

EXEC. PRODUCER:	David Peckinpah		PROD. #K1817
EXEC. PRODUCER:	Alan Barnette	Prod. Draft.	11/14/96 (F.R.)
CO-EXEC. PRODUCER:	Tony Blake	1st Pink Revs.	11/19/96 (F.R.)
CO-EXEC. PRODUCER:	Paul Jackson	1st Blue Revs.	11/21/96 (F.R.)
PRODUCER:	Mychelle Deschamps	1st Yellow Revs.	11/22/96 (F.R.)
PRODUCER:	Richard Compton	1st Green Revs.	11/25/96 (F.R.)
CONS. PRODUCER:	Josef Anderson	2nd White Revs.	11/27/96 (F.R.)
EXEC. CONSULTANT:	Tracy Torme'	2nd Pink Revs.	12/2/96 (F.R.)
		2nd Blue Revs.	12/3/96 (F.R.)



"SLIDE LIKE AN EGYPTIAN"

Written by

Scott Smith Miller

Directed by

Adam Nimoy

REVISED PAGES:

1st Pink Revs.	Full Script
1st Blue Revs.	Full Script
1st Yellow Revs.	Full Script
1st Green Revs.	16, 26
2nd White Revs.	29-31, 38, 41
2nd Pink Revs.	31, 31 A, 32, 32A
2nd Blue Revs.	48-51

- NOTICE

THIS MATERIAL IS THE PROPERTY OF UNIVERSAL CITY STUDIOS, INC. AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

#K1817

SLIDERS

"Slide Like An Egyptian"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

SHEILAH
KHERI-HEB
DEERA MUBARIC
DR. ACHTBIT
MIKE MALLORY
PRIEST
REPORTER

SEYN JEBID
RDI AGENT

K1817

SLIDERS

"Slide Like An Egyptian"

SETS

INTERIORS:

HOSPITAL

ROOM
OPERATING ROOM
NECROLOGY WARD
CHANCELLOR HOTEL
ROOM
PYRAMID
HALLWAY
COMPUTER ROOM
STAIRWELL
ARCHITECT'S BUILDING
HALLWAY
OFFICE
CAVE
AT DEAD END

EXTERIORS:

HOLLYWOOD SIGN

HOSPITAL COMPLEX
CHANCELLOR HOTEL
STREET
MOUTH OF ALLEY
PYRAMID
ENTRANCE
STREET
CELESTIAL LANDSCAPE
ARCHITECT'S BUILDING

VEHICLES:

VAN
LIMO

#K1817

CHRONOLOGY PAGE

SCENES	1 - 22	DAY #1
SCENES	23 - 41	NIGHT #1

SLIDERS

"Slide Like An Egyptian"

TEASER

FADE IN

1 EXT. HOLLYWOOD SIGN - DAY 1

The familiar symbol of LA. Only here, the letters are in ARABIC (CGI). We pull back to reveal the L.A. skyline dotted with pyramids.

2 OMITTED 2

2A EXT. HOSPITAL COMPLEX - DAY 2A

A few Ankh symbols and a Djed pillar or two alter only slightly the otherwise familiar area between the Beverly Center and Cedars-Sinai Hospital. We track

THE SLIDERS

from behind as they walk along the sidewalk, against the pedestrian traffic. The locals wear black arm bands, the universal symbol of mourning. Some sport Egyptian collars, but none of them has on traditional Pharaonic eye make-up.

QUINN

Pyramids where Los Angeles would be on our world. Pretty weird, huh?

REMBRANDT

Not any more weird than Hollywood.

ARTURO

Actually, it was Alexander the Great who put an end to Egypt's dominance on our world. It's quite apparent he didn't exist on this one.

They pass a NEWSSTAND. We see the screaming HEADLINE: "PHARAOH SEALED IN PYRAMID TOMORROW." Rembrandt eyes it.

REMBRANDT

This Pharaoh's funeral is big stuff. Even when a president dies, everybody doesn't wear black arm bands.

CONTINUED

2A CONTINUED

2A

WADE

Too bad we won't be here for the
big procession.

ARTURO

We already missed it. That occurs
when they put the body in the
pyramid. Tomorrow is the
ceremonial sealing of the tomb.

(X)
(X)
(X)

Wade stops in front of a U.S. POSTAL MAILBOX. She doesn't
realize the guys have moved ahead as she points to a series
of HIEROGLYPHIC SYMBOLS on it, and playfully translates...

WADE

"Neither locusts nor sandstorms nor
gloom of night..."
(suddenly disgusted)
What's that smell?

Wade looks down an alley that runs along the back of the
looming hospital's laboratory.

HER POV - A WOODEN BIG CRATE

is being transferred out of the lab by some muscle-bound
men, under the supervision of a robed PRIEST and his GUARDS.
The slaves' wrist and ankle shackles make it clear that this
is forced labor. Walking with them, overseeing the transfer
is SHEILAH, a beautiful lab technician. As she moves to
instruct a slave on his handling of the crate

A GIANT INSECT CLAW

breaks through several panels, pinning Sheilah across the
neck. She screams for help, but the slaves all back off
from her in fear.

WADE (O.S.)

Omigod!

SHEILAH

(to her fellow slaves)
Help me! Please!

The slaves all force themselves to look away, and Sheilah
struggles pitifully to free herself...

3 EXT. MOUTH OF ALLEY - DAY

3

Wade rushes down the alley, yelling at the slaves. The
other Sliders follow.

CONTINUED

3 CONTINUED

3

WADE
Somebody help her!

None of the slaves move.

THE CLAW

throttles Sheilah's neck. She's close to losing consciousness when Wade grabs a nearby metal pipe and thrusts it against the crate, trying to pry it off. She strains with all her might, but the claw doesn't budge.

THE MALE SLIDERS

approach on the run. The Priest gestures for his guards to stop them. As Quinn, Arturo and Rembrandt are grabbed...

ARTURO
(struggling)
Are you mad?

REMBRANDT
Let go! She needs help!

PRIEST
(calmly)
She is beyond help.

Quinn breaks free. He rushes to the crate and pulls back on the claw with his bare hands.

QUINN
(to Wade)
Now! Get her out!

The claw is just far enough off Sheilah's neck for Wade to pull her out of its clutches. Sheilah gasps and chokes, collapsing to the ground. Quinn leans down to her...

QUINN
Are you all right?

Sheilah continues to cough, but she nods her head.

ANGLE - ARTURO AND REMBRANDT

still being restrained.

REMBRANDT
Okay, okay, let go. It's over.

CONTINUED

3 CONTINUED 2

3

PRIEST
I'm saving your lives.
(gestures O.S.)
The Kheri-Heb himself saw your
friends touch the sacred scarab.

THEIR POV - THE KHERI-HEB

stepping toward the crate, looking ruthless. He wears an
afnet (head covering).

REMBRANDT (O.S.)
Who's he?

PRIEST (O.S.)
Until the next Pharaoh is in place,
he's in charge. That makes him a
God.

ANOTHER ANGLE

The Kheri-Heb eyes Quinn, Wade and Sheilah with disdain,
then turns to the Priest.

KHERI-HEB
Take them to the pyramid.

