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Sliders
“Dead Man Sliding”

Written

by

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#K1804

SLIDERS
“Dead Man Sliding”

CAST

QUINN MALLORY (Q2)
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

TARYN MILLER
VENDOR
DIGGS
POLICE OFFICER
PHIL
SCOTT
SKIP COLLINS
JOHNNY
MR. CHANG
STUDIO GUARD
NIPSY RUSSEL (CELEBRITY PROPONENT)
GUY
PRISON GUARD
DEANNE BLOCH
CNN PRODUCER
GATE GUARD
NAN PRODUCER

#K1804

SLIDERS
“Dead Man Sliding”

SETS

INTERIORS:

HOTEL

BAR

ROOM

GAME SHOW

PRODUCTION OFFICE

EDIT BAY

AIR CONDITIONING SHAFT

STUDIO SET

AUDIENCE SECTION

WINGS

FRONT HALL

TOP HAT BAR

N.D. LIVING ROOM

PRISON

QUINN'S CELL

JAIL WALKWAY

VISITING ROOM

DEANNE'S HOUSE

FRONT DOOR

KITCHEN

SECRET COMPARTMENT (IN NEWS TRUCK)

#K1804

SLIDERS
“Dead Man Sliding”

SETS

EXTERIORS:

HOLLYWOOD BLVD.
SIDEWALK
ANOTHER AREA (ON WALK OF FAME)
ANOTHER AREA (W/VENDOR)
ACROSS THE STREET
SOUTHSIDE
ESSEX HOTEL
STUDIO
FRONT/STAGING AREA
BACK AREA
PRISON
COURTYARD
PRESS GATE
CLIFF AREA
TOP HAT BAR
RUN DOWN NEIGHBORHOOD
DEANNE'S HOUSE
FRONT YARD
DRIVE
BACK YARD

VEHICLES:

TARYN'S CAR
REMOTE NEWS TRUCK

SLIDERS

"Dead Man Sliding"

TEASER

FADE IN:

1 EXT. HOLLYWOOD BLVD. SIDEWALK - DAY #1

1

CLOSE ON WADE, hip sunglasses on, a guidebook in her hands.
PULL BACK to REVEAL, QUINN, ARTURO and REMBRANDT with her.

WADE
... then after the Chinese Theatre,
we'll head over to the beach...

Arturo looks less than enthusiastic.

QUINN
At least there's something to do
here. It's already better than
Buttonwillow.

Arturo reaches down and pulls a few burrs from his sock.

ARTURO
Buttonwillow, Lemoore, Wasco. I
never knew California had so many
dreadfully dull patches of dirt
between here and San Francisco...

QUINN
Get used to it. With Logan's
spectrum in our timer, we can
pretty much land anywhere within a
four hundred mile range.

REMBRANDT
It was bad enough when it was the
same place, different dimension.
Now this. How do we even know for
sure this is Hollywood?

Wade taps him and points. Rembrandt turns and NOW WE SEE
behind him, across the street, the Chinese Theatre.

REMBRANDT
For all we know, this could in be
Fresno on this world.

WADE
What difference does it make?
Wherever we are, it's Hollywood.
(MORE)

(CONTINUED)

1 . CONTINUED

1

WADE (CONT'D)
We've got two days. Let's have
some fun for a change.

QUINN
I'm with Wade, let's just relax.

ARTURO
Very well, Miss Welles. Lead on.

2 EXT. ACROSS THE STREET - ANGLE ON A WOMAN

2

driving (TARYN, rhymes w/Karen). She's attractive in a
formidable way. She pulls her car over, watching them.

3 EXT. SIDEWALK - ANOTHER AREA

3

WE TRACK as they look at the Walk of Fame. WE NOTICE
CAMERAS, mounted on buildings, monitoring the streets.

WADE
Dolly Parton! I love her. Quinn.

She hands him a box camera, kneels by the star and smiles.
He snaps the picture. Behind them, WE SEE Taryn, shadowing
them. As she draws near, she pulls an unusual gun...

They walk on, Remy notices a wallet in the middle of the
sidewalk. People walk by, not one attempts to pick it up.

REMBRANDT
Look at that. That wallet wouldn't
last one minute on our world.

Rembrandt bends to pick it. Cameras SWIVEL and ZOOM on him.
Arturo actually HEARS the ZOOM, his gaze turns. Passersby
look at Rembrandt reaching for the wallet and move faster,
in fear for him. Just as Remy reaches --

WADE
Rembrandt, wait. Something about
that is saying "leave it alone" in
a major way.

Rembrandt looks up and also notices people looking at him.
He withdraws his hand. Arturo indicates the cameras...

ARTURO
Perhaps those cameras have
something to do with it.

Taryn moves closer as they debate. She lifts her gun.

(CONTINUED)

3 CONTINUED

3

QUINN
Hey, it's just a wallet. Someone's
got to be missing it. We should at
least check for I.D.

And just as he bends for it, Taryn fires a dart, which
misses Quinn and strikes a tourist a few feet behind them.
The man stumbles, his wife rushing to his side.

4 ON TARYN

4

Angry she missed. She starts to reload.

5 BACK ON THE SLIDERS

5

Quinn looks at the wallet (unaware of the dart incident).
It's full of cash, credit cards and several forms of I.D.

QUINN
It's loaded. Must be over three
hundred bucks in here.

People shoot Quinn looks. Wade smiles at them, reassuring.

REMBRANDT
Better just leave it, Q-ball.

Quinn looks around and notices the looks. He gingerly
places the wallet back and they move on again. A beat
later, Taryn passes THRU, moving to catch them before --

6 ANOTHER ANGLE - THE CURB

6

The light changes and they cross the street. Taryn raises
her gun and -- a BUS stops, blocking her view. She rushes
around, but is stopped by a car. It HONKS. Taryn runs
around, weaves through traffic and makes it

7 ACROSS THE STREET - SOUTHSIDE

7

They're gone. She looks both ways. Nothing. She holsters
her gun. And off her frustration at their escape, we --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 CLOSE ON A PICTURE OF ARTURO

8

It's one of those fake photos This one is of Arturo in
the cardboard cut-out of Rambo. WE HEAR CROWD NOISES. PULL
BACK to REVEAL we are:

9 INT. HOTEL BAR - LATER

PACKED with a crowd, mostly around the bar TV. On this
world, the bar is decorated with pictures of famous
criminals from the 80's & 90's -- Claus Von Bulow, Lorraine
Bobbitt, Tonya Harding, Charles Keating, Jean Harris.
There's also something of a mini-WAX MUSEUM (think Madame
Trussard's) displaying scenes of crimes and punishments.

The Sliders are mid-lunch.

QUINN

(re: Arturo's photo)

I can't believe Wade talked you
into that.

ARTURO

Nor you, Mr. Mallory...

Arturo holds up another -- of Quinn in a David Hasselhoff
cut-out, surrounded by Baywatch beauties. Rembrandt laughs.
Wade, who's looking at a map to the star's homes, sighs --

WADE

Okay, some of these are stars
but, Robbie Rist, Jill Whelan,
Linwood Boomer? Who are these
people?

QUINN

I've heard of Linwood Boomer. He
was the blind guy on Little House.
But he was never anything of a
star, at least not on our world.

ARTURO

Apparently here, he fared somewhat
better.

REMBRANDT

That's what I love about sliding.
Every world's a new opportunity, a
second chance to get your dream.

Now, THE CROWD erupts with LAUGHTER. Wade turns to see:

10 WADE'S POV - THE BAR AREA 10

The crowd. They seem really into the show. They're even making bets. Men's wallets and women's purses lay open, vulnerable. A pile of money sits on the bar, unprotected.

WADE

That's so weird, how they leave their purses and wallets out. Anybody could just grab and run.

11 RETURN TO SCENE 11

Arturo tilts his glasses for a better look.

ARTURO

Obviously crime is not a problem here.

REMBRANDT

I guess that's why there're no locks on the doors in this place...

