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"ELECTRIC TWISTER ACID TEST"

Written by
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REVISED PAGES

1st Pink Revs. Full script

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#K1809

SLIDERS

"Electric Twister Acid Test"

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

FRANKLIN
JENNY
JACOB
MARTIN
CALEB
NEIL
REED
JIMMY
TREE DWELLER

"Electric Twister Acid Test"

SETS

INTERIORS:

FRANKLIN'S HOUSE
LIVINGROOM
FRANKLIN'S BARN
ROOT CELLAR
UNDERGROUND COMPOUND
WEATHER STATION
JAIL
HOLDING CELL

EXTERIORS:

CLEAR SKY
HORIZON
FIELD
POND
BLUFF OVERLOOKING POND
DESERT
BARREN LANDSCAPE
2ND BARREN LANDSCAPE
SHACK/WATERING HOLE
FAR SIDE WATERING HOLE
ROCK PERIMETER
FRANKLIN'S HOUSE
PORCH
BACK
FRANKLIN'S BARN
OVER TOP
JAIL
WEATHER STATION
GROUND ABOVE
PARK

ELECTRIC TWISTER ACID TEST

TEASER

FADE IN:

1 EXT. CLEAR SKY - DAY

Not a cloud to be seen, but we hear lots of rolling THUNDER and the sound brings us down to.....

2 EXT. DESERT - DAY

2.

A barren landscape, save for scrub and Joshua trees. Suddenly, an OFFSCREEN FLASH OF SWIRLING LIGHT (the Vortex O.S.). A HOWL from the Sliders then a...

4 MAN BOBSLED

flies into frame, the sliders inside. The Bobsled hits the ground and slides across the ground toward a tree.

QUINN

Look out!

REMBRANDT

Lean left!

The Bobsled just misses the tree as it finally comes to rest. A beat of silence then...

WADE

I told you we'd never finish the run before the timer hit zero.

QUINN

So much for making a quick ten grand.

As the Sliders, dressed in colorful crash helmets and jumpsuits, stumble out...

WADE

It's just as well. The way Rembrandt was steering, we would have wiped out before the last turn anyway.

REMBRANDT

(to Wade)
Hey, who kept yellin' faster, faster right in my ear?

(CONTINUED)

2 CONTINUED

They take in the barren landscape. Nothing as far as the eye can see.

QUINN

(concerned)

Oh, man.

REMBRANDT

When I said I wanted to lay on some sand on the next world, I didn't mean the desert.

ARTURO

How long are we here for?

QUINN

(eyes timer; it CRACKLES)

Something's wrong with the timer. I can't get a reading.

REMBRANDT

Hey, check that out.

He points to the horizon.

THEIR POV

A small UPSIDE DOWN TWISTER has sprung up not fifty yards from them. Running alongside it is an 8 year old boy, CALEB, wearing goggles and billowing rag like clothes, holding what looks like a snowboard.

The boy suddenly leaps up, bent legged, with the wooden board beneath his feet and begins "riding" the tornado.

RESUME SCENE

The sliders exchange a look - half amazement, half concern.

REMBRANDT

Are my eyes playing tricks or is that...

(X)

WADE

A boy riding an upside down tornado?

ON BOY

as the twister begins to grow in size the boy stays with it, but his expression tells us he's beginning to lose confidence. Taken by surprise at how quickly the tornado grows, he CRIES OUT in distress...

(CONTINUED)

2. CONTINUED 2

WIDEN AS QUINN

runs to a nearby rock formation that seems directly in the path of the oncoming twister. As the twister nears, Quinn leaps off the rock and tackles the kid off the twister. They come thudding down to the sand as the twister moves away then dissipates with an ELECTRICAL FLASH.

QUINN

You alright?

Frightened, the boy runs off. Quinn's vision is obscured by sand that's being blown up from a sudden wind. (X)

QUINN

Hey! Wait!

Quinn runs after the boy...

QUINN

I just want to ask you something!

Suddenly, the boy disappears, seeming to vanish into thin air. Quinn turns back to the Sliders. Off their mystification...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 EXT. DESERT - DAY - LATER

The Sliders, now in regular clothes, having left their helmets and jumpsuits behind, trudge across the barren landscape. Several UPSIDE DOWN TWISTERS (CGI) bob and weave in the distance, then seem to dissipate with an electrical FLASH.

WADE

That's the fourth one of those weird tornadoes we've seen in the last hour.

ARTURO

Yes, and they all seem to be generated by some kind of electrical charge.

(X)
(X)

QUINN

(eyes timer; CRACKLES)
Those electrical charges could be what's affecting the timer.

REMBRANDT

(to Arturo)
You sure we're going to get to the ocean this way?

ARTURO

As long as we keep following the sun.

REMBRANDT

Yeah, but how long?

WADE

Maybe we should have stayed where we were and looked for that kid. He had to have been with some kind of desert community.

REMBRANDT

I think that kid was a mirage.

ARTURO

(facetious)
Or perhaps a ghost. I'm sure Miss Welles can believe in that possibility.

QUINN

The kid was real. I felt him.

(CONTINUED)

3 CONTINUED 2

3

ARTURO
Then perhaps he's a Houdini
prodigy.

DISSOLVE TO:

4 EXT. BARREN LANDSCAPE - DAY - MUCH LATER

4

The Sliders, now looking tired and hot, continue trudging
single file across the endless landscape.

DISSOLVE TO:

5 EXT. 2ND BARREN LANDSCAPE - DAY - STILL LATER

5

The Sliders, perspiring heavily, drag their feet as they
make their way up a sloping hill. Quinn's first to hit the
crest. He stops, looks over the rise, then...

QUINN

Water!

The word 'water' quickens the pace of the others who hustle
up alongside of him.

THEIR POV

In the distance, a small run down shack and a watering hole.

CUT TO:

6 EXT. SHACK/WATERING HOLE - DAY - MINUTES LATER

The Sliders approach. The shack's abandoned and roofless.
Wade rushes the last twenty five yards to the watering hole,
Quinn right behind her. She drops to her knees preparing to
stick her face into the water when...

QUINN

No!

He yanks her away.

WADE

What's wrong with you?!

QUINN

Look.

He points to something on the other side of the hole.

TIME CUT TO:

7 EXT. FAR SIDE OF WATERING HOLE - DAY - MOMENTS LATER

7

The Sliders stand over several dead small animal carcasses lying not far from the edge.

REMBRANDT

Great. We finally find water and it's poisoned.

A discouraged Wade moves off to inspect the shack as the men move closer to the carcasses.

QUINN

I don't think it's poison.

He spots a piece of scrap metal nearby, picks it up, then tosses it into the water. There's a BUZZ AND CRACKLE as it sinks.

QUINN

The water's electrically charged.
(off Remmy's confusion)
The carcasses have burn marks on them.

Quinn pulls out the timer. It CRACKLES AND POPS.

QUINN

(re: timer)
If the whole world is carrying this electrical charge...

REMBRANDT

(grim realization)
We're never gonna slide.

WADE (O.S.)

(excited)
Hey! Come here!

ON WADE

looking out with relief toward the horizon. As the men approach they suddenly stop at the sight.