Guards move in quickly, grabbing Quinn, Wade, and Sheilah.
They struggle to break free as they're dragged away.

WADE
Hey! Let go of me!

QUINN
We were just trying to help!

Quinn breaks free and PUNCHES OUT THE GUARD holding Wade.
Two other guards grab him, one striking Quinn from behind
with a club. Quinn goes to his knees, but struggles to get
up.

WADE
Quinn!

As two guards grab him...

KHERI-HEB
(points to Quinn)
That one is an excellent specimen.
Take him to Doctor Achtbit. Have
him used immediately.

CONTINUED

#K1817 - "Slide Like An Egyptian" - 1st Yellow Revs. 11/22/96 5.

3 CONTINUED 3

3

As a guard drags Quinn off...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

4 INT. HOSPITAL - DAY - REMBRANDT

4

heads down a hallway, disguised as an ORDERLY. He pushes a GURNEY with a toe-tagged body that's covered from the ankles up in a blue hospital sheet. Rembrandt sticks his head inside a room...

REMBRANDT

(hushed)
Q-ball?

No response. But ahead of him

DR. DEERA MUBARIC (28)

steps out of another room. She's a beautiful, dark-skinned woman, shining with aggressive intelligence. Deera sees Rembrandt approaching. Something about the gurney activates her suspicions. Rembrandt tries to angle around her, but Deera grabs the gurney.

DEERA

Just a minute.

She pulls back the blue sheet, uncovering the head, and revealing... a recently deceased old man.

DEERA

Where're you going with this man?

REMBRANDT

You have to ask?
(off her stern look)
The morgue.

DEERA

(suspicious)
Wait right there.

As she moves to a phone, Rembrandt hurries back the other way.

DEERA (O.S.)

Hey... stop!

Rembrandt disappears through a door marked Necrology Ward and we...

CUT TO

4A INT. BACK OF VAN - DAY - MOVING

4A

Wade and Sheilah are tied up on either side of a van.
Sheilah hangs her head, resigned to her fate.

WADE

Sheilah... you've got to tell me
what's going on.

(no response)

What was that thing?

SHEILAH

(raising her head)

It's a genetically engineered
scarab. These insects are
considered sacred by my people.
It's to be sealed inside the tomb,
along with the Pharaoh and all of
his personal slaves.

The van stops. It's reached its destination.

WADE

' Let me guess. It's not a pet.

SHEILAH

It guards the pyramid's riches
against thieves. The slaves are
its food.

(and then)

And now we are going to join them.

As a horrified look crosses Wade's face, the van doors swing
open. A GUARD reaches in and grabs Sheilah.

SHEILAH

No, please!

The Guard drags the terrified Sheilah away, as Wade
struggles against her restraints. A Second Guard reaches in
for Wade.

WADE

Listen, there's been like a major
mistake here...

He ignores her as he undoes her restraints. Then, suddenly,
he's knocked unconscious from behind.

ARTURO

appears and moves in behind the Second Guard.

WADE

Thank God, Professor. Where's
Quinn?

CONTINUED

4A CONTINUED

4A

ARTURO

(untying her)

Mister Brown went to retrieve him
from the hospital. We're making
our rendezvous back at the
Chancellor.

WADE

We can't leave Sheilah.

He checks over his shoulder, then...

ARTURO

Time's running out, Miss Welles.
And there's little we can do for
her now.

FADE TO BLACK

IN BLACK

We hear a heart monitor. The BEEPS tell us it's going
flatline, and then there's only a long ominous WAIL.

DR. ACHTBIT (O.S.)

The exsanguination is complete.
He's drained.

FADE UP

5 INT. HOSPITAL OPERATING ROOM - HIGH ANGLE TO SUGGEST DEAD QUINN'S FLOATING POV - QUINN'S LIFELESS BODY 5

lies on an operating table, hooked up to a catheter balloon,
covered by a light space blanket. Half a dozen tubes lead
out from his body into quart-sized beakers, each filled with
blood.

DEAD QUINN (O.S.)

What's happening to me?

DR. ACHTBIT

Time of death... Three-fifteen.

DEAD QUINN (O.S.)

What? No... I can't be dead...

We follow Dr. Achtbit from above as he and his INTERN look
at this world's version of AN ENCEPHALOGRAPH.

CONTINUED

5 CONTINUED

5

DR. ACHTBIT

(urgently)
We must get Doctor Mubaric in here
right away.

They hurry to a side door, exit.

ANOTHER ANGLE

A beat, then Rembrandt's face appears in the window of the main door. He spots Quinn on the operating table. Shoves the door open.

REMBRANDT

Quinn!

Hurrying to his side, he reacts to the flatline.

REMBRANDT

Q-ball! No!

QUINN'S FLOATING POV

DEAD QUINN (O.S.)

Remy... I'm still here...

Rembrandt, agitated, desperate, runs to the door. Opens it.

REMBRANDT

Hey! I need help here! Emergency!

He rushes back to Quinn, starts pounding on his chest.

REMBRANDT

Q-ball! Come on! Come on, man!

Only then does he notice the beakers of blood. He stares, confused. Doesn't know what to make of it. Dr. Achtbit returns with Deera.

REMBRANDT

(ranting)
What'd you do to him!?

DR. ACHTBIT

Who are you!?

(X)

REMBRANDT

This man's been murdered!

Remy grabs Achtbit by the lab coat as Deera yells out the door.

CONTINUED

5 CONTINUED 2

5

DEERA
Security!

REMBRANDT
There was nothing wrong with him
when he came in here! You killed
him!

Achtbit struggles with Rembrandt as a large ORDERLY appears
at the door. As he advances, Remmy shoves Achtbit aside and
races out the door shoving his way past the Orderly who
gives chase.

DEAD QUINN (O.S.)
Remmy. REMMY!

Suddenly a blinding white light flashes, and fills up the
screen.

6 EXT. CELESTIAL LANDSCAPE - BATHED IN WHITE LIGHT

6

Quinn finds himself standing alone, enveloped in
tranquility. He steps toward a lone figure, MIKE MALLORY.

DEAD QUINN
(stunned)
Dad?

MIKE MALLORY
Hello son.

QUINN
(reaches out; tearing
with emotion)
Oh... Dad...

Dad's just beyond reach.

MIKE MALLORY
It's all right, Quinn.

QUINN
I thought I'd never see you
again...

Mr. Mallory moves off into the light.

QUINN
(alarmed)
Where are you going?

MIKE MALLORY (O.S.)
Go long, Quinn.

CONTINUED

6 CONTINUED

6

Quinn looks confused. He can just barely see his father again, but he's now holding something.

MIKE MALLORY
C'mon. You remember.

Suddenly, A FOOTBALL comes flying at Quinn. Quinn reaches out reflexively, but the ball hits his fingers and drops to the ground.

MIKE MALLORY
(warm)
What did I always tell you?

QUINN
If you can touch it, you can catch it.

Mr. Mallory closes in, and we see his fatherly smile.

MIKE MALLORY
(raising his hands)
Let's see that arm.

Quinn picks up the football, and tosses it to his father.

MIKE MALLORY
This is what I miss most. Just us tossing a football together.