QUINN

That would also explain the thing with the wallet today. Something about the way those people looked at me, it's like they were afraid.

REMBRANDT

Terrified is more like it.

WADE

What could scare people like that?

12 EXT. HOLLYWOOD BLVD. - DAY 12

Taryn talks to a VENDOR (who's selling star maps). She holds a picture of a disheveled, edgy-looking Quinn.

VENDOR

He was here, cleaned up, with a girl and a coupla other guys.

TARYN

Where'd they go?

He hesitates. She pulls a fifty...

VENDOR

They said something about a hotel. Sounded like the Essex.

(CONTINUED)

12 CONTINUED

12

Taryn smiles, pulls two event tickets to go with the fifty, hands them to him. He reacts, incredulous at the largess.

VENDOR

Tickets to the show...

TARYN

Come today and maybe you'll get to see the guy play...

13 INT. HOTEL BAR

13

The Sliders are just finishing lunch. Behind them, the crowd seems frenzied.

WADE

What are they watching, anyway?

QUINN

It's a game show.

REMBRANDT

The way those people are cheering, you'd think it was the Olympics or something.

DIGGS, the ever-changing bartender, comes up, pad in hand, dressed as a judge, black robe, long white hair piece.

DIGGS

You want in? Odds are running five to one for conviction.

ARTURO

Conviction? What's that, the name of a horse?

Diggs gives him an odd look, then looks to the door, reacts:

DIGGS

Never mind, bets are all in.

Diggs takes off, fearfully. Now, Taryn arrives...

TARYN

What, are you stepping up, Mallory? New bar, new friends, new girl? I'll bet Deanne's crying in her tip jar over at the Top Hat.

QUINN

Who?

(CONTINUED)

TARYN
 You'd break her heart if she heard
 you say that...
 (off Quinn's look)
 You're not even going to run, are
 you?

Something about the way she says that. The Sliders are all
 instantly worried. Suddenly, Taryn slaps a pair of
 electronic cuffs onto Quinn and yanks him up -- not gently.

The others rise immediately. The bar patrons turn to
 look, all eyes glued on this.

	WADE	QUINN
Hey!		What're you doing?

TARYN
 My job.

Quinn pulls on the cuffs. He winces in pain, struggling
 against her. She grabs him by the cuffs and tugs him out.
 What happens next, HAPPENS FAST: Rembrandt reaches for
 Taryn, pulling her from Quinn.

REMBRANDT
 Let him go.

Taryn pulls a stun device, sticks Rembrandt and ZAPS. He
 goes down cold. Wade rushes to his side. Quinn starts
 toward Taryn --

WADE	ARTURO
Rembrandt!	Quinn, don't --

But it's too late, Quinn knocks her down with a blow from
 his cuffed hands to the back of her head. The CROWD CHEERS.
 Taryn turns to him, somewhat surprised at the resistance and
 somewhat angry. She pulls her gun.

WADE
 Watch out...

Quinn turns to get out of there, but it's too late. She
 fires. She shoots, she scores. Quinn stumbles, stops and
 then goes down, groggily. Arturo steps forward

ARTURO
 What on Earth is the meaning of
 this?!

Taryn turns to him, reloaded gun pointed.

(CONTINUED)

13 CONTINUED 2

13

TARYN

Interfere again, old man -- and
you'll be playing the game too.

Arturo stops, uncertain what she means, but certain of the
gun's intent. She backs out of the bar, pulls a sedated
Quinn to his feet and leads him out.

ARTURO

(re: Rembrandt)
Is he alright?

WADE

He seems okay. He's breathing.

Arturo nods, then charges out the door.

14 EXT. ESSEX HOTEL - CONTINUOUS

14

Arturo exits, crossing to Taryn, whose gun is now holstered
and who's placing Quinn in the passenger seat of her car.

ARTURO

(angry)
I demand to know by what authority
are you arresting this man?!

TARYN

I have all the authority I need.

QUINN

(weakly)
Professor, help...

She ZAPS Quinn, knocking him out. Angering Arturo more. He
attempts to pull Quinn out. Taryn tries to pull her stun
device out, but Arturo manages to keep her hands from
reaching it. Through the struggle...

ARTURO

You're not taking him anywhere!

A POLICE OFFICER runs over, billy club out. He clubs Arturo
on the back of the knees. He buckles.

POLICE OFFICER

(to Taryn)
You alright?

ARTURO

(incredulous)
You club me and worry if she's
alright?

(CONTINUED)

14 CONTINUED

14

POLICE OFFICER
(to Arturo; curt)
Step back and keep your mouth shut.

ARTURO
But...

POLICE OFFICER
I said Step back.

Arturo steps back, infuriated. The Officer moves to Taryn and actually helps her secure Quinn to the car, by cuffing him to a metal bar on the dash. She gets in and drives off.

POLICE OFFICER
(crossing back)
Your name, Sir?

ARTURO
What for?

POLICE OFFICER
I can cite you here or down at the station. It's your choice.

ARTURO
Cite me! On what grounds?

POLICE OFFICER
Section 1-1-5-2-4, interfering with a valid contestant search.

15 INT. TARYN'S CAR - IN MOTION

15

Quinn is coming out of the zap.

TARYN
I always knew you were trouble, but I never figured you for stupid.
(off his hazy look)
How many times have we done this, two, three? I always find you.

QUINN
I'm not who you think I am.

TARYN
You're right. The Mallory I know, he would've never done this...

16 INT. HOTEL BAR

16

Wade hands Rembrandt a glass of water. He's seated and okay. Arturo re-enters, citation in hand.

REMBRANDT

Who was that woman with the zap gun? And why'd she go after Quinn like that?

ARTURO

She works for "The Show." And for some insane reason -- whatever that is, it has jurisdiction over criminals and the courts on this world...

Wade and Rembrandt exchange a look. Criminals? The courts?

17 INT. GAME SHOW PRODUCTION OFFICE - LATER

17

Busy. PHONES RING. Taryn pulls Quinn along, locating PHIL, the consummate sleazy producer. He breaks into a grin.

PHIL

I don't believe it. You got him.

TARYN

I told you, one, maybe two days. He's not that big of a challenge.

PHIL

Excellent, Taryn. I'll make a change and put him in today's show. Find Scott, he'll settle up.

Phil moves off. Taryn pulls Quinn as she looks for Scott.

QUINN

What is this? You a bounty hunter?

TARYN

Contestant coordinator.

QUINN

What the hell is that?

She gives him a sideways glance. SCOTT, the vicious P.A. on the rise, hands her an envelope.

SCOTT

I'll take him. He's going first.

QUINN

Don't I get to see a lawyer?

(CONTINUED)

17 CONTINUED

17

SCOTT

Get real.

Scott pulls Quinn away. Quinn begins to panic.

QUINN

Wait! You've got the wrong guy.
You've got to listen to me!

Scott pulls harder. Quinn continues to yell at Taryn...

QUINN

I'm telling you, I didn't do
this -- whatever you think I did.
I can explain. Just give me a
chance!

His yelling attracts the office. They turn to watch as
Scott hustles him out. Phil comes up next to Taryn.

PHIL

Aren't they pathetic right before
they play?

SKIP COLLINS, the perfect, helmet-headed, game show host
moves through. A make-up girl applies last minute touches.

SKIP

Let's go people. Show time!

18 EXT. GAME SHOW STUDIO - DAY

18

Wade, Arturo and Rembrandt exit a cab. They're in a huge
crowd (as big as production allows). There's a festival
atmosphere; bleacher seating, vendors, pre-show warm up.
The CROWD BOOS. We hear an emcee (JOHNNY):

JOHNNY (V.O.)

Okay, let's bring up the owner...

19 EXT. STUDIO - STAGING AREA

19

The CROWD ROARS as Mr. CHANG, the owner, comes up for his 15
minutes of fame. A Teen Punk is already onstage. Above the
stage, there's a large Times Square monitor which displays
all that is happening.

JOHNNY

Mr. Chang, tell us the story.

MR. CHANG

Well, Johnny, there's not really
much to tell...