THEIR POV

In the distance, a perfect little FARM COMMUNITY (CGI). An oasis of green ringed by a moat-like rock formation and obviously unmolested by tornadoes.

RESUME SCENE

REMBRANDT

All right!

(CONTINUED)

7. CONTINUED

7

ARTURO
Brigadoon, here we come!

DISSOLVE TO:

8 EXT. ROCK PERIMETER - DAY

8(X)

As the Sliders make their way over the low rock formation...

QUINN
Hey. The timer's stabilizing.

ARTURO
Perhaps because these rocks are
lodestone.

REMBRANDT
Okay, I'll bite. What do rocks
have to do with the timer?

QUINN
Lodestone are magnetites. Whatever
electrical charge is interfering
with the timer seems to have the
same polarity as these rocks.

ARTURO
(to Wade, Remmy)
If you two remember your elementary
school science...

WADE
(dislikes being lectured
to)
I get it, Professor. Opposites
attract, similars repel.

As they jump down off the last rock they spot A MAN locked
in wooden stocks, and obviously dead. Next to him is a hand
written sign: "Outcasts caught raiding will be executed."

REMBRANDT
That's a helluva welcome sign.

ARTURO
Harsh environments create harsh
people.

REMBRANDT
Maybe we should just keep going.

(CONTINUED)

8 CONTINUED

8

QUINN

If we want to slide we're going to have to stay within this rock perimeter.

WADE

I don't know about you guys, but I'm not a camel. I need water.

REMBRANDT

And I need....

QUINN

(heard it before)

I know. Something to eat. All right, but let's keep a low profile. Try not to draw attention to ourselves.

CUT TO:

9 INT. FRANKLIN'S LIVING ROOM - DAY

9 (X)

A sparsely furnished room, reminding one of the Amish. FRANKLIN MICHENER, mid-40's, tall, lean and severe, chairs a meeting with six other men around a table, all dressed like farmers. The only light is from candles. Franklin is flanked by JACOB, mid 20's, and MARTIN, late 20's with a cruel edge. The mood is grim.

(X)

FRANKLIN

These outcasts are extremely brazen. I thought once I ordered the executions the raids would stop.

Franklin's daughter JENNY enters. Mid-20's, the beautiful and wholesome "farmer's daughter" moves to Franklin.

JENNY

I just spoke with Mrs. Backus. Half her food supply disappeared from her shed sometime during the last two hours.

There's a beat as everyone takes this in, then...

MARTIN

The problem is we haven't been able to locate all the tunnel openings. And the ones we find and plug are quickly replaced by new ones.

9 CONTINUED

9

JACOB

Franklin, maybe the executions have only strengthened the resolve of the outcasts. What if we tried a more conciliatory approach? Try some way to negotiate....

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

FRANKLIN

No! No negotiations.
(and then)
It's no coincidence these raiders never come up from the tunnels we stake out. Someone must be working with them from the inside.

He eyes the men. The adrenalin around the table jumps as they fear he's about to accuse one of them. Jenny breaks the tension.

JENNY

Can I get anyone anything else?

FRANKLIN

(not looking at her)
We're fine, Jenny.

She nods, then exits as...

MARTIN

(tentative)
You have any idea who the mole might be?

FRANKLIN

If I did, they'd be dead by now.

CUT TO:

10 EXT. WATER PUMP OUTSIDE FRANKLIN'S BARN - DAY

10(X)

Moving cautiously, Arturo pumps water into a bucket as he constantly checks his surroundings, making sure he's not being watched. The bucket full, he quickly moves to the barn.

(X)
(X)
(X)

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Jenny exits and stops at the sight of something off screen.

HER POV

Arturo, disappearing into the barn across the way.

(CONTINUED)

11 CONTINUED

11

ON JENNY

She glances back toward the men inside; then looks back at the barn.

CUT TO:

12 INT. FRANKLIN'S BARN - DAY

12

Quinn sits on a hay bale. As Wade clears a spot on the floor to sit, Remmy opens a wooden cabinet and takes out a jar of preserved fruit. Arturo enters as...

WADE

(to Remmy)
What are you doing? You can't just take that.

REMBRANDT

Why not?

WADE

It's stealing.

REMBRANDT

We gotta eat. And I don't remember passing an IHOP on the way in.

She reaches into her pocket and pulls out some bills as Arturo uses a ladle to drink.

WADE

I'll leave some money.

REMBRANDT

Girl, you are too much.

ARTURO

Water anyone?

As Wade moves to Arturo, Rembrandt approaches Quinn who's sitting pensively on a hay bale. He holds out the jar of canned fruit to him.

REMBRANDT

Hungry Q-Ball?

Quinn, seemingly in another world, just shakes his head.

REMBRANDT

What's up, man?

(CONTINUED)

12 CONTINUED

12

QUINN

This barn. It reminds me of a vacation I once took with my folks. To a farm in Minnesota. I was eleven and I thought life couldn't get any better. I remember telling my mom and dad I never wanted us to grow any older. I wanted everything to stay just like that forever.

(beat, then)

It was the last trip we ever took. Two months later my dad died.

The barn door SQUEAKS. They turn to see...

JENNY

quietly standing in the doorway, eyeing them. A low RUMBLING NOISE begins to grow in the distance.

ARTURO

Madam. I assure you we intend no harm. We've traveled a long way and...

JENNY

Are you from Reed's camp?

A moment as the Sliders try to guess the best answer.

JENNY

Look, it's all right. But you can't stay here. It's too dangerous.

(CONTINUED)

12. CONTINUED 2

12

As the RUMBLING NOISE grows quickly LOUDER...

WADE

What's that noise?

JENNY

Just a tornado.

Jenny opens the door. They all look out toward the horizon.

THEIR POV

A large upside down twister (CGI) in the distance, bigger than any we've previously seen. Blue flashes of lightning dance about it as it quickly grows larger and heads in their direction.

RESUME SCENE

Remmy's ashen faced.

REMBRANDT

"Just?!"

ARTURO

Don't worry Mister Brown. The lodestone will prevent any electrically charged tornado's from entering the town. Isn't that right, miss?

As Jenny closes the door...

JENNY

That's right.

QUINN

(to Jenny)

Look, is there a store or restaurant where we can get something to eat?

She eyes them now, more curiously as the RUMBLING NOISE now grows to a ROAR.

JENNY

Of course not. We're totally self sufficient. Where are you from?

Edgy, Wade moves to the door and looks out a crack.

QUINN

(hesitates, then)
Up north.

(CONTINUED)

JENNY

(wary)
There is no "up north", anymore.

(X)

The guys react as a frightened Wade turns back to them.

WADE

Hey! Are you sure that tornado
can't cross those rocks?!

She pushes the door open wide to let them look.

THEIR POV

The upside down tornado (CGI), blue ribbons of lightning
darting around the top, jumps the lodestone perimeter.
Moving quickly, it cuts a path right toward them, the ROAR
now almost deafening.

RESUME SCENE

JENNY

Oh my god.
(then)
Quick, follow me!

She races across the barn to a ROOT CELLAR and throws open
the door. The terrified Sliders follow, Quinn going last.