QUINN
Me too.

Mr. Mallory starts to fade back into the whiteness.

QUINN
(reaches out to him)
Dad, wait.

He tries to move toward him, can't.

MIKE MALLORY
It's not your time, son.

QUINN
But Dad... I don't want to go back.
I want to to be with you.

Mr. Mallory backs away towards the white light.

MIKE MALLORY
Have faith, son. We'll be together someday.

CONTINUED

6 CONTINUED 2

6

QUINN
But I don't know how to get home.
Please. Help me.

MIKE MALLORY
(fading into the light)
Just remember... If you can touch
it, you can catch it. (X)

QUINN
No... don't leave me again.

MIKE MALLORY
(an echo)
I love you, son. I always will.

As he disappears, Mr. Mallory tosses the ball underhand to
Quinn. He catches it this time.

And Mike Mallory's gone. Quinn looks devastated for a beat,
and then a look of determination starts to build. As it
does, the white light starts to glow brighter, until it
fills the screen.

DISSOLVE TO (X)

6A OMITTED

6A(X)

6B EXT. CHANCELLOR - DAY - ESTABLISHING

6B

6C INT. HOTEL ROOM - DAY - REMBRANDT

6C

is slumped forward in a chair, head in his hands. Arturo
and Wade rush in. Rembrandt's expression freezes them.

WADE
(suspicious)
Rembrandt. What's wrong? Where's
Quinn?

Rembrandt shakes his head. His pained look is almost too
much. Wade shoots a horrified look to Arturo.

ARTURO
(fearing the worst)
Mister Brown?

CONTINUED

6C CONTINUED

6C

REMBRANDT

(a whisper)
When I got there... he was in an
operating room.
(it's so hard to say)
He was just lying there. He was
dead.

ARTURO

(stunned)
What? I knew he was hurt, but the
blow... it didn't seem that severe.
Certainly not enough to...

WADE

(confused and angry)
I don't believe it.

REMBRANDT

I saw it! They did something to
him. All his blood... was drained.
, They just left him there...

Rembrandt wipes a tear from his eye. Drops his head in his
hands.

REMBRANDT

(voice cracking)
There was nothing I could do for
him.

WADE

(reality sinks in)
Oh God. No....

(X)

Wade falls to her knees on the floor. As she starts to
sob, Arturo slumps in a chair. We HOLD a long beat as each
deals with the horrible truth.

(X)

CUT TO

7 INT. HOSPITAL - OPERATING ROOM - DAY

7

Quinn's body still lies under the space blanket with the
tubes coming out from under it. Only now the beakers of
blood are empty as the SANGUINATION UNIT pumps the last of
the blood back into him.

DR. ACHTBIT (O.S.)

He's coming back...

ANGLE ON

CONTINUED

7 CONTINUED

7

Dr. Achtbit, manipulating a control panel that regulates the flow. Deera stands nearby with a clipboard. Suddenly, Quinn's body lifts up in a spasmodic jolt. The EEG Monitor sputters to life.

DR. ACHTBIT
(a triumphant smile)
Duration of death: five minutes.
Congratulations, Doctor. May he be
the first of many.

Deera approaches and grabs Quinn's hand excitedly. His eyes open.

DEERA
Welcome back, Mister Mallory. I'm
Doctor Deera Mubaric.

(X)

It's all happening so fast. Off his uncomprehending eyes...

DEERA
We're anxious to hear everything
you experienced.

QUINN
(agitated)
What? What do you mean?

DEERA
(her excitement building)
Did you see colors, or people?

QUINN
Look, I've got to get out of here.

DEERA
Please. It's vital that you don't
lose the images of your death
manifestations. What exactly do
you remember?

Quinn looks over at the window. He sees the angle of the sun dropping.

QUINN
I don't have time. Untie me.

Quinn struggles against the restraints.

DEERA
(to Quinn)
Please, you must remain calm.

CONTINUED

7 CONTINUED 2

7

DR. ACHTBIT
He should be as weak as a puppy.

QUINN
I have to go!

DEERA
(to Achtbit)
Well he's not.

DR. ACHTBIT
I'll sedate him.

DEERA
No! He'll lose memory. I'll take
it from here. (X)

DR. ACHTBIT
But Doctor... (X)

DEERA
You're dismissed, Doctor. (X)

Achtbit, unhappy at being dismissed, marches out. Quinn realizes he's never going to break the restraints, falls back on the table, frustrated.

CUT TO

7A INT. HOTEL ROOM - DAY

7A

Arturo and Remy are still slumped in chairs. Wade's by the window, lost in the pain. Tears streak her face.

ARTURO
He told me once that he had a dream
I was actually his father. I
didn't have the courage to tell him
I had often wished he were my son.
(and then)
That boy meant everything to me.
(almost angry)
If someone had to die today, it
should have been me, not him.

WADE
All of this is my fault. If I
hadn't gone down that alley...

REMBRANDT
Hey don't. Don't talk like that.
Quinn knew what he was doing. He
wanted to help that girl.

CONTINUED

7A CONTINUED

7A

WADE
(growing agitated)
I can't deal with this. I have to
see him.

She starts for the door. Rembrandt moves to stop her.

REMBRANDT
Wade... I saw him. It won't make
it any easier.

WADE
No! I need to see him for myself.

(X)
(X)

Rembrandt holds her forcefully by the shoulders and faces
her.

REMBRANDT
He's gone! All there is in that
hospital is an empty shell!
Believe me, you don't want to see
what I saw!
(then, more softly)
Wade, I know it's hard. But he's
gone.

They stand, breathing hard, facing each other.

(X)

ARTURO
There should be more to the
dimming of his light than just our
grieving.

(X)

Remmy releases his hands from the dazed Wade.

REMBRANDT
All right. You two want to do
something for Quinn... all right...
what happened to that girl he tried
to save?

WADE
They took her inside the pyramid.

REMBRANDT
Q-ball gave his life for her. I
think he'd want us to finish what
he started.

CONTINUED

7A CONTINUED 2

7A

Arturo sees Rembrandt's intention, and looks at the timer.

ARTURO
We've got enough time to get back
and try to free her. We could
slide from the pyramid.

They look to Wade, and as we push in on her face....

CUT TO

8
THRU 9
OMITTED

8
THRU 9

9A INT. HOSPITAL ROOM - DAY

9A

Deera sits next to Quinn, still on the operating table.

QUINN
(irritated and tired of
this)
Look... I get it. You want to know
what it was like being dead. You
take me to the Chancellor hotel,
I'll tell you everything.

DEERA
It doesn't work that way.

QUINN
(defiant)
That's the only way it works. I've
been to the other side. Nothing
you do can scare me. If you want
my cooperation, you'll do what I
say.

On her uncertain look...

CUT TO

10
THRU 12
OMITTED

10
THRU 12

13 EXT. PYRAMID - ESTABLISHING - DAY

13

THE PYRAMID (CGI) is in the middle of town. It's a classic
triangular shape, but modern looking.

CUT TO

14 EXT. PYRAMID ENTRANCE - DAY

14

The pyramid entrance is open. A single GUARD oversees the opening as the Kheri-Heb exits with one of his Priests. As he disappears around a corner...

