brushing himself off, while being subjected to a
diatribe in French from another angry man. The Frenchman's
bicycle lies on its side, wheel spinning, and a half dozen
croissants are scattered across the sidewalk.

WADE

(to Quinn)

Take a guess - the Professor
landed on the guy with the bike!

REMBRANDT

(laughing, winded)

Uh-uh, he landed right in front
of him. But it wasn't long
before the croissants started
flying!

Arturo bows to the guy a few times, helps him pick the last
of his rolls off the curb, and rejoins his fellow Sliders.

ARTURO

(surprising
upbeat)

I take back what I said. Compared
to Kromagg prison world, New
France is a veritable Garden of
Eden. I shall make every effort
to enjoy my hour here.

WADE

Wait a minute... where's Mary?

Quinn is misty-eyed. The words are barely a whisper...

(CONTINUED)

34 CONTINUED: 2

34

QUINN

She didn't make it.

The others are shocked, saddened, don't know what to say.

The Sliders hang their heads or look off into the distance... remembering Mary... and saying a silent prayer.

MALE VOICE (O.S.)

Multiple time units spent probing the subject's minds during sleeping and waking hours, proved they did not know the location of their home Earth. Their sliding patterns are erratic and totally random.

(X)

CUT TO:

35 INT. DARK RED ROOM - A FIGURE

35

in silhouette, walking down a dark corridor, his/her identity hidden by the dark red light.

MALE VOICE (O.S.)

The successful implantation of a homing device inside one of the subjects, will allow us to track their journeys, in hopes that they will eventually return to their Earth.

We can see that the figure is a woman, wearing a long white gown. She comes to a stop in a curtain of red light.

MALE VOICE (O.S.)

(powerful,
anticipatory)

We will be waiting... and watching... ready to attack when the time is right.

(X)

(X)

And the identity of the woman in white is

MARY

very much alive and struggling to remain emotionless.

ANGLE - TWO KROMAGG WATCHERS

seated behind an elevated desk, not unlike the bench of a federal judge. They are looking down at Mary - one of them is speaking... perfect English.

(CONTINUED)

35 CONTINUED:

35

MALE VOICE/KROMAGG WATCHER
You have done well, Mary. You may
have an hour of freedom in the
garden, before you go back to your
cage.

Mary swallows hard... and bows to them in the way she has
been taught since childhood.

MARY
Thank you, Master.

She turns to walk back the way she came... a single tear
rolling down her cheek.

FADE TO BLACK.

THE END