13 EXT. OVER TOP OF BARN - DAY (CGI)

13 (X)

The twister heads right for the barn as slats on the roof
start bouncing up and down, then rip away.

(X)

14 INT. ROOT CELLAR - DAY

Quinn jumps down and pulls the door shut behind him. Jenny
slides the dead bolt as the Twister ROARS overhead. The
Sliders yell to be heard above the SOUND OF SPLINTERING
WOOD.

REMBRANDT

(to Arturo)
So much for all that science mumbo
jumbo you gave me!

QUINN

This ever happen before?!

JENNY

Never!

14 CONTINUED

14

REMBRANDT

Man, I ain't heard noise like this
since a hurricane took my destroyer
and stood it on its nose in the
middle of the Atlantic!

The SOUND OF CRASHING METAL -- they involuntarily recoil.

ARTURO

Have you had tornadoes this large
before?!

JENNY

Bigger! But they always stop when
they hit the lodestone!

A RIPPING SOUND and the doors to the root cellar vibrate.

REMBRANDT

It sounds like it's stuck right on
top of us!

WADE

Why did it stop moving?!

JENNY

I don't know! It makes no sense!
There's nothing electrical inside
the lodestone to attract it!

A horrible thought hits the Sliders simultaneously. Another
loud CRASH. Quinn pulls out the timer.

QUINN

It's going crazy again!

JENNY

(horrified)
Where did you get that?!

Suddenly a LOUD EXPLOSION overhead, then SILENCE.

JENNY

(beat)
It just burned itself out.

REMBRANDT

I can't believe this. We're
walking around with a tornado
magnet.

CUT TO:

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15 EXT. FRANKLIN'S PORCH - DAY

15(X)

The men stand horrified as they eye the pile of rubble that was once Franklin's barn.

16 INT. ROOT CELLAR DAY

16(X)

As they all lean against walls, catching their breath...

JENNY

(re: timer)
You mustn't let my father see that.

QUINN

I'll bury it here until we slide.

He starts to kneel down when the door to the root cellar is yanked open revealing a grim Franklin. He tramps down into the cellar, followed by Martin and Jacob. Behind them, a dozen town residents look down into the cellar.

(X)
(X)

FRANKLIN

Jenny. Who are these people?

JENNY

I... I don't know. They were in the barn when I came in.

He spots the timer in Quinn's hand and grabs it.

FRANKLIN

It's electronic.
(to Jacob and Martin)
This is what brought the twister!
(to Quinn)
Not only raiding our food supplies,
but trying to destroy my town?

QUINN

No. Look, we just needed...

FRANKLIN

(interrupting)
The only thing you need... is to pray for a quick death.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. FRANKLIN LIVING ROOM - DAY

17

CLOSE ON A PAIR OF HANDS

as they lift a circuit board out of the timer. ANGLE UP TO REVEAL Quinn, Wade and Rembrandt, their hands tied behind them, watching with concern as Franklin studies the board. Jenny hovers nearby, along with two guards.

Suddenly there's a SCREAM O.S. It's Arturo.

WADE

What are you doing to him?!

FRANKLIN

Whatever is required to get the truth.

Another SCREAM.

REMBRANDT

Man, we told you the truth!

FRANKLIN

(incredulous)
That you're travelers from another dimension?

QUINN

(re: timer)
You're holding the device that opens the gateway.

Franklin flares; he doesn't like being challenged.

FRANKLIN

What I'm holding is something that almost destroyed my people.

He flings the circuit board at the fireplace. The Sliders grimace as it caroms off the stone face.

FRANKLIN

And I'm going to make sure that neither it... nor you... is a threat any longer.

CUT TO:

18 EXT. FRANKLIN'S HOUSE - DAY

18

The Sliders are herded towards a horse-drawn wagon, Jenny and her father trailing. Martin appears with Arturo, whose hands are tied, his clothes torn; he's obviously been the victim of the HEAVY WHIP Martin holds.

WADE

Professor?

ARTURO

(obviously in pain)
I'm all right...

QUINN

(to Franklin)
Look, they didn't break your laws, I did! I'm the one who brought the timer into your town! Just banish me.

FRANKLIN

If they are truly innocent, God will know and spare them.

He gestures to Martin, who prods Remmy into the wagon. As Franklin turns for the house, Quinn makes urgent eye contact with Jenny. She hesitates, then...

JENNY

Father?

He stops at the base of the porch as she nears.

JENNY

Maybe they didn't know our laws.

FRANKLIN

Ignorance is never an excuse.

As he starts up the stairs, Jenny looks to Jacob for help.

(X)

JACOB

What about the girl? She's of child bearing age.

(X)

That stops Franklin. He turns and eyes Wade critically thru...

WADE

I'm not leaving my friends.

QUINN

(sotto voce)
Do it!

(CONTINUED)

18. CONTINUED

18

FRANKLIN

(beat)

She's kind of skinny...

JENNY

Hard work is all she needs. It will clear her mind and strengthen her body.

FRANKLIN

(considers, then to Jenny)

All right... but she's your responsibility.

He exits into the house as Jenny heaves a sigh of relief, shoots a look of thanks to Jacob.

(X)
(X)

WADE

(to Quinn)

I don't want to stay here without you!

Martin and another man shove Arturo into the wagon. He MOANS in agony.

(X)

QUINN

(sotto voce)

We'll find a way back. But you've got to get the timer.

MARTIN

(approaching)

Let's go.

He grabs Quinn roughly and drags him to the wagon.

(X)

ANGLE - JENNY AT THE PORCH

Grim, she looks away, then glances back into the house.

HER POV - THROUGH OPEN DOOR

Franklin carefully retrieves the circuit board from the floor near the fireplace and studies it.

(X)

RESUME JENNY

It's not lost on her.

ANGLE - WADE AND THE WAGON

She watches with trepidation as Martin and the other man climb up front. Martin takes the reins, pulls the

(CONTINUED)

18 CONTINUED 2

18

wagon away. We HOLD ON WADE watching her friends being taken from her, then...

DISSOLVE TO:

19 EXT. THE DESERT - DAY

Desolate, unforgiving, empty... except for the single wagon appearing almost ghostlike from over a ridge.

ANGLE - IN THE BACK OF WAGON

Quinn and Remmy sit with their backs to the front and near Arturo, who's lying on his side. The wagon hits a bump, tosses them about. Arturo winces.

ARTURO

Damn. I don't know which is worse... that man's whip or his driving.

REMBRANDT

I've never been banished before. Except for that time in Abilene. What a bad booking that was. Those cowboys just didn't get Motown.

Arturo chuckles, grimaces.

ARTURO

Don't make me laugh, Mr. Brown.

ANGLE - THE DRIVER'S SEAT

Martin slows the horses, reacts to something ahead, then gestures to the other towns person riding alongside. They hop down and make their way to the back of the wagon.

MARTIN

Out.

The Sliders struggle to rise, step for the rear, their hands still tied.

MARTIN

(urging)
Come on... get out.

REMBRANDT

Hey man, what's the rush?

As Arturo and Quinn awkwardly slide off the back of the wagon, they react to a faint CRACKLING SOUND.