ARTURO AND REMBRANDT

flanking Wade, step out from behind a wall and approach. Each holds one of her arms as she "struggles" to get free.

WADE

Let go of me!

As the guard steps forward to challenge them...

ARTURO

(very official)
New Cairo PD. We caught the
escaped slave.

(X)

REMBRANDT

It's okay, we'll take her in
, ourselves.

They blow past the guard without stopping. He doesn't care. Not his job.

15 INT. PYRAMID - DAY - CONTINUOUS

15

The Sliders enter, immediately drop the act. They cautiously start across the pyramid floor, past the funeral bier where the Pharaoh's sarcophagus lays open. Several WORKERS lay jewels and artifacts around the tomb.

REMBRANDT

I can smell that thing again.

Further along the wall is a BARRICADE. Behind it rests the scarab.

Arturo pulls the timer out, checks it.

ARTURO

We have ninety seconds.

They react to the SOUND of soft sobs.

WADE

Over there.

ANOTHER ANGLE FINDS SHEILAH

off in a dark corner, tied up against a wall. She's crying softly, too upset to hear the Sliders approach.

CONTINUED

15 CONTINUED

15

Sheila gasps when Wade touches her shoulder. Wade's grim, intense, still bearing the weight of Quinn's loss.

WADE

(untying Sheilah)
There's no time to explain. In a few seconds, we're going to leave this city for good. If you want, you can come with us.

SHEILAH

No. There are people who can get me to safety. But, thank you.
(and then)
Where's your friend? The one who saved me?

REMBRANDT

He died at the hospital.

Sheilah thinks a beat, then...

SHEILAH

Died? Was he in the necrology ward?

REMBRANDT

(hesitant)
Yeah. I think so. Why?

SHEILAH

I used to work there. The doctors have been experimenting with killing patients and trying to bring them back to life so they can tell of their afterlife experiences.

WADE

Then he's alive!

SHEILAH

I don't know. They haven't been successful yet, but they've been very close.

Arturo and Rembrandt aren't sure what to think...

REMBRANDT

(to Sheilah)
He was flatline.

CONTINUED

15 CONTINUED 2

15

SHEILAH

But he's young and strong. The other's have all been much older.

WADE

We've got to go back and find out.

REMBRANDT

Wade. He had no blood in him!
(and then)
If we go, we miss the slide.

WADE

(to Arturo)
Professor, we can't leave. Not if there's a chance he's alive.

Arturo's on the fence -- they both have valid arguments.

REMBRANDT

If we go back, we give up all hope of ever returning home. We'll spend twenty-nine years here because we gambled on a miraculous breakthrough.

The timer hits zero and the VORTEX OPENS (CGI). It scares the hell out of Sheilah. She and the workers near the mummy run for the exit. The Sliders stand riveted. Finally...

WADE

I'm staying.

Arturo looks at her, then at Remmy.

ARTURO

(a beat, then)
No. Look, I've lived my life. You two have too much to lose. You go... I'll stay.

He holds out the timer. Wade makes no move. Rembrandt has misgivings but he's not about to leave his friends. Then... Wade puts out her hands to both men. They take her hands in theirs and stand resolute. At last, the sight they've only seen in their nightmares becomes a horrible reality... THE VORTEX CLOSSES (CGI). And off their trepidation...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

16 INT. PYRAMID - DAY

16

The Sliders stand for a moment as we left them. Things are deathly silent as they continue staring at the spot where the vortex disappeared. Then, from across the large floor, we hear the horrifying SCREECH of the scarab as a piece of the barricade splits open, revealing two hairy horns. An ALARM SOUNDS.

(X)

REMBRANDT

Let's get out of here.

They start for the door.

17 EXT. PYRAMID - DAY

17

The ALARM CONTINUES TO SOUND. Confusion among guards, workers and the Priest outside the entrance. The angry Kheri-Heb strides up. The giant door starts to slide closed.

KHERI-HEB

What's that alarm?

PRIEST

(frightened)

The scarab has broken loose. The pyramid is automatically sealing itself.

KHERI-HEB

Stop it! The scarab has no food. It will die and be unable to defend the tomb.

(X)

PRIEST

There's nothing I can do.

CUT TO

17A INT. PYRAMID - DAY

17A

The Sliders enter frame, sprinting for the exit, but the door slams shut just as they reach it.

WADE

Wait!

They pound on the door.

CONTINUED

17A CONTINUED

17A

TOGETHER

Let us out! Hey!

REMBRANDT

We're trapped.

They look around.

ARTURO

On our world architects who built these places were also entombed in them. But it wasn't uncommon for them to build a secret passageway from which they could escape.

ANGLE TO INCLUDE BARRICADE

(X)

Another SCREECH. The Scarab bangs against the barricade. It falls. As the head sticks out...

(X)

(X)

RESUME SLIDERS

ARTURO

Quick. This way.

As they follow him into a side passageway...

(X)

17B EXT. PYRAMID - DAY

17B

As the Kheri-Heb, his Priest and several guards look on, a shimmering silver liquid, resembling mercury, cascades from a crevice above the door and seals the door for all eternity (CGI). The Kheri-Heb turns to his Priest.

KHERI-HEB

Pray that the shame of this can be washed away by Doctor Mubarcic's recent success.

CUT TO

18 INT. SLIDERS' HOTEL ROOM - DAY

18

The room is empty until Quinn rushes inside, followed by Deera.

QUINN

(hopefully)
Professor? Rembrandt?
(looks into the bedroom)
Wade?

CONTINUED

18 CONTINUED

18

Nothing.

DEERA

Okay, your friends aren't here.
Now tell me about your afterlife
experience.

Quinn ignores her, sees the orderly coat Remmy was wearing
at the hospital, lying across the couch. He picks it up.

QUINN

(softly)
Remmy was wearing this at the
hospital.
(beat)
He thought I was dead.

The awful realization hits him. And then...

QUINN

(softly)
. They slid without me.

Quinn slumps down into a chair and holds his head in his
hands.

DEERA

What do you mean, slid?

Looks up at her, defeated.

QUINN

I'm not from here, Deera. I come
from a parallel world.

DEERA

Are you royalty?

QUINN

Royalty?

DEERA

On our world, only royalty is
allowed to travel to other worlds.

He takes in the realization. Ironic, but of no help.

QUINN

No, I'm not royalty. Just a
scientist trying to find his way
home.

She feels for his predicament.

CONTINUED

18 CONTINUED 2

18

DEERA
Quinn. Don't do this to yourself.
Whatever time you had left with
them was going to be short anyway.

QUINN
What are you talking about?

DEERA
Your tumor.

QUINN
(agitated)
I don't have a tumor.

DEERA
Quinn, Doctor Achtbit showed me
your diagnosis. We only experiment
with the afterlife procedure on the
terminally ill.

QUINN
(anger rising)
I'm in perfect health. I was sent
to the hospital this morning
because one of your leaders ordered
it.

Off Deera's surprise...

INTERCUT:

18A INT. HOSPITAL NECROLOGY WARD - DAY

18A

Doctor Achtbit and several staff members huddle before a TV
listening to a news report. The Kheri-Heb and two GUARDS
stride up. Achtbit is shocked to see him.

