

SLIDERS"THE LOVE GODS"

Our heroes land in front of an "Antique Toy Store", where they view GI Joes, Hot Wheels, Toy Machine Guns, etc. These are antiques? As they walk through a lightly populated Union Square, they pass a Brooks Sisters store, struck by the fact that all the mannequins are women. What's even more odd is that they suddenly realize they've become the focus of attention. A crowd of excited women starts following them. Everyone is concerned, except for Rembrandt, who thinks that maybe he's a huge star on this planet.

But when one woman tries kissing Quinn and tears at his clothes, Rembrandt's crushed, and the Sliders, concerned for their safety, break into a run. They soon find themselves cornered in an alley. As Wade is jostled aside, a team of female police officers push their way through the excited crowd. Spotting our male heroes, one officer reaches for her radio and calls in an alert. They've got "breeders!"

The Sliders learn they're in a world where a virus has destroyed the Y chromosome, wiping out all but a few hundred men. Desperate, the Superpowers rounded up the surviving males and relocated them into "nurseries" (the equivalent of modern day hospitals) for the sole purpose of procreating to keep their countries alive. Our guys are separated from Wade and taken to the "Oakland Nursery".

In ACT ONE, our heroes discover they are now expected to perform their country's duty and begin reproducing on a schedule. Rembrandt is ecstatic. He's become a love god. But Arturo's not sure they should get involved and Quinn finds the whole concept uncomfortable. Treated like top flight athletes they're put on a schedule to get them into optimal physical condition. But what they soon learn from another "breeder", GLENN, is that what appears to be the ultimate male fantasy is in reality a nightmare.

Glenn tells them the horror of being expected to perform on demand. He has no control over his body, the technicians don't care about his feelings, he has no interaction with the kids he's fathering, and despite appearances to the contrary, they are all essentially prisoners here. The final insult is his forced separation from his girlfriend, DIANA, who was not chosen as one of the "qualified" female recipients. Upset at having to be polygamous in a world that forbids monogamy, Glenn, with the help of Diana, leads our heroes in a gutsy break-out.

In ACT TWO, Wade's interrogated at the Motel 12 by a female FBI agent, LORRAINE, who holds a copy of a tabloid showing a photo of Wade with our guys.

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Wade cleverly sidesteps the agent's suspicions, then finds herself encountering a young farm girl, VANESSA, who has traveled to Oakland to apply for the Nursery Program. As Wade considers the (to her) skewed morality and ethics of the issue, a TV report announces that there's been an escape at the nursery. Our male Sliders are now the object of a massive manhunt.

Diana brings the men to a safe house where they hide out while she clandestinely contacts Wade. Diana then tells Quinn how guilty she feels about all this. She wants to be monogamous. Does he think she's wrong?

Meanwhile, the unsuspecting Wade has been under surveillance and inadvertently leads the police to the safe house. While the men hide in the basement, the police make a thorough search. They think they've come up empty, until one notices a tell tale clue. The toilet seat has been left up! Diane is taken into custody as the cops open the basement door and thunder down the stairs.

Quinn, Arturo, Rembrandt and Glenn desperately search for an escape. Their only choice is to get into female disguises and slip past the police. Fleeing into the night, our heroes pause to catch their breath, agreeing that if they get separated they'll rendezvous at the statue in the park. Suddenly, a mysterious commando team swoops down upon them, scattering our heroes. Arturo finds safe haven with the help of a beautiful stranger. Quinn, Wade and Glenn also escape, but Rembrandt is caught and tossed into a limo that speeds off into the night.

In ACT THREE, with time running down, Quinn and Wade work feverishly to find Rembrandt who discovers he's been kidnapped by a group of WASP's. "Women Against Selective Procreation." Comprised of misfits on the fringes of society, who've been rejected by the government as potential mothers, they intend to use Rembrandt to provide equal opportunity for any woman who wants to bear a child. Lucky Rembrandt.

Meanwhile, Arturo learns he's been rescued by a middle-aged millionairess, JANE, who is offering him a king's ransom if he'll give her a child.

Wade and Quinn, (still disguised as a woman) discover Rembrandt's location and risk their lives to rescue him. But their plan goes awry as the Russians discover Quinn's ruse, and at the third act break, bad has gone to worse. Wade escapes but Quinn is captured.

In ACT FOUR Arturo plays out a touching story with Jane, who's close to the end of her child bearing years.

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Arturo, perhaps falling in love in spite of himself, finds the question of whether or not to sire a child a difficult one.

Meanwhile, Wade gets Glenn to agree to let her use him as a bargaining chip in a negotiation between the WASPS and the nursery. Using her contact with FBI agent Lorraine, Wade gets the nursery to agree to a deal. The nursery will allow the WASPS into the system thereby granting all women a right to childbearing by way of a blind lottery in exchange for the return of the "breeders" to the nursery.

But just as the deal is consummated our heroes escape, and Glenn and Diana, realizing they'll never be husband and wife on this world, take the Sliders offer and rush headlong with them into the wormhole. And what decision did Arturo make regarding Jane's request? We are left to draw our own conclusions as we go out on a scene of Jane, tenderly placing a photo of Arturo in her locket.