(CONTINUED)

19 CONTINUED

19

ARTURO

Mr. Mallory... do you hear that?

A beat, then they turn to see...

THEIR POV

A SWIRLING SANDSTORM (STOCK) blots out the horizon. And it's heading this way.

RESUME SCENE

The Sliders stare in horror at the approaching storm.

REMBRANDT

Oh lord...

Martin and his rider slam the gate shut, hurry to the front and climb in. Quinn and the others follow.

QUINN

Hey! You can't just leave us here like this!

MARTIN

It is your sentence.

ARTURO

At least untie us!

Remmy moves alongside the horse as if to block it.

REMBRANDT

C'mon, you gotta give us a chance!

Martin strikes out with his whip, driving Remmy back. The wagon jerks away, leaving the Sliders helpless. As the first gusts of wind begin to buffet them...

REMBRANDT

Anybody got any ideas, now would be a good time to speak up!

But none are forthcoming.

CUT TO:

20 EXT. BACK OF FRANKLIN'S HOUSE - DAY

20

Franklin directs some men as they stack salvageable pieces of his wrecked barn.

20 CONTINUED

20

WADE

now dressed in some of Jenny's clothes, kneels on the ground as she works in a nearby vegetable garden.

A SHADOW

suddenly looms over her. She looks up to find...

JACOB

standing over her. He offers her a glass of water. As Wade takes it...

WADE

Thanks. For everything.

As Jacob smiles...

FRANKLIN (O.S.)

Jacob!

Jacob flinches.

ANOTHER ANGLE TO INCLUDE FRANKLIN

FRANKLIN

Let the girl do her work.

JACOB

(re: glass)
Just bringing her water.

Franklin shoots him a miffed look, returns to supervising the other men. As a clearly relieved Jacob sighs...

WADE

Who elected him God?

JACOB

(curt)
Watch your words. You should be thankful you're still alive.

WADE

Sorry. I thought I was talking to a friend.

JACOB

(beat, softens)
I know you think Franklin was harsh with the others, but he has to do what he feels is right. Sometimes I don't agree...

20 CONTINUED 2

20

WADE
But his word is law.
(off Jacob's nod)
Why him?

JACOB
Because this town wouldn't even be
here if it wasn't for Franklin.
When the twisters started coming,
he was the one who figured out the
lodestone would save us.

As Jenny approaches, carrying an empty wicker basket...

WADE
So that lets him dictate who lives
and who dies?

An obviously uncomfortable Jacob turns to Jenny.

JACOB
You need to teach her our ways,
Jenny. If she wants to stay alive.

WADE
(to Jacob)
I already know your ways. And I'm
not sure they're worth living
under.

A flustered Jacob wants to respond, can't find the words...
maybe he agrees? He grabs the empty glass and exits. Wade
and Jenny watch him go, then...

JENNY
You must be from another world.
I've never seen a woman act like
you before.

WADE
(wary)
How am I acting?

JENNY
Like you're an equal. If I talked
back to my Jacob... or any man...
like you did?
(shakes her head)
I don't know what would happen.

WADE
Try it. It might surprise you.

(CONTINUED)

20 CONTINUED 3

20

JENNY

(X)

And them.

They share a smile, then...

WADE

To be honest, I think this world
could use a little female input.

JENNY

My father's not interested in a
woman's ideas. He says we're not
smart enough.

(CONTINUED)

20. CONTINUED 4

20

WADE

Your father's wrong, Jenny. About a lot of things.

Jenny notices her father glance over. She warns Wade with her eyes, then picks up a nearby hoe and the two women begin to "work" side by side.

JENNY

Well, it wasn't always like this. When my brother and I were little, something happened that made the twisters come. All I've heard is rumors that there was some type of accident at a scientific laboratory. Only my family and a few dozen others survived.

WADE

So just you and your brother live here with your father?

Jenny takes a beat, then...

JENNY

My father banished my brother.

WADE

(incredulous)
For what?

JENNY

(hesitates, then)
It doesn't matter. But he's out there somewhere. And every night I pray he survives the next day.

Wade takes a beat, then leans in closer to Jenny.

WADE

Jenny, my friends and I... we don't belong here. That thing your father took from us, the Timer? I've got to get it back or we can't leave.

JENNY

No... it's too dangerous. You're alive, be happy with that.

(off Wade's crestfallen look)

But I can do something for your friends.

(CONTINUED)

20 CONTINUED 5

20

She gestures to the basket of vegetables that Wade's been picking.

JENNY

Bring that and follow me.

Wade grabs the basket, follows Jenny towards the house.

ON FRANKLIN

He sees the women and is unconcerned until Jenny shoots a nervous glance over her shoulder before disappearing inside. We HOLD ON him watching after the girls, then...

CUT TO:

21 EXT. THE DESERT - DAY - IN THE SANDSTORM

21

Harsh stinging winds pummel the Sliders as they stumble blindly through the barren wasteland, their tied hands making it nearly impossible to keep their balance. Arturo stumbles, grimaces.

REMBRANDT

Q-Ball!

Quinn turns, sees Remmy fighting the wind as he heads for Arturo. Quinn follows, the two men using their shoulders to help lift Arturo from the ground.

ANOTHER ANGLE

Suddenly a WIND WHIPPED TREE LIMB spins out of nowhere and SMACKS Rembrandt in the head. Hard. He goes down.

QUINN

Rembrandt!

Arturo and Quinn drop to their knees, struggle to turn Remmy over. He's motionless...

QUINN

Rembrandt!

Remmy doesn't move and off Arturo and Quinn's deep concern, we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

21 EXT. THE DESERT - DAY - IN THE SANDSTORM 21(X)

The sandstorm rages as Arturo and Quinn kneel over the unconscious Rembrandt. Quinn cradles Rembrandt's head, as... (X)
(X)
(X)

ARTURO

Mr. Brown! Can you hear me?!

Finally, Remmy stirs, his eyes flutter open. He stares at Arturo a beat as he lets out a moan, then... (X)
(X)

REMBRANDT

And I thought I'd never meet a bigger blow hard than you...

ARTURO

Where there's humor, there's life!
C'mon, let's get him up!

(CONTINUED)

21 CONTINUED

21

QUINN

And go where?!

Good question. The men glance around. This is as good a place as any to die. Then...

REMBRANDT

Hey, am I seeing straight?

THEIR POV

Through the swirling wind-blown sand appears a small image heading towards them. It takes a beat to realize this is Caleb, the boy Quinn saved earlier.

RESUME SCENE

Looking for all the world like a desert nomad, he makes his way to the Sliders and produces a knife.

REMBRANDT

All right!

As each man offers up his ropes to be sliced by Caleb...

QUINN

What are you doing out here?!

CALEB

Watching you. It looked like you finally needed some help.

REMBRANDT

"Finally"? You give us too much credit!

Caleb frees the last Slider, then...

CALEB

Come on.

He leads the Sliders a few feet away then drops to his knees and, using both hands, clears away the sand to reveal a weathered HINGED TRAP DOOR. He rises, looks at the Sliders, then jumps onto the door. He disappears and the door snaps shut behind him.