(X)

DR. ACHTBIT
Kheri-Heb. What an honor to have
you in our presence.

The Kheri-Heb eyes the TV.

DR. ACHTBIT
(concerned)
The problems at the pyramid. It's
all over the news.

Kheri-Heb takes Achtbit aside. The Guards follow.

(X)

CONTINUED

18A CONTINUED

18A

KHERI-HEB
This disaster could threaten my
pending appointment to the palace
in Cairo. And yours as well. I'm
going to give the media hounds
something to chew on...
(re: TV)
...besides that.

Dr. Achtbit waits anxiously.

KHERI-HEB
The eyes of the world are on us,
Doctor. Your breakthrough here
this morning is going to elevate us
to the positions we were rightfully
intended to hold.

DR. ACHTBIT
The afterlife experiments? But we
haven't completed our work.

KHERI-HEB
Just get me Quinn Mallory. I'm
calling a press conference and I
want him to be there.

Achtbit is speechless.

KHERI-HEB
(sotto)
And have Deera Mubaric ready
another healthy patient for the
procedure. I have camera crews on
their way to film it. (X)

DR. ACHTBIT
But if word gets out that we're
experimenting on the healthy...

KHERI-HEB
It won't matter. Success covers
many evils.

DR. ACHTBIT
(dreading saying this)
Kheri-Heb. Doctor Mubaric left
earlier today. We believe she took
Quinn Mallory with her.

The Kheri-Heb scowls. Turns to a Guard. (X)

CONTINUED

18A CONTINUED 2

18A

KHERI-HEB
Contact the RDI. Tell them to
sweep the city. I want them found
before tonight's press conference.

END INTERCUT:

18B INT. HOTEL ROOM - DAY

18B

An angry Quinn and a visibly upset Deera square off.

QUINN
(angry)
Terminally ill or not, who gave you
the right to play God?

DEERA
(on the defensive)
You must believe me. I had no idea
the Kheri-Heb and Doctor Achtbit
were doing this behind my back.

QUINN
That's not the point!

DEERA
(imploring)
Quinn, for thousands of years, my
people have been obsessed with the
question of life after death. Is it
as wonderful as I have dreamed?
Please, tell me.

QUINN
No! What you're doing is immoral!
Why don't you put your energy into
something worthwhile? Like saving
patients, not killing them.

(X)
(X)

His words give her pause. A moment, then her pager BEEPS.
She moves to the phone as Quinn flips on the TV. As Deera
makes her call...

ON TV

A REPORTER looks into the camera...

CONTINUED

18B CONTINUED

18B

REPORTER

It's not known what precipitated the premature sealing of the pyramid, but we have an unconfirmed report that an interdimensional transport vortex was activated inside and may be responsible for driving the scarab into its rampage.

ON DEERA

looking worried.

DEERA

(into phone)
When was he there... Yes. I understand.

She hangs up.

ON TV

REPORTER

Right now, what we do know is that the three people who apparently activated the vortex are believed to be trapped inside the pyramid.

Quinn turns to Deera.

QUINN

Deera, would royalty slide from the pyramid?

DEERA

Of course not. It's done at the palace.

QUINN

Then those three people could be my friends!

He heads for the door.

DEERA

It's not safe out there. The Kheri-Heb has the entire RDI out looking for us.

(X)
(X)
(X)

He ignores her as he rushes out.

As she hurries after him...

(X)

CONTINUED

18B CONTINUED 2

18B

(X)

CUT TO

19
THRU OMITTED
21

19
THRU
21

22 INT. PYRAMID STAIRWELL - DAY

22

The Sliders, tired and irritable, climb over some construction debris, totally out of breath. They sit down on the steps.

REMBRANDT

Well if anybody built a secret passageway in here, they sure hid it real good.

ARTURO

I said it was possible. Not certain.

Wade laughs in spite of herself.

REMBRANDT

What's so funny?

WADE

We came in here thinking Quinn was dead. Now he's probably alive and we're the ones who are stuck.

Arturo raises his hand for silence. Faint FOOTSTEPS approach from above.

WADE

(whispering)
The scarab?

REMBRANDT

(shakes his head)
I'd smell it.

ARTURO

(whispering)
Sounds human.

Suddenly, SEYN JEBID (30) appears on the landing above them. He eyes the Sliders.

CONTINUED

22 CONTINUED

22

JEBID

(suspicious)
Who are you? And what are you
doing in here?

They rise to meet him.

WADE

We're locked in. Who are you?

The architect can't hide his shock.

JEBID

The architect. What do you mean
locked in? The pyramid's not to be
sealed until tomorrow.

REMBRANDT

Didn't you hear the alarm?

JEBID

I've been in another part of the
pyramid, working.

ARTURO

The scarab broke loose. I suspect
they sealed it to prevent it from
escaping.

JEBID

Does anyone know you're in here?

REMBRANDT

I was about to ask you the same
question.

JEBID

It wouldn't matter. I'm supposed
to die in here.
(agitation growing)

(X)

WADE

Are you saying there's no way out
of here?

CONTINUED

22 CONTINUED 2

22

(X)

But they're focused on the architect.

JEBID

There is another possibility. It's a secret passageway, but we have to get to the computer room. Quickly. This way.

He moves down the stairs. They follow...

WADE

What's the computer do?

He leads them around a corner of the hallway.

JEBID

It controls the rotation of the pyramid. But there's a way to...

He never gets to finish as they walk smack into the SCARAB. Wade SCREAMS. They all turn to run back up the stairs, but a claw snares the architect around the waist and pulls him back. The Sliders glance back. See the architect being dragged around the corner and out of sight. Rembrandt starts to go back to help. Arturo grabs him.

ARTURO

No! There's nothing you can do.

Remmy realizes he's right and off the architect's offscreen SCREAMS and the Sliders' horrified reactions, we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

23 EXT. STREET IN FRONT OF CHANCELLOR - NIGHT 23

Quinn hurries out. Deera's on his heels. She grabs his arm, stopping him.

DEERA
Quinn, this is crazy. You heard the newscast. The pyramid's sealed. There's no way in.

QUINN
You believe everything you hear on TV? I want to find out for myself.

DEERA
Even if there's a way in, what about the scarab?

QUINN
I'm handling one problem at a time. Right now I'm gonna find the architect who designed that pyramid. You can either help me... or not.

(X)

DEERA
(beat, then)
Let's take my car.

CUT TO

24 INT. PYRAMID HALLWAY - NIGHT - CONTINUOUS 24

The Sliders slink along in the darkness, on guard for the scarab. They enter a long hallway. As they cross the floor, the CAMERA lingers on a square floor panel painted with an Eye of Re.

REMBRANDT
(looking off screen)
Hey. That looks like the computer room the guy was talking about.

Behind them, somewhere in the darkness, comes a loud GUTTURAL GROWL. The scarab. They hurry down the hall.

ANOTHER ANGLE - NEARING THE COMPUTER ROOM

CONTINUED

24 CONTINUED

24

Behind them, somewhere in the darkness, comes a loud
GUTTURAL GROWL. The scarab. They hurry down the hall.