20 ON THE SLIDERS 20

They watch from the curb, uncertain.

MR. CHANG (O.S.)
I came out one night and found that
boy spraying my car with paint.
That's about it.

The CROWD GROWS MEAN, calling for blood.

21 BACK TO SCENE 21

JOHNNY
Not quite --

A table is rolled out before the punk... Three small boxes
are on top. He looks afraid

JOHNNY
Go ahead, choose your box.

The CROWD YELLS NUMBERS. The kid nods at box number 2.
Johnny reads and reacts --

JOHNNY
Ten lashes with a cane!

Mr. Chang breaks into an evil grin. The CROWD GOES WILD.
The punk is immediately turned, his hands placed in a small
noose and the rope pulled tight, raising his hands...

22 BACK ON OUR SLIDERS 22

watching, aghast. They wince as the SOUND of the CANE
lashes against flesh. The CROWD YELLS: ONE!

WADE
We'd better find Quinn and quick.

They turn from this sight. The CANE LASHES again. The
CROWD YELLS: TWO!

23 INT. STUDIO - FRONT HALL 23

Wade, Rembrandt and Arturo enter. The doors to the set are
closed. A STUDIO GUARD blocks their entry.

ARTURO
Please, we must get in. We have a
friend in there.

(CONTINUED)

23 CONTINUED

23

STUDIO GUARD
The audience is full.

REMBRANDT
You don't understand, our friend,
he's, I guess you call them
contestants.

STUDIO GUARD
Are you his Advocate?

WADE
Yeah. Will that get us in?

STUDIO GUARD
(a look; then)
Only one Advocate is allowed to
speak per contestant.

They look amongst themselves: Who will it be?

24 INT. GAME SHOW SET - SAME TIME

24

Skip waits in the wings. A VOICE announces him and he enters. The AUDIENCE CHEERS. He picks up a mic and

SKIP
Alright! It's time to play

THE CROWD
The Judgment Game!

The NOISE IS DEAFENING. Skip calms them...

SKIP
Whoa. Settle down. We've got a
big show today, so let's bring out
our first contestant...

Quinn is escorted out by two guards. The CROWD BOOS. He looks up, blinded by the lights. (note: we never get a full view of the audience. We can imply a huge group w/sound).

SKIP
You've seen him before, a welder,
from San Francisco, a fugitive at
large...

25 EXT. STUDIO - STAGING AREA

25

Wade and Rembrandt push through the crowd to get close to the outdoor TV monitor.

(CONTINUED)

25 CONTINUED 25

They watch as Quinn is placed in a box in the middle of the set "the hot seat".

SKIP (V.O.)
Let's give a big hand for a
returning contestant -- Quinn...

26 INT. GAME SHOW SET - SAME TIME 26

Behind Quinn, Arturo pushes through, getting close.

SKIP
...Mallory! Today, we're going to
try him for murder!

The CROWD GOES INSANE. This is their favorite "game".

27 BACK ON WADE AND REMBRANDT 27

They flash a look at each other: Murder??

28 ANOTHER ANGLE 28

Quinn shares the same shocked expression. He looks around and finds Arturo, who gives the boy a look of deep concern.

SKIP
As always -- you're the judge.
Guilty or innocent, you'll decide.
Right after these messages...

The red light on the camera goes out. And on that we --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

29 ON A TV MONITOR

29

Opening credits: Images of Skip, contestants and modes of punishment. The CREDITS END with a CELL DOOR ROLLING SHUT. The CAMERA PUSHES THRU THE DOOR and FINDS, scratched into the wall behind, the words: "The Judgment Game"... REVEAL we are watching this from mounted monitors in --

30 INT. GAME SHOW SET - SKIP

30

center stage, pearly whites shining. He winks to camera.

SKIP

(rapidly; by rote)

By the power vested in me, by the State of California, I hereby declare you, the viewing audience, the jury. Votes are tallied by computer. All decisions are final and we are not responsible for any transmission errors.

(wipes his brow)

There, the nasty rule thing's out of the way, so let's play. Johnny.

"JOHNNY," now the announcer, is just off set.

JOHNNY

Mr. Mallory, you have the right to be represented by the Advocate of your choice, should you fail to have an Advocate present in studio, one will be provided for you.

SKIP

Do you have an Advocate present?

Quinn looks to Arturo, who nods.

QUINN

Yes. I do.

SKIP

Get him out here.

Arturo steps forward from the crowd.

JOHNNY

State your name for the chyron operator...

(CONTINUED)

30 CONTINUED

30

ARTURO
Professor Maximillian Arturo.

Johnny crosses w/a Bible. Arturo places his hand on it.

JOHNNY
Do you swear that you are not now,
nor have you ever been an attorney,
that you've never been to law
school nor have you ever taken the
L.S.A.T's or prepared for the bar
in any way?

ARTURO
(odd...)
I do.

JOHNNY
Stand by the contestant.

Arturo moves next to the box. He puts a supportive hand on
Quinn's shoulder. Quinn tries his best to muster a smile.

SKIP
And now, the People's Proponent...
Straight off the set of his new hit
comedy -- ladies and gentlemen,
please welcome: Nipsy Russell!

The CROWD CHEERS. NIPSY RUSSELL comes running out, his
hands over his head, waving to the crowd.

QUINN
They've got to be kidding...

ARTURO
I wish they were, but I'm afraid,
they're terribly serious.

Quinn stares, open-mouthed... MATCH TO:

31 INT. TOP HAT BAR - SAME TIME

31

Another Quinn watching. Only this Quinn is miles from ours.
His hair is unkept, he smokes, his eyes dart. He is the
the edgy guy from the mug shot. Right now, he's watching --

32 THE BAR TV

32

Nipsy Russell is reading from a file.

(CONTINUED)

32 CONTINUED

32

NIPSY

Two counts grand theft, assault
with a deadly weapon, two felony
drunk drivings...

(he eyes Quinn)

All that before age of twenty-one.

ARTURO

Your... your -- Skip. The evidence
code clearly states that prior bad
acts may not be used to prove a
subsequent crime.

SKIP

Not that we didn't throw all that
out a few years ago, but go
ahead -- What's your point?

ARTURO

My point is -- I object to this

Skip mock GASPS. The AUDIENCE GASPS.

SKIP

You what?

ARTURO

(uncertain)

I object.

BELLS AND WHISTLES go off. A Model, in a skimpy outfit
(that's made from a judicial robe), skates onto the set.

33 EXT. STUDIO - STAGING AREA

33

Wade and Rembrandt watch as the model does a circle around
Arturo and then stops, hanging a noose around his neck. She
skates away. The CROWD outside LAUGHS uproariously...

34 BACK ON SET

34

SKIP

Is it any wonder lawyers were
banned?

(to Arturo)

Consider yourself warned, Mr.
Arturo. Now, get back there and
wait your turn.

The AUDIENCE APPLAUDS. Arturo moves back to Quinn's box.

(CONTINUED)

34 CONTINUED

34

SKIP
As you were saying, Nipsy?.

NIPSY
Skip, there's a lot more I can say,
but why am I wasting your time?

SKIP
Because you can?

MORE LAUGHTER.

NIPSY
Right.... Let's just get to the
heart of the matter.

A WALL GOES UP behind Skip REVEALING a large projection
screen. A black and white security-type video rolls.

35 THE VIDEOTAPE

35

From an outside city-surveillance camera. There's a date
stamp: (date is 3 days prior to when this ep. should air).
The tape shows Quinn (of course, it's Q2) mugging a man,
dragging him into an alley, strangling him and then robbing
him of his few meager possessions.

SKIP (O.S.)
Unbelievable.

NIPSY (O.S.)
It's so, well, heartless...

As Q2 turns to go. He looks up, as if smiling evilly at the
camera itself. The tape FREEZES on this haunting image.

36 ON QUINN

36

who shakes his head. Arturo winces.

37 STUDIO WINGS

37

Taryn watches Quinn, something is not right, but then her
beeper activates. She reads the number and heads out.