ARTURO

Like I said, Mr. Mallory... a Houdini prodigy!

Remmy goes first. As he jumps and disappears...

(CONTINUED)

21 CONTINUED 2

21

REMBRANDT

Ohhhhhhhhh.....!.....

CUT TO:

22 INT. UNDERGROUND COMPOUND - DAY - SECONDS LATER

22

An old military quonset-like bunker. What light there is is provided by solar powered lamps. Rembrandt and Arturo catch Quinn as he slides out of a tunnel opening carved into a wall.

(X)

QUINN

Whoa.

ARTURO

To say the least.

Quinn gets his footing... peers into the murkiness of the bunker...

QUINN

What is this place?

(X)

REED (O.S)

It used to be Concord Air Force Base.

(X)

(X)

The Sliders turn, discover REED appearing from the shadows with Caleb. Reed's 25, ruggedly handsome, and also dressed in desert dwelling clothes. He eyes the strangers with caution.

(X)

(X)

(X)

(X)

REED

Now it's our home.

(X)

(X)

The Sliders exchange a look.

(X)

REED

Caleb tells me you helped him.

QUINN

(a smile to Caleb)

And he's returned the favor.

(X)

(X)

(CONTINUED)

22 CONTINUED

22

ARTURO

(realizing)
You're the outcasts, aren't you?
We saw one of your compatriots in a
stock outside the town.

(X)
(X)

Reed's gruff manner softens for just a beat.

REED

Edward Costas. A good man. Used
to work for my father before he
banished him for challenging one of
his decisions.

QUINN

(a realization)
You're Franklin Michener's son...

REED

A title I carry without honor.
(then, back to business)
Come, you look like you could use
some food.

(X)
(X)

CUT TO:

23 EXT. FIELD - DAY

23

A nervous Wade, holding a care package of foodstuffs,
follows an equally worried Jenny, also holding a care
package, through some brush towards a strand of trees.

JENNY

Hurry. If we're late, he can't
wait.

(CONTINUED)

23 CONTINUED

23

WADE

These tunnels... the military built them?

JENNY

(nods, then)

My brother discovered them after he was banished. The outcasts use them to come here and take the supplies they need.

As they reach the strand of trees, a PATCH OF GROUND COVER suddenly rises up, revealing a pair of eyes peering out.

JENNY

Jimmy. It's me.

The ground cover is thrown back, revealing JIMMY, a young dwarf. He's startled by Wade's presence.

JENNY

It's okay. She's one of us.

(to Wade)

Give him the note.

(Wade hands Jimmy a note)

Take that to Reed. Tell him if he finds three men in the desert to take them in. They're friends, and they need his help.

Jimmy pockets the note, then...

JIMMY

(eagerly)

What did you bring this time?

As Jenny starts to hand him the package...

ANOTHER ANGLE

Three men rush out from behind trees and rocks, including Martin. Jimmy drops the food package and scurries back into the tunnel.

(X)

(X)

MARTIN

Get him!

The other two men go into the tunnel as Jacob grabs Wade and keeps her from following. A grim Franklin appears from behind another nearby tree.

(X)

JENNY

Father... I...

(CONTINUED)

23 CONTINUED 2

23

FRANKLIN

Don't insult me by saying you can
"explain".

(then)

You realize I will have to make an
example of the both of you.

HOLD ON Wade and Jenny's fear as we...

(X)

CUT TO:

(OMIT 24-26)

27 INT. UNDERGROUND MEETING ROOM - DAY

27(X)

A military style meeting room lit by solar powered lamps. Quinn, Rembrandt and Arturo are at a table with Reed and Neil.

(X)

QUINN

... the timer is what allows us to travel to parallel earths. But on this world, it will only function in a reverse polarity area like your father's town.

REED

I know my father. He wouldn't destroy it. He's a scientist at heart despite his ranting that it's the devil's work.

Another outcast brings them glass mugs filled with a green liquid.

QUINN

Let's hope Wade's been able to locate it.

(CONTINUED)

27 CONTINUED

27

REMBRANDT

What if she has? How are we gonna
get back into that loony farm and
slide when no one's looking?

Good question. As the Sliders ponder the question, their
eyes fall on the green liquid in their mugs...

ARTURO

(warily)
What is this?

REED

It's a micro-algae we grow in an
underground pond.

Remmy pushes his away.

REMBRANDT

S'okay. I wasn't thirsty.

REED

It's the only source of vitamin B
you're going to get. We can't grow
anything above ground.

Remmy watches as Arturo and Quinn drink.

QUINN

(teasing)
Not bad. If you like licking a
frog pond.

REMBRANDT

(to Reed)
You know, I never got along all
that good with my father either,
but I don't think I would have
crossed him if I knew this was
gonna be my punishment.

REED

It's not that simple.
(beat, then)
C'mon. I want to show you
something.

CUT TO:

28 INT. WEATHER STATION - DAY

28 (X)

An underground cavern jammed with 1970's computer and meteorological equipment and filled with weather and geological maps. On one wall, a control panel with a row of eight joy sticks surrounded by switches and dials. WARNING signs for HIGH VOLTAGE, and RADIATION abound. Reed leads the Sliders in.

(X)

ARTURO

This looks like a weather station.

REED

It was. My father worked here with a man named Thomas Malone.

ARTURO

The meteorologist?

REED

Yeah.

ARTURO

On our world he was experimenting with harnessing the energy of the elements.

REED

Here he was experimenting with the natural electro-magnetic dynamos we have underground. He thought he could create electronic tornadoes to benefit mankind.

REMBRANDT

Exactly how would a tornado benefit anybody?

REED

Well, say you needed to level a slum before rebuilding...

ARTURO

Or plow a trench for a canal.

REED

A harnessed tornado could do those tasks.

(then)

Only my father convinced the government they could use these electrical "storms" as a weapon of destruction. A dozen tornadoes sent on specific paths through an enemy city would pretty much destroy it.

(CONTINUED)

28 CONTINUED

28

QUINN

And you blame mother nature. The perfect "plausible deniability."

REED

But Malone hated the idea.

(beat)

He and my father got into an argument... it got out of hand... and my father killed him.

The Sliders react.

REED

The government covered it up so he could continue working.

ARTURO

And obviously something went wrong.

REED

When my father finally figured out how to tap the energy in the dynamos, he accidentally set off an electrical chain of events that he couldn't control.

REMBRANDT

Kind of like lettin' the electric genie out of the bottle.

REED

(nods)

I found his diary three years ago and confronted him about it. That night he had six men beat me, then take me out here. He told them he'd caught me stealing.

REMBRANDT

I'm sorry, man.

A beat, then...

ARTURO

Quinn, before I became a professor I worked on a project not all that dissimilar to this for the military. Only we were trying to harness the energy of lightning.

At that moment, the door flies open and Neil leads in a bleeding Jimmy, the messenger.

(CONTINUED)

REED

Jimmy!

Reed quickly moves to Jimmy, helps him to sit down.

NEIL

They were waiting for him when he came out of the tunnel.

JIMMY

They caught your sister and some woman, a stranger... helping me.

QUINN

Wade.

JIMMY

Your father said he's going to make an example of them.

