

SLIDERS"GANG WORLD"

THEME: Needs of the many outweigh the needs of the one.

TEASER: The three male Sliders are naked, anxiously awaiting Wade. Clothes are forbidden in this world and if they are all going to be naked, Wade isn't going to be around them. She makes it just in time as the vortex opens...

We land in a new world. It is "off" enough that it's obvious it's not home. They enter a small diner to get something to eat. A waitress, Karen, takes their order and not long after, two men enter to shake down the place. There's been an increase in the sales tax and the waitress doesn't have the money. One of the two men notices Rembrandt, nudges his partner, "It's him." Moves to Rembrandt, guns drawn. Rembrandt is some figure of both awe and danger. Suddenly, click -- the sound of a shotgun being cocked. The waitress has the drop on the two extortionists. She tells Rembrandt, "Mr. Brown, run!" The Sliders take off out of there.
END TEASER

As the Sliders walk down the street trying to figure out what this all means, a sedan screeches around the corner. The door opens and a corpse tumbles out and falls onto the curb. The Sliders have landed in a world in which organized crime syndicates operate as their own municipalities. John Dillinger, Al Capone were never captured or killed but went on to head up their own commercial empires.

The Sliders take refuge in Motel 12. Gomez Calhoun at the counter checks them in.

INT. MOB HEADQUARTERS. We now meet the head of the Cohen crime family, Micky Cohen III, who appears to be a contemporary, well-dressed businessman or civic leader. He seems to be in the middle of preparations for a family wedding. Gomez Calhoun arrives out of breath, reports to him Rembrandt Brown and back-up agents just checked in to Motel 12. Micky Cohen thanks him for the information.

Back in the motel room, the Sliders try to figure it out. The TV plays a variation of Family Feud. The Gambino and Genovese crime families competing. While Quinn speculates as to what this all means, there's a knock at the door and Micky Cohen and his henchmen enter. Cohen is gracious, welcomes Rembrandt to San Francisco, promises cooperation. Says he admires what Rembrandt has attempted in Philadelphia and Chicago. It's about time the government stepped in and cleaned up some of these cities. Rembrandt is too

terrified to try to explain that he's not an FBI agent. Micky Cohen leaves, having left an envelope on the dresser. Quinn opens it and is shocked to find \$50,000 in bribe money to grease the skids.

Meanwhile, back at the diner Karen is mopping up at the end of the day -- she hears something. The diner is empty, she panics and flees just as -- Kaboom! The diner explodes in a fireball. END OF ACT ONE.

In ACT TWO, the Sliders consider what to do with the \$50,000. To return it is to thumb their noses at a powerful crime lord. To keep it is to -- what? Rembrandt advocates the path of least resistance. Let's do nothing, hide until the slide is over. Knock, knock! -- in comes Karen. She tracked them down, she wants action and won't accept it when the Sliders tell her they're not who she thinks they are.

Micky Cohen and a henchman talk about the impending merger between the San Francisco and Los Angeles crime families. Cohen speculates that Rembrandt is in San Francisco to thwart the merger but the \$50,000 payoff should have taken care of that. We meet Cohen's son, Tommy, the intended groom in this arranged marriage and recognize that he was one of the two men we saw at Karen's diner.

Tommy Cohen goes, climbs into his BMW when suddenly, click! It's Karen -- she's got a gun to his head. "Drive," she says.

Back at the Motel 12, the Sliders continue to lie low. Another knock at the door. Karen enters. She has made a citizens arrest of Tommy Cohen and she wants to personally deliver him to Rembrandt. Now what?

Meanwhile, in Washington DC at FBI headquarters a federal agent walks down the corridor and walks into his boss's office. "Boss, we have picked up some strange signals from our street contacts in San Francisco." The boss swivels in his armchair -- it's Rembrandt 2, the head of this world's Organized Crime Task Force. This world's Untouchables.

Back in San Francisco, Micky Cohen is about to tee off on his golf course when a Capo comes to him and whispers in his ear that Tommy's been kidnapped. Rembrandt Brown double-crossed them. He took the \$50,000 in bribe money and is intent on busting up this merger. Micky Cohen is furious. "Get me the head of Rembrandt Brown. I want this man dead. I want his head on a stick." END OF ACT TWO.

In ACT THREE, the Sliders are desperate to figure out a solution to their problem. Rembrandt is on the phone to the FBI in Washington but Rembrandt is thought to be a prankster. With no alternative, the Sliders realize they cannot stay any longer at the Motel 12 and

they take off in Karen's car. Karen is terrified, "You are not who you say you are at all! I'm gonna die!" Meanwhile, Tommy Cohen, who is not such a bad guy, has made a critical connection with Wade.

Micky Cohen enters his headquarters and is told his future in-laws are here. It's Julio Gallo, the patriarch of the Los Angeles crime family and his daughter, Ernestine (Tommy Cohen's intended). Cohen has to explain to them that there's a fly in the ointment. That Tommy is in the hands of the Feds.

With the Sliders in a panic, Tommy Cohen proposes a solution, "I will go to my father and explain to him that you guys are not who you say you are." Rembrandt and Karen will stay behind and Arturo, Wade and Quinn will accompany Tommy and return the \$50,000. (Rembrandt must stay behind because as the most famous crime buster in the country they will kill him on sight.)

Back at Cohen headquarters, Micky Cohen and the L.A. crime boss are surprised when Tommy enters with the three Sliders in tow. He explains that he has fallen in love with another woman and he can no longer go through with the wedding. That woman is Wade (much to Wade's surprise). Julio Gallo is enraged his daughter's been humiliated and in the melee Micky Cohen and two bodyguards are gunned down in a hail of bullets. Tommy Cohen and the three Sliders are captive. END OF ACT THREE.

In ACT FOUR, Rembrandt hangs up the phone having just learned that the Gallos will murder his three friends (and Tommy Cohen) unless he exchanges his own life for theirs. Karen looks at him contemptuously as he debates his options. Finally, Rembrandt realizes he has no choice and must do the honorable thing. He's got to sacrifice himself for his friends. As Rembrandt and Karen are about to leave the Motel 12 to head to the hostage exchange -- click! click! click! They are surrounded by armed guys in suits. More gangsters? Suddenly out of the midst a figure appears. It's Rembrandt 2, to Rembrandt's astonishment, "You're me!"

With minutes to go before the slide, the three Sliders are waiting for Rembrandt to give himself up. Rembrandt appears, moves towards the Gallo limousine, he's unarmed. He begs for his life. The Gallo crime boss is about to execute him. Suddenly the real Rembrandt 2 appears, guns blazing. Untouchables are everywhere. Gallo is dumbfounded. During the ensuing gunfight, Quinn activates the wormhole. Wade bids farewell to the lovestruck Tommy, "There might be another one of me out there." The Sliders slide. Last one to go is Rembrandt. Rembrandt 2 is so astonished at the spectacle, he doesn't see Julio Gallo's got the drop on him. Rembrandt 1 intercedes, landing a haymaker, saving his counterpart. With only seconds to go, he leaps to safety.