38 BACK ON NIPSY

38

NIPSY
Skip, the People rest.

The CROWD CHEERS: GUILTY, GUILTY...

39 INT. TOP HAT BAR

39

Q2 looks like he might be sick. He reaches up and shuts the TV OFF. The Top Hat Bartender returns from busing tables. Q2 stubs out his cigarette, pulls a twenty from his wallet, tossing the cash on the counter.

Q2

When Deanne comes in, tell her I'll be back at her place...

The bartender nods. Q2 puts on his shades, heads out.

40 EXT. STUDIO - STAGING AREA

40

The outside crowd is also CHEERING "GUILTY, GUILTY". Wade and Rembrandt are visibly pale as they watch.

WADE

This is a disaster. He'll never get out of that.

A GUY next to Rembrandt overhears her:

GUY

Don't sweat it. That tape doesn't mean anything.

REMBRANDT

Why not? Looks pretty convincing to me.

GUY

Damn convincing. But it's not like he'd be the first guilty guy to beat a murder rap. You gotta remember, this is an L.A. audience, anything can happen.

The guy shrugs, it's just part of the game.

WADE

We can't just sit here and watch Quinn go down in flames.

She leads Rembrandt away from the crowd...

41 INT. GAME SHOW SET

41

We're in commercial. Skip gets a make-up touch up. Nipsy signs autographs. PAN to FIND Arturo and Quinn

(CONTINUED)

41 CONTINUED

41

ARTURO
Even if we could prove that wasn't you, I'm not sure these jackals would give a damn. Obviously this whole game is a judicial sham and you're nothing but sport for them.

QUINN
You're trying, Professor. That's all you can do.

They share a look. They both know that's not enough. A VOICE booms over the SOUND SYSTEM.

VOICE
Twenty seconds. We're back in twenty...

42 EXT. STUDIO - BACK AREA

42

Virtually deserted. Wade and Rembrandt approach the Production Office door.

WADE
... She's got to at least be willing to listen to us.

Rembrandt nods. Sounds reasonable. They cross to the door and try it. It's locked. There's an intercom. They BUZZ.

FEMALE VOICE
What?

WADE
Um, we're here to see... Well...

REMBRANDT
We don't exactly know her name. She's about five-ten, blonde --

FEMALE VOICE
Sorry. Authorized personnel only.

The intercom goes dead. Wade angrily kicks the door. Rembrandt looks around, sees potential.

REMBRANDT
Wade. Over here.

He walks a few feet over and looks up at a vent; easily pried open. They look around and Rembrandt lifts Wade to his shoulders. She pulls on the vent.

(CONTINUED)

42 CONTINUED 42

REMBRANDT

Hurry.

She crawls in, closing the vent behind her. Remmy looks around, worried and then retreats to the corner, to watch from a safe distance.

43 INT. AIR CONDITIONING SHAFT 43

Wade crawls through, heading toward the SOUND of VOICES. She comes across a grate that's above an editing bay. Looking through, she SEES:

44 WADE'S POV - THROUGH GRATE - INTO THE EDITING BAY 44

An editor works. On the monitor, Wade can make out shapes, something like severed heads. They rotate in an eerie way.

45 ON WADE 45

It's clear she doesn't quite understand what she sees. She starts to crawl on, but stops when --

46 WADE'S POV 46

Scott (the P.A.) sticks his head in --

SCOTT

We spotted Golin this morning, so Phil said to use him.

The editor nods and hits a few keys...

47 BACK ON WADE 47

She crawls to the next grate and seeing that this editing room is empty, opens it and drops down.

48 INT. GAME SHOW SET - SAME TIME 48

The CROWD IS BOOING.

ARTURO

... this boy has led an exemplary life. He's a brilliant scholar, he comes from a good home and --

(CONTINUED)

48 CONTINUED

48

A box of popcorn strikes Arturo on the head. There's general LAUGHTER. He looks up, burning...

SKIP

I think maybe they're trying to tell you something, Mr. Arturo.

ARTURO

Yes... that they're all a bunch of babbling idiots!

BOOS, JEERS. Arturo is rained on by anything that will fly.

SKIP

Perhaps this is a good time to pay some bills... Back in a moment. Don't tune away, we're just minutes from a vote!

Another commercial. Frustrated, Arturo crosses to Quinn.

ARTURO

I'm sorry, but the idiocy of this has gotten under my skin.

QUINN

I know. I'm surprised you've kept your cool this long.

ARTURO

All they're interested in is a good show and damn to the truth...

QUINN

(beat; a thought)
Where is it written that the truth doesn't make for a good show?

A look between Quinn and Arturo. Arturo nods his head.

ARTURO

Of course...

49 INT. GAME SHOW PRODUCTION OFFICE

49

Wade opens the edit room door, looks around, spots Taryn. She makes a b-line for her.

WADE

Excuse me. I need to talk to you.

(CONTINUED)

49 CONTINUED

49

TARYN

(looks up; concerned)
How did you get in here?

WADE

Really not the point right now.
(impassioned)
You've got the wrong guy. The
Quinn you brought here, isn't the
Quinn of your world. He's not even
capable of --

TARYN

(stands; backs away)
What is it with you people? You
all have this bizarre fixation that
Mallory isn't Mallory. I know who
I picked up and it's him.

WADE

It's not!
(striving to convince)
Look, there must be something about
him that's different, his attitude,
the way he looks, I don't know,
maybe your Quinn has a tattoo...
Is there anything like that?

Taryn stares at her, not certain what to make of this...

Behind them, Phil is watching, not pleased. He starts
toward them.

WADE

I know I sound crazy, but I can
explain.

TARYN

Save it. It's too late. He's
already playing.

WADE

No. It can't be.

TARYN

Sorry, there's nothing I can do.

Taryn turns to go. Wade reaches out, grabbing her arm.

WADE

At least hear me out.

Phil grabs Taryn's stunner and ZAPS Wade. She falls onto
the floor.

(CONTINUED)

49 CONTINUED 2

49

PHIL

I hate these ACLU freaks.
(to Scott)
Get her out of here.

Scott drags her off...

50 EXT. STUDIO - BACK AREA

50

Scott leaves Wade on the sidewalk and goes back inside. Rembrandt's head comes around the corner. He rushes over, cradling her head and trying to wake her.

REMBRANDT

Wade, baby... you okay?

Her eyes flitter. She's coming out of it.

51 INT. GAME SHOW SET

51

WE HEAR APPLAUSE. Quinn, still in the "hot seat", has sketched a picture of several PLANETS and connecting WORMHOLES on an easel. Arturo is center stage, smiling.

QUINN

You see, not only did we find doorways to alternate dimensions, but, we discovered that on a lot of these other Earths, there existed doubles of each of us... You know, like twin versions of ourselves.

The CROWD CHEERS with APPROVAL.

ARTURO

Yes. Doppelgangers, if you will. And that really is the heart of this matter. This man --
(finger pointed at Quinn)
is not the Quinn Mallory you saw on that tape. This man is not the Quinn Mallory of your world. And he is certainly no murderer... He merely has the misfortune of being your Quinn's double, which makes him no more guilty of this crime than any of us here today!

MORE CHEERS... Arturo crosses to Quinn, stands nearby, feeling cocky, allowing the audience to CHEER ON.

(CONTINUED)

51 CONTINUED

51

ARTURO

This might actually be working...

QUINN

At least they seem entertained.

ARTURO

Yes, which as we know, is the entire point.

Arturo steps out, holds up his hands to calm the crowd. He's about to speak again when a BUZZER goes off.

SKIP

Excellent strategy, Mr. Arturo. You definitely scored points for inventiveness.

ARTURO

But we're not done yet.

SKIP

Oh, I'm afraid you are.

Quinn and Arturo exchange a worried look.

SKIP

... that's all the time we have because now, it's time to --

The CROWD CHANTS: VOTE. VOTE. VOTE. The SOUND of a TICKING CLOCK is PIPED IN.