ANOTHER ANGLE - NEARING THE COMPUTER ROOM

CONTINUED

24 CONTINUED 2

24

As the Sliders make their way through some construction debris and approach a BOARDED-UP DOOR...

ARTURO

Looks like they were behind schedule.

REMBRANDT

Yeah and probably cost twice as much as the estimate. You know how contractors are.

The SOUND of the scarab ECHOES down the hallway behind them. Wade peers through some cracks in the boards covering the door.

ARTURO

See anything?

WADE

Tables, chairs, a generator...
(relieved)
And what looks like a computer.

REMBRANDT

Step aside, girl.

As Remmy rips a board off the door...

CUT TO

25 INT. ARCHITECT'S BUILDING HALLWAY - NIGHT

25

Quinn and Deera make their way down a hallway.

(X)

DEERA

You realize if the hospital finds out what I'm helping you to do, it could damage my career.

(X)

(X)

(X)

QUINN

Forgive me if I don't have a lot of sympathy for someone who's job is to experiment with killing people.

(X)

(X)

(X)

(X)

She realizes he's right. Feels badly he has that opinion of her. They stop in front of a beveled glass door. Letters across it read... SEYN JEBID, ROYAL ARCHITECT. They try the door. Locked.

(X)

(X)

CONTINUED

25 CONTINUED

25

DEERA
(looks through glass)
Not home, not here. Now what?

Quinn pulls his shirt off over his head.

QUINN
This is about to get seriously
dicey. If you want out...

He wraps the shirt around his hand.

DEERA
If I wanted out, you'd be back at
the hospital.

CONTINUED

25 CONTINUED

25

Quinn steps up to the door and puts his hand through the glass...

CUT TO

26 INT. ARCHITECT'S OFFICE - NIGHT - CONTINUOUS

26

Quinn reaches inside and unlocks the door. It swings open and he and Deera enter. Flipping on the lights reveals there's a big rendering of the pyramid on the wall, and a MODEL REPLICA of it on a table.

DEERA

What exactly am I looking for?

QUINN

Blueprints, drawings... anything that might show us a way in.

(X)

As Deera moves to some nearby cabinets, Quinn moves to the replica. He feels the outside, pushes on different spots. Nothing.

DEERA

(behind him)
Found something.

She approaches, smooths out a blueprint on the desk. As Quinn studies it...

QUINN

It's a a copy of the master blueprint.

A thought forms in Quinn's mind. He looks back to the blueprint, points to a spot.

QUINN

Hold on. This indicates an underground tunnel.

(X)
(X)

Quinn moves to the model, puts both hands on it. Looking, feeling. Suddenly, he discovers it rotates.

(X)
(X)

QUINN

This whole thing is built to rotate.

(X)
(X)

Quinn rotates the replica back and forth. There's a soft CLICKING sound.

QUINN

Did you hear that?

CONTINUED

26 CONTINUED

26

Quinn checks under the table. He reaches in, feels around.

QUINN
There's a hole in the table that (X)
goes up into the model. (X)
(excited) (X)
The rotation must align the (X)
pyramid with the underground (X)
tunnel. (X)

He finds something, pulls out his hand, revealing a timer. (X)

DEERA (X)
What's that? (X)

QUINN
(stunned)
It's a timer... for sliding. (X)

As he rises from beneath the table, Deera looks at the TIMER (X)
(which looks remarkably like the one Quinn invented). The
timer's at 14 hours, one minute... and going down. (X)

DEERA
But only the royals are allowed to (X)
travel to parallel worlds. He must
have stolen it to use as an escape (X)
from the pyramid. (X)

QUINN (X)
Why wouldn't he go out through the (X)
underground tunnel? (X)

CUT TO

27 INT. PYRAMID - COMPUTER ROOM - NIGHT

27

Wade is at the computer, hacking her way into it. Arturo
looks over some diagrams while Rembrandt huddles over the
portable generator that's by the door. The entrance is now
re-covered with boards to keep the scarab at bay.

ARTURO
(glancing over his
shoulder)
What are you doing, Mr. Brown?

Rembrandt reveals he's holding a long wire with an exposed
end. It's attached to the generator.

REMBRANDT
Just taking precautions, Professor.

CONTINUED

27 CONTINUED

27

He flips on the generator, touches the exposed end of the wire against a metal chair. It SPARKS.

REMBRANDT

Think of it as an impromptu phaser.

ARTURO

Good man.

He returns to the drawings as Rembrandt lays the wire aside, approaches.

REMBRANDT

(pointing to the top of
the diagram)

What're all those stars drawn up
there for?

ARTURO

Pyramids were actually the first
observatories. We're not certain
how, but they connected the
structure... the pyramid's
triangular shape itself... to their
cosmological calculations.

WADE

(at the computer)

I'm in.

ARTURO

(puzzled by the diagram)

But these constellations aren't
lined up correctly for this time of
year.

Arturo studies the diagram...

ARTURO

The only way it could line up
is...

(X)

WADE

If the pyramid rotated.

ARTURO

(surprised)

How did you know?

WADE

(eyeing computer screen)

This computer controls the
rotation.

CONTINUED

27 CONTINUED 2

27

REMBRANDT
(tired of the details)
Is any of this going to get us out
of here?

ARTURO
The architect thought it would. If
Miss Welles can get this thing
moving faster, maybe the rotation
will reveal the secret passage.

As she taps away...

CUT TO

28 INT. ARCHITECT'S OFFICE - NIGHT

28

Quinn looks over the blueprints. Deera inspects some other
documents laid out across the architect's desk. Quinn
points to a spot on the blueprint.

QUINN
(sober)
There's a computer room. Why?
Unless a computer has something to
do with rotating the pyramid. (X)
(a realization; looks at
Deera)
Which lines it up with the (X)
underground tunnel.

DEERA
It must be how they planned to (X)
keep feeding slaves to the scarab.
(re: document)
But this indicates a full rotation
taking five years.

Before Quinn can respond, they HEAR SOMEONE coming down the
hall.

DEERA
Hide. I can talk my way out of
this.

Quinn ducks down behind the desk as --

A MAN ARCHES INTO THE DOORWAY

gun drawn and leveled at Deera.

RDI AGENT
Don't move! RDI!

CONTINUED

28 CONTINUED

28

A WOMAN AGENT appears behind him, gun also drawn. As they edge inside...

RDI AGENT
Let me see your hands, Doctor.

As Deera slowly raises her hands, the woman Agent scans the room, her eyes alert for movement.

RDI AGENT
Where's Quinn Mallory?

DEERA
I don't know.

The two Agents pass by the desk where Quinn's hiding.

RDI AGENT
We got a tip that both of you entered the building.

DEERA
He took off. I don't know where he went.

RDI AGENT
Cuff her.

The woman Agent nods, holsters her gun. As she pulls out a pair of handcuffs and moves behind Deera...

QUINN

leaps from behind the desk and tackles the male Agent from behind. As they crash to the floor...

DEERA

... jams an elbow into the woman Agent's stomach. She doubles over.

ANOTHER ANGLE

Quinn and the RDI Agent struggle until Quinn uncorks a strong right on the man's jaw. He's out. Quinn grabs the man's gun, turns to where Deera struggles with the second Agent. He levels the gun at the her. She freezes

QUINN
(to Deera)
Closet.