QUINN

(to Reed)
We've got to get her out of there.

REMBRANDT

What if she doesn't have the timer?

QUINN

I can't think about that right now!

Quinn, Rembrandt and Reed move to the door.

ARTURO

Reed. Is there some way I can tap into your solar power source?

(X)

(X)

REED

Sure. Why?

(X)

ARTURO

(to Reed and Quinn)
I'm familiar with much of this equipment. There is a possibility that I could create an electrical perimeter above ground similar to the lodestone that would let us slide from here.

(X)

(X)

Quinn looks to Reed.

(CONTINUED)

28 CONTINUED 3

28

REED

It's all yours.
(to Neil)
Neil, show him those books we found
down here.

As Quiñ and Rembrandt follow Reed out...

CUT TO:

29 INT. HOLDING CELL - DAY

A bare windowless cell. A despondent Wade sits on the lone cot as Jenny appears at the cell door, escorted by a scowling Martin. He lets her in, then locks the cell behind her and exits.

WADE

Jenny. What's your father planning
to do with me?

JENNY

I don't know. No one is permitted to
speak with me. My father's had me
shunned.

WADE

How long does that go on for?

JENNY

Forever. It's a 'life sentence.'

WADE

What kind of father would do that
to his own daughter?

JENNY

He wasn't always like this. You
know, when I was small, I loved him
so much. Everyday when he'd come
home from the air force base, I'd
run outside and throw my arms
around him. He'd pick me up and
spin me around, then carry me back
inside. I never wanted to let him
go. Those were the happiest days
of my life.

(CONTINUED)

29 CONTINUED

29

WADE

My dad worked so much, I never got
to see him. When he retired I made
him promise we'd spend more time
together. Then, a month later, I
went sliding.

(a beat)

I really miss him.

She reflects a moment, then comes back to the moment.

WADE

How long do you think your
father'll keep me here?

(X)

(CONTINUED)

29 CONTINUED 2

29

JENNY
I don't know. But if he was going
to banish you he would have done
it immediately.
(and then)
Wade, I always found that at times
like this... it helps to pray.

(X)

As Jenny kneels next to her cot..

30 EXT. BARREN LANDSCAPE - DAY

Quiet. Then the WHINE of an engine. Suddenly, a MILITARY
JEEP catapults over a sand dune.

REMBRANDT

Hang on!

It hits the ground running. Rembrandt's at the wheel.
Quinn and Reed with him. As it races off...

QUINN

How far can we get on those two
cubic feet of natural gas!?

REED

I don't know. This is the first
time we're using it!

CUT TO:

31 INT. HOLDING CELL - DAY

31(X)

A worried Wade paces as a calm Jenny rises, having finished
her praying. She moves to the bars of the cell.

JENNY

Martin!

(X)

A beat, then Martin approaches.

JENNY

(full of emotion)
Martin, I know no one is to speak
to me...

(X)

MARTIN

(grim)
And you to no one.

(X)

(X)

(CONTINUED)

31 CONTINUED

31

JENNY

(tenderly)
Please. There's something I must
tell you. I swear these will be
the last words I will ever speak.

Martin nods.

JENNY

I've always wanted you to know... I
love you. I have always loved you.
Ever since we were little.

A sympathetic Wade watches the tender scene. Martin can't
hide his embarrassment.

MARTIN

How come you never...

JENNY

(shrugs)
I guess I was waiting for you to
say something first.

MARTIN

Jenny, maybe I can talk to your
father...

JENNY

It won't do any good. Martin...
would you just hold me for a
minute?

Martin looks longingly into her eyes a beat, then fishes a
key out of his jacket and opens the cell. He steps inside.
Jenny throws her arms around him and they embrace.

JENNY

(breathless)
Oh, Martin...

Wade's touched by the moment. Then, suddenly, Jenny knees
him in the groin. His eyes go wide and his face turns red.
She releases him and steps back as he falls to his knees in
silent agony.

JENNY

Sorry Martin. It's been a bad day
all around.

As they hurry out of the cell...

WADE

Where'd you come up with that idea?

(CONTINUED)

31 CONTINUED 2.

31

JENNY

It was the answer to my prayers.

WADE

I've got to get the timer.

Jenny stops, thinks a beat, then...

JENNY

It's in my father's safe. You go to the tunnel. I'll get it and meet you there.

CUT TO:

32 EXT. ND FARM COMMUNITY LOCATION - DAY

32 (X)

Wade races along an ND wall. As she rounds the corner she runs smack into Franklin. He holds a pitchfork to her throat. (X)

FRANKLIN

Escaping has only worsened your punishment.

DISSOLVE TO:

33 EXT. POND - DAY

As a crowd of somber villagers look on as Franklin and three other men finish securing Wade to the "Dunk" chair; a wooden chair secured to the end of a long teeter-totter type board.

WADE

Please. I haven't done anything to deserve this..

Jacob breaks through the crowd and hustles over.

FRANKLIN

You find Jenny?

JACOB

(shakes his head)

She must have escaped into a tunnel.

Franklin turns to the villagers.

FRANKLIN

This woman was caught giving food to the outcasts. If we are to survive as a community behavior like this cannot be tolerated.

(CONTINUED)

33 CONTINUED 2

33

Franklin nods to his men who swing the chair and Wade out over the pond. Two more men hold down the other end of the board on the shore.

WADE

Someone please help me!

The crowd stands silent and stone faced.

FRANKLIN

(pointed, to Wade)
Her punishment is death by
drowning.

And on Wade's terrified expression we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 EXT. BLUFF OVERLOOKING POND - DAY

34

The Jeep roars up, stops. Reed, Remy and Quinn survey the activity below.

THEIR POV

A screaming Wade is lowered into the pond.

RESUME SCENE

As Quinn jumps from the jeep...

QUINN

Remy, find a way to get the Jeep down to the water!

REED

What are you going to do? There must be fifty men down there!

Quinn reaches over, grabs Reed's knife from his waist sheath. As he starts down the bluff...

QUINN

I'm not going to just let her die!

35 EXT. TOWN POND - DAY - SIMULTANEOUS

35

Wade's underwater, the crowd silent in anticipation. A beat, then Franklin nods and she's pulled up, GASPING for air.

WADE

No... please... don't do this...

Franklin gestures for her to go under. Wade's dunked again. Another long beat, then Wade's lifted from the pond. She spits water defiantly.

FRANKLIN

Don't fight your fate, woman.

He gestures to the men, who dunk Wade back under.

FRANKLIN

Look my friends, and learn. This is the penalty for those that would betray us.

(CONTINUED)

35 CONTINUED

35

A long beat, then a low BUZZ filters through the crowd... Wade must be dead by now. After an impossibly long moment, Franklin nods and the men lift the chair from under the water, only to find....

Wade's gone! Franklin and the crowd react, stunned. Suddenly, in the middle of the pond...

QUINN AND WADE

surface, breathing in deep gulps of air.

FRANKLIN

It's the outcasts! Stop them!

The knife Quinn used to cut Wade free is clearly visible in his hand. As Quinn and Wade swim towards the far shore...