52 INT. STUDIO - AUDIENCE SECTION

52

We see "Love Connection" type devices on the seatback before each person. There's a dial and an arrow. You can choose from "Guilty" and "Innocent"...

53 INT. N.D. LIVING ROOM

53

A HAND reaches for the telephone and dials. On the TV in the background, we SEE a panel that reads: 1-900-Justice.

54 EXT. GAME SHOW STUDIO - STAGING AREA

54

Rembrandt and Wade push back to watch the big screen. They exchange a worried look. Rembrandt puts an arm around Wade.

55 . INT. GAME SHOW PRODUCTION OFFICE

55

PHONES RING off the hook. A bank of P.A.'s take the calls. Taryn watches Quinn on TV. She looks uncertain.

PHIL

Don't worry. It's a slam dunk.

TARYN

It's not that. There's something going on. He's different.

PHIL

It's just the fear of conviction, Taryn. It affects everyone. That's the whole point of The Show.

He walks off. Scott walks by, a tally sheet in hand. WE FOLLOW as the sheet is WALKED THROUGH THE OFFICE and --

56 INT. GAME SHOW SET

56

Scott hands it to Skip. The TICKING CLOCK stops.

SKIP

And your judgment is...
(reads; dramatic pause)
Guilty!

Pandemonium. The CROWD is DELIGHTED.

57 ON QUINN AND ARTURO

57

Crushed by the verdict. Arturo pales. Quinn gulps.

58 ANOTHER ANGLE

58

Behind him, a curtain rises, three doors are visible...

SKIP

Quinn Mallory, choose your door!

Quinn looks to the Professor, who shrugs. No idea.

QUINN

Number one, I guess...

The Model comes back out and opens the door, which REVEALS a mini-guillotine. The BLADE DROPS.

SKIP

Oh, too bad. Lethal injection was behind door number three.

(CONTINUED)

58 CONTINUED

58

The AUDIENCE "Aahs" with sympathy... Two guards flank Quinn and force him from the box, dragging him away.

SKIP

Tune in tomorrow for a special evening edition when we'll carry out the sentence.

QUINN

Professor? Do something!

But Arturo merely looks on what can he do? Quinn is hustled out through --

SKIP

But first stick around. Next up, Mary Margaret Peters on trial for adultery... Back in a sec.

59 ON QUINN

59

As he's dragged off to the wings, he passes Taryn, lunging at her. She rears back. The guards pull him away, through:

QUINN

Get a good look at me, Taryn. This is what an innocent man looks like before he's executed. You proud of yourself for being part of this? Or maybe you don't care as long as you get your money, right?

Taryn looks struck by his harsh words. And off Quinn disappearing behind a metal door, we

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

60 EXT. PRISON - THE TOWER (OPTICAL SHOT) - NIGHT #1

60

A Gothic fortress, high on a hill, surrounded by miles of barbed-wire fencing, framed eerily by bluish-purple fluorescent light that glows as a halo around the perimeter.

61 INT. PRISON - VISITING ROOM

Stark, uninviting. There is a table with a few folding chairs. Wade, Arturo and Rembrandt stand anxiously, waiting. The air is thick with tension. In the corner, there's a camera watching their every move...

WADE

I still think we should have demanded an appeal.

ARTURO

Miss Welles, we've been through this. Unless we could prove special circumstance --

WADE

(injects; angrily)

I think being a double from another dimension should qualify.

ARTURO

Yes. Of course. And right after you explain that to these people, why not set them straight on Santa Claus and the Easter Bunny as well.

Rembrandt eyes them both. Things are turning ugly.

WADE

If I had been in there, at least I would've tried. I wouldn't have just let them haul him off!

Arturo looks struck. Rembrandt intercedes.

REMBRANDT

Hey, c'mon. We're all on the same side here.

A look between Wade and Arturo, feelings still bruised. And now, the door opens and Quinn, cuffed and shackled, enters. The CAMERA SWIVELS and ZOOMS to catch Quinn's entrance. Rembrandt moves toward him --

(CONTINUED)

61 CONTINUED

61

REMBRANDT

Q-ball, you alright?

PRISON GUARD

No one talks yet.

Quinn is pushed to the table by the PRISON GUARD. He lays a piece of paper before Quinn.

PRISON GUARD

You want to talk, sign it.
Otherwise, it's back to your cell.

Quinn looks up, Arturo nods. Quinn signs the paper and the guard takes it. He then forces Quinn to sit and --

PRISON GUARD

Try to give us something
interesting, okay?

The door closes behind as he exits.

QUINN

What's that supposed to mean?

WADE

That paper, it gives them the right
to tape us. And the right to
broadcast any part of this meeting.

QUINN

Broadcast?? Why?

REMBRANDT

There's a half-hour special planned
tomorrow, right before they

He just can't say it. Quinn looks like he'll be sick. He gets up, grabs the chair with his cuffed hands and crosses to the camera...

QUINN

Broadcast this, you vultures!

He attacks it with the chair, smashing it to bits. It hangs lamely from the wall.

QUINN

(turns to them)

You gotta do something. You gotta
get me out. I'm going nuts.

ARTURO

We're working on it.

(CONTINUED)

Quinn looks up, not buoyed by this tepid response.

QUINN
But so far, there's nothing you can
do, right?
(right; beat; a look)
How long until we slide?

REMBRANDT
(off his watch)
Twenty-two hours and seventeen
minutes.

Quinn looks to the clock on the wall, has a realization.

QUINN
Seventeen minutes after they kill
me.

Yep. Now, the guards come in, guns drawn, aimed at Quinn.

PRISON GUARD
You... move and you're a dead man.

Quinn holds his hands up. The Prison Guard crosses to him
and places his club in his back. It looks painful.

PRISON GUARD
You'll pay for that, you know. One
way or another...

QUINN
Sure. Feel free to bill me.

The Guard doesn't like the humor, he clubs Quinn -- hard.
Quinn winces and falls to his knees.

WADE
Quinn..!

Arturo holds her back. The guard jerks Quinn up.

QUINN
Find my double. It's the only way
I'll get out of this.

And with that, he is pulled out of the room. The prison
door slamming with a metallic PINGING noise.

62 EXT. PRISON - COURTYARD - NIGHT

62

They exit, feeling the heavy burden.

(CONTINUED)

62 CONTINUED

62

WADE

He's right. We've gotta find the guy.

ARTURO

And just where do you propose we look? Los Angeles is a rather large city and we haven't the vaguest idea where to start.

REMBRANDT

Yes, we do. Remember what Taryn said, something about a Deanne and the Top Hat? That sounds like a place to start to me.

WADE

Me too.

Looks between them. Arturo nods...

63 EXT. TOP HAT BAR - LATE NIGHT

63

A seedy place in a seedier part of town. Wade wears Arturo's coat. Her make-up is a little on the heavy side: blue eye-shadow, fire-engine red lipstick.

WADE

I'm having second thoughts. Maybe this isn't such a great plan.

REMBRANDT

Place like this, you just can't walk in and start asking questions.

WADE

I know. But this --

ARTURO

Miss Welles, we realize that perhaps this is not the kindest ruse we could have come up with, but time is of the essence.

Wade nods. She pops a wad of gum into her mouth, removes the top coat, REVEALING a frightening outfit that gives "cheap" a bad name.

64 INT. TOP HAT - NIGHT

64

Wade enters, looking ill-at-ease. She musters some courage and her sexiest walk and glides across to the bar.

(CONTINUED)

64 CONTINUED

64

We see her talk to Bartender Joey, who nods in the direction of a waitress (DEANNE), a woman who might be pretty if she wasn't wearing the Farrah wing hairdo from the seventies.

Wade turns, intercepting Deanne on her way back to the bar.

WADE

Deanne, right?

DEANNE

Depends who's asking.

WADE

Look, my problem's not with you. It's with the creep. You took 'em back again, didn't you?

(off her look)

C'mon, don't pretend Quinn's not shacked with you. Where else could the jerk go?

DEANNE

What's he to you?