DEERA
Move.

CONTINUED

28 CONTINUED 2

28

Deera pushes the woman into a nearby open closet. As she slams the door, Quinn tips a file cabinet over, blocking the closet.

QUINN
Grab the timer.

CUT TO

29 INT. ARCHITECT'S BUILDING HALLWAY - NIGHT - CONTINUOUS

29

Deera and Quinn rush out of the office and race down the hallway to a flight of stairs. They're just about to start down when Quinn glances out a window.

QUINN
Deera!

She joins him at the window.

THEIR POV - THE PYRAMID

stands out among all the other buildings, lit up like the Luxor in Vegas. It's rotating.

RESUME SCENE

QUINN
(beaming)
Wade figured out the computer.

(X)

They react to the SOUND of FOOTSTEPS. They turn.

THEIR POV - A LINE OF RDI AGENTS

guns drawn, head into the hallway.

RESUME SCENE

Quinn grabs a fire extinguisher and smashes it through the window.

DEERA
We can't jump from here. We're
three stories up.

QUINN
Watch me.

He grabs Deera around the waist and leaps out the window with her

29A EXT. ARCHITECT'S BUILDING - NIGHT - CONTINUOUS

29A

Quinn and Deera sail out of the fourth floor window and land in a construction dumpster filled with boxes and trash bags.

ANGLE TO INCLUDE RDI AGENTS AT WINDOW

as the RDI agents look down in amazement.

DEERA

(on an adrenalin high)
That was insane -- we could have
died.

QUINN

Been there. Done that. Let's go.

(X)

And as they climb out, we...

(X)

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

30 OMITTED 30

31 EXT. ARCHITECT'S BUILDING - NIGHT - CONTINUOUS 31
Quinn and Deera race to her car. (X)

QUINN
Give me the keys.

Deera tosses him the keys over the roof. As they jump in... (X)

QUINN
fires up Deera's car and peels out.

CUT TO

32 INT. PYRAMID - COMPUTER ROOM - NIGHT - TIGHT ON A COMPUTER MONITOR 32

as a digitalized pyramid turns on the screen (CGI). THE WHIRRING SOUND tells us the real pyramid is rotating, as the digitalized one moves around. Some astrological coordinates read out along the bottom of the screen. We PULL BACK to see...

WADE
reading the coordinates. Arturo's at the barricade, peeking out into the darkness.

ARTURO
(more to himself)
Come on, Mr. Brown...
(to Wade)
Anything on the computer?

WADE
Not that I see. And we're halfway through the entire cycle.

The SOUND OF RUNNING FOOTSTEPS from the hallway.

ARTURO
Here he comes.

Arturo pulls a board away allowing an out of breath Remy to scoot inside.

CONTINUED

32 CONTINUED

32

REMBRANDT

Board it up! He's right behind me.

Arturo repositions the board over the opening just as the SCARAB'S CLAW appears. There's a guttural SHRIEK as the scarab lashes out at him.

REMBRANDT

Look out!

Arturo swats at the claw with the board as Remy grabs the electrical wire attached to the generator. As he fires it up...

REMBRANDT

Move back, Professor!

Arturo jumps back as Remy jabs the exposed wire at the claw. The scarab SHRIKES IN PROTEST as a surge of electricity jolts its body. The claw's quickly withdrawn and the scarab backs off down the hallway.

REMBRANDT

(yelling after it)

Yeah, just keep on going buddy.
Kitchen's closed.

The men sigh in relief as they hammer the board back in.

ARTURO

Tell me that little jaunt was worth something.

REMBRANDT

I didn't see anything that looked like a passageway. But I did feel the pyramid stop moving. What was that all about?

(X)

WADE

I don't know. Other than that one brief stop, nothing else seems to be happening.

(more to herself)

I wish Quinn was here.

ARTURO

Well, keep rotating it. The answer must be there somewhere.

CUT TO

33 EXT. STREET - NIGHT

33

Quinn screeches Deera's car to a stop. He leaps out, map in hand, and Deera joins him.

QUINN

(points)

That's north.

(heading out)

The passageway tunnel should be about a hundred and fifty feet that way. C'mon.

They rush off, unaware of the ND RDI SEDAN that pulls up and parks behind Deera's car.

CUT TO

33A INT. BACK OF LIMO - NIGHT - MOVING

33A

CLOSE ON A SMALL TV SCREEN

built into the back seat. A Newscaster reports over a live shot of the pyramid rotating.

NEWSCASTER (O.S.)

We have no official word on how or why the pyramid is rotating or if it's related to the people trapped inside. And attempts to reach the Kheri-Heb thus far have been futile.

A HAND holding a REMOTE CONTROL enters frame. MUTES the Newscaster's voice as the broadcast continues.

PULL BACK TO REVEAL

the hand belongs to the Kheri-Heb. He turns to his Priest, who sits next to him, eyes closed, lips silently moving.

KHERI-HEB

(irritated)

You have any idea why this is happening?

The Priest opens his eyes, turns to the Kheri-Heb.

PRIEST

No sir.

He closes his eyes again and starts moving his lips again.

KHERI-HEB

What are you doing?

CONTINUED

33A CONTINUED

33A

PRIEST
Praying sir. If you are still to
attain your rightful place in
Cairo, we will need a miracle.

The Kheri-Heb's phone rings. He picks it up.

KHERI-HEB
What is it?
(and then)
No one does anything until I get
there.

He hangs up. The Priest turns to look at him.

KHERI-HEB
They've located Doctor Mubaric.
At the pyramid.

(X)

CUT TO

34 INT. CAVE - NIGHT

34

The cave-like tunnel is empty until Quinn and Deera race
into frame. Deera stops, out of breath.

DEERA
Give me a second.

Quinn looks down the darkened tunnel ahead of them,
concerned. They hear the WHIRRING of the rotating pyramid.

QUINN
(hopeful)
You hear that? We must be close.

Quinn leads Deera out of frame...

CUT TO

35 INT. CAVE - AT DEAD END - NIGHT - CONTINUOUS

35

A beat, then Quinn leads Deera around a corner of the cave
and into a dead end. Quinn stops, listens, then looks up at
the ceiling.

QUINN
(relieved)
There's the entrance.

QUINN'S POV - THE HOLE IN THE CAVE CEILING

CONTINUED

35 CONTINUED

35

with the pyramid's cement floor moving above the opening. The moving cement floor keeps the hole in the ceiling continually covered.

DEERA (O.S.)
But there's no opening.

RESUME SCENE

QUINN
There will be. It's like a big roulette wheel. As soon as the right slot passes over that opening, we'll be able to climb inside.

DEERA
What if your friends don't know where it's supposed to stop?

Good question. Quinn doesn't have a good answer. He looks back up.

ANGLE - THE CEILING

The heavy cement floor rotates until a WOOD PANEL TILE ROTATES into the slot overhead and freezes. It's the underside of the panel with the Eye of Re on it. This side also has an Eye of Re on it.

RESUME SCENE

DEERA
See? They've stopped the pyramid and there's no opening!