ANOTHER ANGLE - THE FAR SHORE

The Jeep roars out of the trees and stops at the shore. Remy hops out and rushes into the water to help his friends.

QUINN

Are you okay?

WADE

(gasping)

I think my lungs are going to burst...

REED

Where's my sister?

WADE

Don't know. She escaped...

REMBRANDT

Did you get the timer?

WADE

(shaking her head)

It's still at the house...

As the Sliders grab on, Reed throws the Jeep into reverse, and we...

CUT TO:

36 INT. WEATHER STATION - DAY

36

A fascinated Caleb watches as Arturo works at the large control panel, carefully adjusting one of the joy sticks. He releases his grip, checks some notations on a pad.

(X)

ARTURO

That should take care of that one.

CALEB

(eager to be involved)

Yeah. That one's done.

Arturo looks over his glasses at him, smiles.

ARTURO

So you know what I'm doing.

CALEB

(caught)

Yeah. You're uh... moving those round things that stick out of the ground over our heads.

(X)

ARTURO

Technically, they're called coils. And if I can get them aligned in the right manner, perhaps I can eliminate the magnetic field that permeates this area.

CALEB

(taking a guess)

And that would be good.

(X)

ARTURO

Very good. You see, most worlds have a magnetic field arising at the north pole. But your world is sprouting them like corn, and that's a problem.

Caleb nods seriously. Maybe he understands, maybe not. But Arturo likes his spirit. As he adjusts another joystick...

(X)

ARTURO

That's why I need to adjust the coils above ground to face each other. I'm hoping that will eliminate this area's magnetic field and normalize it. Then, my friends and I can leave this world.

As they share a smile...

CUT TO:

37 EXT. FRANKLIN'S HOUSE - DAY

The Jeep pulls up and stops. Reed and Rembrandt hop out, leaving Quinn comforting Wade in the back. They're both still damp from the pond.

REED

It's probably in my father's safe.

38 INT. FRANKLIN'S HOUSE - DAY - CONTINUOUS

38

Reed rushes inside, followed by Rembrandt. As they near the fireplace, they stop.

THEIR POV

A brick inside the fireplace has been removed, revealing a wall safe. But it's open. And empty.

RESUME SCENE

REMBRANDT

Damn!

Rembrandt shakes his head, reacts to something outside the window.

REMMY'S POV

Out back, near the destroyed barn, Jenny is wrestling with Martin. The timer lays open at her feet.

39 EXT. FRANKLIN'S HOUSE - DAY

39

JENNY

(struggling to get away)

Let me go!

Rembrandt flies out the back door and rushes towards Martin and Jenny.

REMBRANDT

Hey man! Leave her alone!

Martin releases Jenny, prepares to meet Remmy by grabbing a pitchfork. Remmy snatches up a broken 2x4 from the barn. As the two men square off, Reed appears near the house and runs to comfort his sister.

(X)

(CONTINUED)

39 CONTINUED

39

ANGLE - REMMY AND MARTIN

(X)

Martin lunges with the pitchfork, Remmy jumps back. Frustrated, Martin heaves the sharp tines at Remmy's head, but he swats the tool away with the plank and it falls harmlessly to the ground. As Martin turns and races away, Remmy swats him in the butt with the 2x4.

REMBRANDT

And that's for leaving me in the desert!

He drops the 2x4, kneels to pick up the opened timer as Reed and Jenny approach.

REMBRANDT

(yelling)
Q-Ball! Out back!
(eyeing the disassembled timer)
Oh, sweet Mary.

A still damp Quinn and Wade race around the corner of the house. Rembrandt holds out the opened timer and the dislodged circuit board in his cupped hands.

REMBRANDT

We got a problem here, man.

QUINN

(taking the timer)
We got one out front too! Franklin and his men are coming up the road!

REED

Follow me!

Reed leads them to a nearby tree. He drops and pushes away some dirt, revealing a small wooden door. As he lifts it and gestures for the others to go down...

REMBRANDT

(re: timer)
Can you fix it, Q-Ball?

QUINN

Yeah... maybe... if we're lucky...

REMBRANDT

(facetious)
Keep talking, man. I'm feeling better and better..

They react to the SOUND of their pursuers as they round the corner of the house and bear down upon them.

(CONTINUED)

39. CONTINUED 2

39

REED

Go! Go!

Rembrandt's in, then Quinn. Franklin and his men are almost upon the tunnel when Reed dives in, slams the door shut. Jacob kneels, tries to open the door. It won't budge.

JACOB

Somebody get an axe!

♦ FRANKLIN

(strangely calm)

Don't bother. I know where they're going.

CUT TO:

40 INT. WEATHER STATION - DAY

40

The machinery's up, ready to hum. Arturo checks his calculations with the joysticks one last time, Caleb watching. They turn as the door opens and Reed leads Wade, Rembrandt, Quinn and Jenny in.

(X)

ARTURO

Good lord, Miss Welles. You look like a drowned cat!

WADE

With only eight lives left.

REMBRANDT

(re: the control panel)

Is this thing ready to do it's magic?

ARTURO

I've crossed all the digits I own, Mr. Brown. I suggest you do the same.

(to Quinn)

How's the timer?

QUINN

All the King's Horses... but if I can find something to double as a battery contact, it might surprise us.

Arturo starts for a nearby unused control panel.

(CONTINUED)

40 CONTINUED

40

ARTURO

We should be able to salvage something from this...

As Quinn joins him, Reed gestures to Caleb.

(X)

REED

Take my sister to my quarters. Provide her with whatever she needs.

As Caleb leads Jenny out, Wade stops her.

WADE

Thank-you seems so inadequate.

JENNY

Don't worry. I realize now there's a difference between relatives and family.

(with a look at Reed)
I'm with family now.

She hugs Wade, exits with Caleb.

ANGLE - QUINN AND ARTURO

Arturo hands a small strip of metal from the control panel to Quinn.

ARTURO

This should work.

QUINN

Gonna have to.

As he starts to fix the timer using the strip...

ARTURO

All right, everyone. Outside. We slide in eight minutes...

He stops at the control panel, hesitates, then hits a switch. A LOCKING CLICK emanates from each joystick.

ARTURO

God willing.

CUT TO:

41 EXT. GROUND ABOVE WEATHER STATION - DAY - MOMENTS LATER

41

CAMERA PANS the barren landscape, revealing an expanse of bare ground encircled by five rotating COILS. A tunnel door opens from below and Reed leads the Sliders out. First to appear is Rembrandt, who glances around, sees something he doesn't like.

REMBRANDT

Hey Professor? Is this supposed to be happening?

As Arturo exits the tunnel, he shares Rembrandt's O.S. look.

THEIR POV -(CGI)

A small gathering of MEDIUM SIZED TWISTERS are beginning to dust up just outside the coils. Even as we watch, they increase in size and intensity.

RESUME SCENE

As the first gusts of wind reach our Sliders...

ARTURO

All by design, Mr. Brown. Reversing the polarity of this zone means positive prone twisters would naturally be attracted to it.

REMBRANDT

(doubtful)
Naturally.

As the others step out...

ARTURO

You see how the coils have locked into place? They'll keep the twisters outside this perimeter.
(reassuring)
Trust in science, my friend.