WADE

Nothing. Now that he knocked me up, he doesn't want anything to do with me or the baby.

DEANNE

You're carrying for him?

WADE

All I want is an address. He's gotta give me some fly money, so I can get home. If he does that, I'm gone and he's all yours.

DEANNE

You think I want him? I'm tired of his baggage. It never ends...

(writes on a napkin)

Help yourself. He's at my place.

Wade takes the paper, there's a look, then she turns

DEANNE

And tell him he'd better be out by the time I get home or I'll have Joey stop by and help him move...

65 INT. QUINN'S CELL - DAY #2 - EARLY MORNING

65

He's awake, unable to sleep. He gets up and looks out the window. The sun is rising. He watches, transfixed. After all, this could very well be the last day he ever sees.

66 INT. GAME SHOW PRODUCTION OFFICE - MORNING

66

Bustling with the A.M. buzz. Taryn is at her desk, scrolling through a computer file. On her screen we can see it's Q2's file. Her interest is suddenly piqued, as

PHIL
Looking something up?

TARYN
Just surfing around.

She hits a key, her screen blanks. Phil hands her a file.

PHIL
New contestant, Golin. Word is he's in San Pedro. We'll expect A.M. delivery.

He heads out, but turns back when:

TARYN
Phil, you ever wonder if some of the contestants are innocent?

PHIL
Don't go soft on me, Taryn.

He exits. Taryn turns the monitor back on. Another picture of Quinn pops up. A strange look crosses her features.

67 EXT. RUN-DOWN NEIGHBORHOOD/DEANNE'S HOUSE - DAY

67

The kind of place where people park their "I-Roc" Camaros on their front lawns. Arturo, Wade (now in her normal clothes) and Rembrandt keep out of sight and huddle against the cold, styrofoam coffee cups in hand... Arturo checks his watch.

ARTURO
Where could he be all night?

WADE
Maybe he's out killing somebody else.

The guys look at her... She shrugs.

(CONTINUED)

67 CONTINUED

67

ARTURO

You are certain this is the right house?

REMBRANDT

(irritated)

For the hundredth time, yes! There's mail in the box addressed to Deanne Bloch. This is her place.

(rubs his eyes; calms)

I'm beat, we're all tired. Let's just not talk for awhile, okay?

Looks between them. Nods. They're all irritable.

68 INT. QUINN'S CELL - DAY

68

Quinn paces like a caged animal. He swats at his food tray, sending it flying across the room with a CRASHING BANG... The cell door opens. He turns to find Taryn escorted in by a guard. The guard closes the door and recedes.

QUINN

What're you doing here?

TARYN

Testing a theory...

(then)

Take off your shirt.

QUINN

What for?

TARYN

Humor me...

A beat. He unbuttons his prison blues, removing his shirt.

TARYN

Turn around.

Quinn turns. Taryn looks confused. She reaches out to Quinn's back, but doesn't actually touch it. He senses something and looks over his shoulder at her.

QUINN

What're you looking for?

TARYN

Quinn Mallory was knifed in a bar fight last year, took over 60 stitches...

(CONTINUED)

68 CONTINUED

68

QUINN

(with an edge)

But there's no scar, is there?

Taryn shakes her head. Their eyes lock. An understanding.

69 EXT. RUN-DOWN NEIGHBORHOOD\DEANNE'S HOUSE - DAY

69

Rembrandt dozes fitfully against the wheel of the car. Wade and Arturo sit, on the verge of sleep. He checks his watch, closes his eyes, fighting worry. Wade reaches to him.

WADE

What I said last night, at the jail. I didn't mean it.

ARTURO

I've let the boy down and if some harm should come to him --

WADE

You did everything you could.

ARTURO

I will live the rest of my life wondering if I did.

She takes his hand and gives him a supportive look.

WADE

I'm scared too, Professor. Really scared. But you know what keeps me going..?

A look, he doesn't.

WADE

You guys. Knowing that you're here. Knowing that if it were me in there, you'd do anything in the world for me.

(long beat; then)

Quinn knows that too. He's counting on us to be there for him. We can't lose our faith now.

Another long look. Arturo smiles and nods, somehow his faith is indeed restored. Now, a car comes down the street. They're all instantly awake.

WADE

Is it him?

70 ON THE CAR 70

As it pulls into the house across the street and parks. The driver exits. And yes, it's Q2. He tosses a cigarette on the ground and heads in the front.

71 BACK ON OUR SLIDERS 71

They wait for the DOOR to CLOSE, then break into action.

REMBRANDT

Okay, here we go.

They move stealthily across the street.

72 INT. DEANNE'S HOUSE - KITCHEN 72

Q2 is checking out the fridge. He pulls some juice and drinks from the carton.

73 EXT. DEANNE'S HOUSE - FRONT DOOR 73

Wade and Arturo try the door. It's unlocked. Arturo slowly opens it, but stops when: there's a CREAK. He pulls the door closed and he and Wade exchange a look --

74 INT. KITCHEN 74

Q2 reacts to the noise. He turns and looks through the doorway, towards the front. After a beat, he decides it's nothing, turns back and then: the door SQUEAKS again and Q2 actually sees it move. He bolts out the back.

75 EXT. DEANNE'S HOUSE - BACK YARD 75

Rembrandt tries to pry open the back door when suddenly, it flings open, knocking him in the head. He falls. Q2 runs over him.

Rembrandt is up in a flash, chasing him down. Arturo and Wade rush out of the house. Q2 makes a leap for the fence and Remmy grabs his legs, pulling him down. There's a struggle to subdue him and then -- Q2 suddenly relaxes. He slumps.

He hits the ground. Now the Sliders see the dart in his shoulder... They turn to see Taryn.

WADE

You..? What are you doing here?

(CONTINUED)

75. CONTINUED

75

TARYN

Same thing as you -- trying to help
your friend.

(checks Q2)

Let's get him into the house.

76 INT. DEANNE'S HOUSE - KITCHEN - A MOMENT LATER

76

Taryn yanks the handcuffs. Q2 winces in incredible pain.

Q2

I swear, Taryn. It wasn't me. I
wasn't even in town the day all
that went down...

None of them believe a word.

TARYN

You can't prove that, you're gonna
be sorry you said it...

Q2 looks down, desperately thinking. His head pops up --

Q2

I was at Del Mar all day. There're
some betting slips in my wallet.

He indicates a wallet on a table near Rembrandt and Arturo.
Arturo opens the wallet and pulls some slips...

ARTURO

Race two, six and seven.

He shakes his head, this is proof. Rembrandt takes the
slips and looks them over as well.

Q2

See, I was there. There's no way I
could've been in some alley in
Hollywood by four.

Taryn looks stumped for the moment.

Q2

Come on, Taryn, you know me. I'm
into small jobs, a heist here,
maybe a joyride -- I'm not the type
to kill some bum.

REMBRANDT

We all saw the tape. That was
definitely you...

(CONTINUED)

76 CONTINUED

76

Q2

I don't know how my face got on that tape, but I'm telling you, it wasn't me...

Suddenly, something dawns on Wade.

WADE

I know how his face got on that tape.

They all turn to her -- How??

77 INT. TARYN'S CAR - IN MOTION - DAY

77

Wade and Taryn approach the production office.

TARYN

... people got tired of reasonable doubt, of criminals having more rights than the victims.

Taryn pulls up in front and parks.

WADE

That I get, but why the game shows? That seems so bizarre.

They exit.

78 EXT. STUDIO - BACK AREA - CONTINUOUS

78

As they approach the office door --

TARYN

Not when you think about it. In the old system, justice cost the taxpayers a lot of money. By televising it, we earn money for the state. Judgments are swift, crime is down, everybody's happy.

WADE

But at what cost? How many innocent people are sacrificed in the name of swift justice and good ratings??

Taryn gives Wade a look. She's had these misgivings before. Taryn waves her credential in front of a panel. The door CLICKS open and they enter.

79 INT. GAME SHOW PRODUCTION OFFICE - CONTINUOUS

79

It's empty. No PHONES. No P.A.s'...