QUINN
Yeah... but that's not cement, it's wood.

He picks up a stone and throws it up at the panel. The sound it makes tells Quinn that the panel is thin.

QUINN
That's got to be it. The opening's just boarded over.
(calling above)
Wade! Professor!

Suddenly, the floor starts moving again.

QUINN
No! Don't rotate it! Dammit.

CONTINUED

35 CONTINUED 2 35

He shoots a frustrated look to Deera.

CUT TO

36 INT. PYRAMID - COMPUTER ROOM - NIGHT 36

WADE

The computer keeps stopping the pyramid in that one spot.

(and then)

If there is a secret passage, that's gotta be where it is.

REMBRANDT

I'm not going out there again unless I know for sure.

She types in a few commands thru...

WADE

Sorry. You'll have to settle for an educated guess.

The room stops, then starts rotating in reverse during...

WADE

I'm reversing the rotation so I can freeze it at that coordinate.

ARTURO

Miss Welles, I suggest Mr. Brown and I...

(X)
(X)

WADE

(friendly)

Save it, Professor. This is a package tour. We're all going out there together.

The room suddenly stops.

WADE

Okay. It's locked it into place. Whatever "it" is.

REMBRANDT

Then let's do it.

They move to the computer room door. As Remmy rips off one of the boards...

CUT TO

37 INT. CAVE - DEAD END - NIGHT

37

The Eye of Re panel is locked in overhead. As Quinn finishes building an improvised mountain of construction boxes...

QUINN
That's it! They did it!

He scrambles up the boxes and pushes against the wooden plank covering the hole in the cave, but to no avail.

QUINN
It's wedged in from the other side.

He pounds on the ceiling out of frustration.

CUT TO

38 INT. PYRAMID HALLWAY - NIGHT

38

Arturo, Rembrandt and Wade cautiously inch down the hallway, away from the computer room, eyes on the alert for the scarab.

REMBRANDT
That damn thing has been here. I can smell it.

WADE
Hey. Do you hear that?

They stop, listen. We can HEAR a muffled pounding.

ARTURO
What is that?

Then... a barely audible voice.

QUINN (O.S.)
(faint)
Wade...

WADE
Quinn?

QUINN (O.S.)
(faint)
Remmy...

WADE
(wild)
It's Quinn!

CONTINUED

38 CONTINUED

38

ARTURO
This way.

The jubilant Sliders rush down the hallway towards the sound of his voice.

WADE
Quinn! Where are you?!

Arturo raises his hand to stop them. Nothing.

WADE
(worried)
It was him. I know it.

ARTURO
Mr. Mallory?!

Nothing.

REMBRANDT
, Q-Ball!?

A long beat, then...

QUINN (O.S.)
Down here!

The Sliders look down, realize they're standing on the square in the floor painted with the Eye of Re.

REMBRANDT
He's under us.

WADE
(freaks at something
O.S.)
REMMY!

Remmy and Arturo look O.S.

THEIR POV - THE SCARAB

comes around the corner at the end of the hall.

RESUME SCENE

Rembrandt steps off the panel.

REMBRANDT
Look out!

CONTINUED

38 CONTINUED 2 38

He kicks down on the panel hard, then again. On the third try, the panel splinters and falls away, revealing the hole in the floor.

ARTURO
Go, Miss Welles!

Wade jumps in. Remmy follows. Arturo casts a last glance at the approaching SCARAB, then jumps in.

39 INT. CAVE - DEAD END - NIGHT - CONTINUOUS 39

Quinn embraces Wade as Remmy helps the Professor down.

QUINN
Man. You guys never looked better.

WADE
I knew you had to be alive.

Wade holds him like she's never going to let him go. (X)

REMBRANDT
Damn, it's good to see you....

QUINN
Same here, man.

(X)

ARTURO
You had me worried, son.

(X)

QUINN
It was a helluva ride, Professor.

They break, then Remmy notices Deera watching the reunion nearby.

CONTINUED

39 CONTINUED

39

(X)

WADE
Quinn... we missed the slide.

QUINN
I know.
(eyes his friends)
Thanks.

The moment's broken by the SOUND of VOICES and RADIO SQUAWKS behind them in the tunnel.

DEERA
The police...

QUINN
(indicating ceiling)
Can we go back that way?

Another harrowing SCREECH as the scarab draws closer.

REMBRANDT
Not unless you want to be tonight's
main course.

Quinn pulls out the architect's timer.

QUINN
Then we slide from here.

WADE
Where did you get that?

QUINN
It was the architect's escape plan.

(X)

ARTURO
Why would it be counting down on
its home world?

CONTINUED

39 CONTINUED 2

39

QUINN

No idea, Professor. Maybe the architect wasn't planning to activate it manually. Just pray it works.

The sound of VOICES draws closer.

(X)

QUINN

Deera... come with us.

(X)

DEERA

My work is here. I can't. I have to put an end to those experiments.

(X)

Another SCREECH. The adrenalin jumps. The talk is rapid.

REMBRANDT

(looking up)
That thing's right on top of us.

Quinn hugs Deera. Then...

QUINN

Thanks for everything.

She turns to the other Sliders.

DEERA

Good luck. I'll try to delay the police.

(X)

(X)

She turns and hurries out of frame.

(X)

CONTINUED

39 CONTINUED 3

39

REMBRANDT
(eyeing the architect's
timer)
We gonna make it to the next world?
That thing's still got thirteen
hours on it.

QUINN
I've gotta activate it early.

ARTURO
(resigned)
Which will corrupt it and that
means we'll be right back to random
sliding.

WADE
Who cares? Just get us out of
here.

Quinn activates the timer. The VORTEX APPEARS (if you want,
a new chance for a different looking vortex.)

A louder SCREECH.

(X)

QUINN
Go!

Wade slides. And we...

(X)

(X)

CUT TO

40 INT. CAVE - NIGHT - SAME TIME

40

The Kheri-Heb leads a contingent of RDI agents towards the
rear of the cave. Deera strides in from the other side.

KHERI-HEB
Where's Quinn Mallory?

CONTINUED

40 CONTINUED

40

DEERA

He went up into the pyramid.

He angrily grabs her arm.

KHERI-HEB

With the scarab loose? How
gullible do you think I am?

DEERA

(suddenly remorseful)
Forgive me, Kheri-Heb. I shouldn't
have tried to lie to you.
(and then)
He's at the end of the tunnel.
Hiding behind some boxes.

Mollified, the Kheri-Heb releases her arm.

KHERI-HEB

We will discuss your future when I
return.

He heads out, the RDI agents following. Off Deera's
enigmatic smile...

CUT TO

41 INT. CAVE - DEAD END - NIGHT - SECONDS LATER

41

A beat, then the Kheri-Heb enters, followed by the agents.
They stop when he raises his hand. He walks to the boxes,
realizes that Quinn isn't here. Enraged, he starts to turn
back to the others when a SOUND catches his attention. He
looks up at the ceiling.

THE SCARAB'S POV - THE KHERI-HEB'S EYES

go wide. His mouth opens to scream, but it's drowned out by
the scarab's SCREECH as a CLAW darts out and grabs him.

FADE OUT

THE END