REMBRANDT

Tell that to the people who have to live in this god forsaken land.

WADE

Is the timer working?

Quinn snaps the back of the timer into place, and the LED readout flickers to life. Five minutes and counting down. Quinn grins at Rembrandt.

(CONTINUED)

41 CONTINUED

41

QUINN

God hasn't forsaken everything yet,
Rembrandt.

Suddenly, the nearest coil starts to turn.

REMBRANDT

Hey! Somebody's messing with the
coils!

ARTURO

If they're moved too far, the whole
perimeter will collapse and we
won't be able to slide!

Reed leads Quinn and Arturo towards the tunnel. But just as
they reach it, a PIECE OF FLYING DEBRIS strikes Arturo,
stunning him. As he drops to one knee...

QUINN

(to Wade, Remmy)
Take care of him!

WADE

Quinn!

But he's gone. As the two Sliders comfort Arturo and eye
the looming twisters outside the perimeter with growing
worry...

CUT TO:

42 INT. WEATHER STATION - DAY - SECONDS LATER

42

Franklin hovers over the joystick control panel, fighting to
turn the locked coils. Jacob, holding a pitchfork, stands
nearby, staring in awe at the equipment.

FRANKLIN

Damn these things!
(struggling with a
joystick)
I can barely turn them!

They react as Reed and Quinn rush in. Jacob blocks their
way, the pitchfork leveled at them.

REED

For God's sake, leave it alone!

QUINN

Just let us go, Michener! You'll
have no more trouble from us.

(CONTINUED)

42 CONTINUED

42

FRANKLIN

No one defies my laws and escapes
punishment!

Franklin pulls down hard on a joystick. Desperate, Reed
rushes his father. Jacob lunges at him, sinks the pitchfork
into Reed's shoulder.

REED

(gritted teeth)
Arrr...

With the tool embedded in Reed's body, Quinn nails the
vulnerable Jacob with a quick right, sending him crumpling
to his knees.

ANOTHER ANGLE

Quinn rushes Franklin, shoves him hard. The old man
sprawls. As Quinn moves to the control panel, Franklin
rises to stop him, but freezes when he finds himself face to
face with the pitchfork, held by his bleeding son.

REED

Don't think I won't kill you.

QUINN

(at control panel; to
Franklin)
How do I fix it!?

Franklin's silent.

REED

(to his father)
Help him!

Franklin sets his jaw. Fat chance. As Jacob slowly rises
from the floor...

REED

How many more innocent people have
to die because of you?

JACOB

What are you talking about?

REED

Tell him.

Franklin doesn't respond. Reed presses the tines of the
pitchfork into the flesh of his father's neck.

(CONTINUED)

REED

Tell him how you created this hell
we all live in.

JACOB

(stunned)
Franklin? You brought the
twisters?

FRANKLIN

It was a mistake... I never meant
for any of it to happen!

JACOB

(reeling)
All this time... we followed you,
trusted you...

FRANKLIN

I tried to make up for my
mistake...

QUINN

No, what you did was live a lie.
You made people prisoners, then
pretended to care about them, just
so you could ease your guilt.

FRANKLIN

Jacob, please. Don't tell anyone.
I'll make you my equal. We can run
the town together.

A beat, then Jacob looks away, shakes his head. Franklin
slumps, his facade crumbling.

(CONTINUED)

42 CONTINUED 3

42

REED
(to Franklin)
If you want to fix your mistakes...
(gestures to Quinn)
...start with these people. Let
them go. They're not a part of our
world.

A beat as Quinn waits anxiously. Franklin shares a look
with his son then moves to the control panel.

REED
(to Quinn)
Go.

Quinn reaches out, touches Reed's arm.

QUINN
Take care of yourself. The town's
going to need you.

They share a look, then Quinn hurries for the door...

CUT TO:

43 EXT. GROUND ABOVE WEATHER STATION - DAY SECONDS LATER

43

Wade and Rembrandt hunker down near the tunnel opening with
a still dazed Arturo. The wind seems as if it'll blow them
away any second. The light is filtered and murky, and we
get the feeling the twisters have blotted out the sun.

REMBRANDT
(eyeing twisters OS)
Those things look like they're
getting closer!

WADE
How much longer?

ARTURO
(eyeing timer)
Twenty seconds!

A worried Wade reacts with joy as Quinn appears at the
tunnel opening.

WADE
Quinn!

He scrambles out, crab walks against the wind to join them.
As she reaches out to grab him...

(CONTINUED)

43 CONTINUED

43

REMBRANDT

The coils are turning back!

QUINN

But I don't know how much damage
has there been to the perimeter!

SPECIAL CGI ANGLE - THE PERIMETER

The twisters have melded into one LARGE, ALL ENVELOPING
TORNADO.

ANOTHER ANGLE

Suddenly, one of the coils is wrenched away by the powerful
suction.

ARTURO

It's not holding! The perimeter's
going to collapse!

SPECIAL CGI ANGLE - THE PERIMETER

The Tornado starts to fold in on itself, as if caving in on
the Sliders.

ON SLIDERS

Quinn aims the timer.

QUINN

This is it!

He activates the Timer. The Vortex appears, framed against
the lowering darkness of the huge tornado.

QUINN

Go! GO!

Rembrandt grabs Wade's hand and jumps up, his free arm
outstretched to the vortex. It sucks them both in. Arturo
jumps, then Quinn and we...

CUT TO:

44 INT. WORMHOLE - SLIDING (STOCK)

The zigzag ride is accompanied by the SOUND of SPARKING
ELECTRICITY sucked up from the tornado.

CUT TO: /

45 EXT. PARK - THE NEXT WORLD - DAY

45

Quinn's the last one out. He lands near his friends under a tree. As the Vortex closes and the SPARKING SOUND fades...

REMBRANDT

(ecstatic)
Hey, hey!

WADE

I can't believe we made it!

Wade reaches out to hug Rembrandt. SFX: ZZTTT! They recoil from a shock of electricity. OW!

REMBRANDT

Damn, that hurt! What's the story,
Q-Ball?

QUINN

Just residual electricity.

Wade playfully reaches out and touches Arturo. SFX: ZZTTT!

ARTURO

Ow! Stop it this instant, Miss
Welles!

WADE

C'mon Professor. Where's your
sense of humor?

She ZAPS him again. Quinn tries to hide a smile, can't.

ARTURO

Oh... think it's funny do you?

Now he reaches out and touches Quinn. SFX: ZZTTT! A "zapping" contest breaks out, each Slider touching the other in good natured fun. Suddenly...

VOICE

Are they human?

(X)

Surprised, the Sliders look around, finally focusing their attention above them, where they see...

TWO TREE DWELLING HUMANS

... apparently FLOATING upside down above them, dressed in tailored hemp clothing. CAMERA WIDENS TO REVEAL they're actually hanging from tree limbs... BY THEIR TAILS.

TREE DWELLER

I'm not sure, but I'm not hanging
around to find out.

(CONTINUED)

45 CONTINUED

45

As the tree dwellers start to move away...

THE SLIDERS

...exchange a look and we...

FADE OUT.

THE END