WADE

Where is everybody?

TARYN

(wryly)

Special event tonight. They're all on site.

80 EXT. EDIT BAY 4

80

Taryn waves her credential again. The light stays red. The electronic lock won't let them in.

WADE

(re: Taryn's stunner)

Can I see that?

Taryn hands it to her. Wade turns the dial to its highest level and puts it against the mechanism. She ZAPS. The lights flash wildly and go dead. The door CLICKS open.

81 INT. EDIT BAY 4 - CONTINUOUS

81

Taryn sits at the console and begins to type. The system BEEPS.

TARYN

I don't know how to by-pass the system.

Wade comes up behind her, begins to type...

TARYN

What're you doing?

WADE

Getting us in.

She hits a few keys and has entry to the memory stacks. She smiles at Taryn and keeps right on typing...

TARYN

How do you know how to do this?

WADE

This is not even a challenge. In my world, we have alot of on-line crime. Our protect programs are twice as complicated.

(CONTINUED)

81 CONTINUED

81

She types in a command, using the hit word: Mallory. And before you know it, they see Quinn's head rotating.

WADE

That day I got in here, I saw this.
I didn't know what it was then.

She hits a few more keys and the DIGITAL MASTER of Quinn committing the murder PLAYS.

WADE

Watch this --

More keystrokes. Suddenly Quinn's face pixelates and dissolves, REVEALING the REAL KILLER. As the body turns to camera, we SEE it's PHIL. Taryn's mouth drops.

WADE

We'd better get a copy of this.

She sticks in a tape, hits some buttons and plays it again.

TARYN

I can't believe this...

PHIL

Pretty shocking, isn't it?

They turn to see Phil in the door, dart gun pointed at them. And off this new turn of danger we --

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

82 INT. EDIT BAY 4 - A MOMENT LATER

82

Phil still has the gun aimed at the girls, who are now standing near one another...

PHIL
Give me the tape.
(they don't)
Now!

Taryn pops out the tape, reluctantly hands it to him. He waves the gun...

PHIL
Out.

Wade moves, bumping Taryn, who stands her ground. Wade's hand is close to the stun device on Taryn's belt.

TARYN
How long, Phil?

PHIL
You've got other things to worry about, Taryn.

Wade's hand slowly grasps the stunner.

TARYN
Of course. You were almost fired in '93 -- when Justice Tonight knocked us out of the top ten. We needed a way to get back on top, didn't we?

PHIL
You've got it all figured out.

He pulls Taryn forward. Suddenly, Wade sticks him. ZAP. Phil drops -- in shock -- but not out. His hand hits an alarm. BELLS go OFF. Wade shoots a look to Taryn.

TARYN
Escape Alarm. Exterior doors auto-lock. There's no way out. Guards'll be here any second.

Phil groans, his hand with the gun slowly lifting. Wade ZAPS him again, knocking him cold. She grabs the tape.

WADE
Maybe they will, but we won't.
Cuff him to the table.

83 INT. PRODUCTION OFFICE 83
Guards flood in...

84 BACK IN EDIT 4 84
The door is barricaded. A cuffed Phil is also gagged (with tape). Wade jumps on the console, pulls down the grate. Taryn looks up as Wade crawls in..

WADE
How do you think I got in
yesterday?

85 EXT. STUDIO - BACK AREA - FEATURE THE VENT 85
Guards rush by. Once they pass, the outside vent opens and out drop Taryn and Wade. They run across the street...

86 INT. HOTEL ROOM - LATE AFTERNOON 86
Q2 channels surfs. Rembrandt paces. Arturo is by the window, worried. He checks his watch.

REMBRANDT
How much time left?

ARTURO
Two hours and some minutes.

The clocking is ticking too fast. Q2 stops channel surfing.

TV VOICE OVER
... Tonight, television at its most
provocative. Its finest hour as a
community forum. An event for the
entire family.

The guys watch, disbelief on their faces. The voice-over is somber, calming, evoking an expectation of some terrific drama or mini-series, when in fact, it's --

87 ANGLE - THE TV 87
a commercial for Quinn's execution...

TV VOICE OVER
Don't miss this special edition
of -- The Judgment Game.

The TV is clicked off angrily by Rembrandt.

(CONTINUED)

87 CONTINUED

87

REMBRANDT

What's happened to these people?
They're talking about a man's life.
(really upset)
Have they all lost it completely?

ARTURO

By our standards, yes. This is a
society run amuck with sham
justice, completely devoid of any
sense of the importance of an
individual's rights.

Q2

(dishing on him)
You always talk like that, like
you're so smart?

ARTURO

(annoyed)
I am smart. Chances are, if you
put half the energy into your mind
that you do into your criminal
behaviour, you'd be brilliant too.

Q2 looks at Arturo, new possibilities coming to mind. Wade
and Taryn enter. Everybody looks to them expectantly.

WADE

We couldn't get to Network Appeals.

ARTURO

Why not?

TARYN

They're all at a retreat in Sun
Valley. And even if we could now,
it's too late, there's no time to
stop the proceeding.

REMBRANDT

Then we gotta figure something else
out and fast.

WADE

We already have.
(to Q2)
You have access to welding tools?

Q2 nods. The guys give a funny look. Wade opens the door.

WADE

C'mon, we'll explain on the way.

- 88 INT. QUINN'S CELL - NIGHT #2 88
Light floods in from the courtyard (via huge crane lights).
Quinn anxiously looks out his window into the area below.
- 89 QUINN'S POV - THRU BARS - THE COURTYARD BELOW 89
He sees a crowd of news personnel. He also has a great view
of the stage and the guillotine. The technicians practice
the drop. The BLADE falls with METALLIC SWOOSHING sound.
- 90 BACK ON QUINN 90
He shivers. His door is opened by the Prison Guard.
PRISON GUARD
It's time.
A second Guard shackles Quinn's hands and feet and leads
him --
- 91 INT. JAIL WALK WAY 91
Down the Dead Man's Walk. The ONLY SOUND -- QUINN'S
SHACKLES CLANGING. The prisoners in the other cells come to
their doors, hollow eyes glued on Quinn, blank eerie
expressions. Quinn's fear increases as he passes each one.
- 92 INT. REMOTE NEWS TRUCK - STOPPED (IN LINE TO GET IN) 92
Taryn is driving. Wade is in the passenger seat and Arturo
and Rembrandt are in back. Taryn looks nervous.
WADE
Maybe we should take it from here.
If Phil got out
TARYN
No. I want to help...
- 93 EXT. PRISON ENTRANCE - PRESS GATE 93
The truck drives up. Taryn hands the Gate Guard her
credentials. He runs it through the computer... He gives
the screen a look, turns to Taryn.
There's a long beat. A pass prints out. He smiles, hands
it to her and they're in.

94 INT. PRISON COURTYARD - CONTINUOUS 94

The area is brightly lit. The truck drives into a crowd of news trucks and crews from every imaginable network.

95 INT. PRISON COURTYARD - ANOTHER AREA 95

Quinn emerges. The news crews surge toward him. Cameras whirl. Lights blind him. Microphones thrust at him. "Any statement?", "How do you feel?" "Is your family here?" Quinn tries to pull away from the guards, but to no avail.

CNN PRODUCER

CNN... Any chance for an interview, Mallory?

QUINN

No. No interviews...

Suddenly, Taryn steps in front, flashing her credentials.

TARYN

I'm with The Show. I just got word from the Network, no execution until he does a remote for the European Affiliates...

QUINN

For all I care, the European Affiliates can --

WADE

(steps up)

Just one interview. There's not much time, so it won't take long.

The Guard notices Quinn's look.

PRISON GUARD

Your choice.

QUINN

Yeah. I'll do this one.

The other newsies COMPLAIN. WE TRACK as Quinn is lead to --

96 TARYN'S NEWS TRUCK 96

The door opens and Quinn is pushed in by the guards.

TARYN

(to Guards)

You'll have to wait outside.

(CONTINUED)

96 CONTINUED

96

Taryn and Wade enter, closing the door.

PRISON GUARD

Surround the truck. No one goes in
or out.

In a flash, guards take up positions around the truck.

97 INT. NEWS TRUCK - SAME TIME

97

Everybody moves with urgency. Rembrandt cuts the shackles.

QUINN

Am I glad to see you...

REMBRANDT

The feeling's mutual.

The shackles come off. Wade hugs him.

WADE

You okay?

ARTURO

There's no time for this. Get
below.

Taryn and Rembrandt move some boxes, roll back the carpet.
She opens a trap door REVEALING a crawl space underneath.

QUINN

What's this?

TARYN

Your ticket out.

WADE

Compliments of your double, the
welder. He built it for you.

QUINN

Where is he?

REMBRANDT

Long gone. Taryn made sure he
wouldn't be around after.

ARTURO

Hurry.

Wade heads down, a wave goodbye to Taryn. She crawls down.
Quinn steps into the hole.

(CONTINUED)

97 CONTINUED

97

QUINN

Guess I misjudged you. I'm sorry.

TARYN

No. I'm sorry. I can't tell you how much.

He knows. Rembrandt hands him the timer.

REMBRANDT

This'll be safer with you.

Quinn crawls under. The door is closed, the carpet rolled back. Rembrandt takes rope and ties Taryn up.

TARYN

It's got to be tighter or they'll never believe it...

He pulls the rope taught.

98 EXT. PRISON ENTRANCE - PRESS GATE

98

Phil drives up. He hands his credentials to the GATE GUARD.

PHIL

It's ten after, why didn't it start on schedule?

GATE GUARD

There's an interview holding the event up. One of your producers...
(checks his list)
Taryn Miller, she and

PHIL

She's here? Where?

The Guard points to Taryn's truck. Phil jams the car.

99 INT. SECRET COMPARTMENT

99

Dark except for the timer readout: It's at:

QUINN

Five minutes...

WADE

If everything goes right, that'll be enough. We'll drive out and

QUINN

Shhh. Something's happening.

100 EXT. NEWS TRUCK - BACK DOOR 100

Phil is here with the guards...

PHIL
Rip it off the hinges if you have
too.

101 INT. NEWS TRUCK - SAME TIME

The door is pried open REVEALING Remmy and Taryn tied up.

REMBRANDT
Hurry! He's getting away.

Phil burns a look at Taryn, then turns to the Guard --

PHIL
Find him! He can't be far.

102 EXT. NEWS TRUCK 102

The Guards go in every direction. The other news crews
BUZZ, what's going on??

103 INT. NEWS TRUCK 103

Remmy, now untied (he wasn't really tied in the first
place), undoes Taryn's binds. Phil angrily pulls Taryn up
and tosses her out (she carries her bag with her).

Phil's foot steps on the trap door. He feels something. He
moves to the edge of the carpet and starts to pull it up.

PHIL
Escaped, huh?

104 INT. NEWS TRUCK - CAB 104

Arturo's at the wheel. Through a glass divider, he sees
Phil. He starts the truck, jams it in drive and FLOORS IT.

105 INT. NEWS TRUCK - BACK COMPARTMENT 105

With the sudden movement, Phil flies out the open door.

106 EXT. PRISON - COURTYARD 106

Phil falls out. It looks painful. The truck speeds away
(as fast as possible). Rembrandt pulls the door closed.

- 107 INT. NEWS TRUCK - BACK COMPARTMENT 107
- Rembrandt crosses to the front, hits a panel and the divider between the driving compartment swings open. As he enters:
- REMBRANDT
Fast thinking, Professor...
- 108 COURTYARD -- ANOTHER AREA 108
- Taryn approaches a crew that's standing by their truck. The slogan "News America Network" is emblazoned on the side. Just for fun, let's have the first letters in large print, so they appear as an acronym (and yes, this spells Nan...).
- TARYN
(holds up a tape)
Hey, interested in an exclusive??
This whole game is fixed.
- 109 EXT. COURTYARD - SAME TIME 109
- Phil locates the nearest guard, grabbing his walkie talkie.
- PHIL
(into the radio)
Lock down. Now. No one gets out!
- 110 THE PRESS GATE 110
- As the truck approaches, the Press gate closes.
- 111 INT. NEWS TRUCK - CAB 111
- Arturo bites his lip, thinking.
- REMBRANDT
Now what? We got a plan B
somewhere?
- 112 ARTURO'S POV - THE REAR VIEW MIRROR 112
- Behind them, there's a fence -- not very formidable -- and behind that fence, some open ground...
- 113 BACK TO SCENE 113
- Arturo yanks the drive stick into reverse. He accelerates and the truck jerks backward.

(CONTINUED)

- 113 CONTINUED 113
- REMBRANDT
Whoa. What are you doing?
- ARTURO
Plan B!
- 114 EXT. COURTYARD 114
- As the truck tears through, people scramble away from it. It clears the courtyard and heads for --
- 115 EXT. PRISON - CLIFF AREA 115
- The truck hits the fence. As expected, the barrier tumbles easily. Arturo accelerates until --
- 116 INT. TRUCK - SAME TIME 116
- He sees something, his eyes go wide. He hits the brakes.
- 117 EXT. PRISON - CLIFF AREA 117
- The truck skids and stops just feet before they careen off the cliff. The back wheels teeter. Guards rush that way. The craned lights turn, blazing light into the area.
- 118 INT. TRUCK 118
- Rembrandt and Arturo have pulled the carpet back and are bringing Wade and Quinn up.
- WADE
What's going on?
- REMBRANDT
We didn't make it out the gate.
- Quinn opens the back door and is surprised to find
- 119 QUINN'S POV - A HUGE DROP 119
- Several hundred feet down -- illuminated by the bright lights and the incredibly bright moon above...

120 BACK TO SCENE

120

QUINN

Out the front.

He leads them out the driver's side door.

121 EXT. CLIFF AREA - CONTINUOUS

121

They're on the small strip of grass. Guards are rushing over from the courtyard side, guns drawn.

WADE

How much time?

QUINN

It's still over a minute.

Too much... They need to slide and now. Quinn begins to move away from the courtyard, through --

ARTURO

I'm sorry. I had no idea this was a cliff.

WADE

Maybe that's why the fencing back here isn't that great.

REMBRANDT

Sure -- because no one in their right mind would try and escape this way!

QUINN

Hey, guys. Not now.

Guards run in from the other direction, surrounding them. Quinn stops, spies the timer. It's at thirty seconds. Phil rushes up to where the guards are, smiles.

PHIL

Give it up, Mallory. There's no where for you to go.

QUINN

(to the others)

Gonna need a little faith here...

WADE

What for?

Quinn takes off running TOWARDS THE CLIFF.

(CONTINUED)

121 CONTINUED

121

QUINN

Follow me.

Quinn launches himself over the edge. Caught by surprise,
The guards don't shoot. The Sliders exchange a look.

REMBRANDT

What the hell is thinking?

ARTURO

Of escape. Let's go --

PHIL

(to the guards)

What're you doing. Fire at them!

SHOTS are fired as the Sliders run to the edge, leaping.

122 THE PLUNGE

122

The Sliders free fall, gaining speed at an alarming rate.
We HEAR them SCREAM as they descend.

123 QUINN'S POV - THE GROUND

123

rushing towards him. He struggles to view the timer.
:04,:03,:02 -- and just as he's about to hit turf --

124 BACK TO SCENE

124

Quinn activates the device. The VORTEX OPENS and -- they
Slide right through the ground.

After a brilliant beat of the beautiful, shimmery blue, the
VORTEX CLOSES. There is silence.

125 EXT. CLIFF AREA

125

Phil and the guards watch, amazed. Phil shakes his head.
Now, a news crew steps up, camera rolling, mic extended

NAN REPORTER

Phil, Randall North of News America
Network. We'd like to talk to you
about contestant tampering on your
show...

And off Phil's face we --

FADE OUT

THE END