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**" CALIFORNIA REICH "**

**Written by**

**Scott Smith Miller**

**Directed by**

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**REVISED PAGES:**

**1st Pink Revs. Full Script**  
**1st Blue Revs. Full Script**

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#K2802

SLIDERS

"California Reich"

CAST

QUINN MALLORY  
REMBRANDT BROWN  
MAGGIE BECKETT  
COLIN MALLORY

BECK  
HAROLD  
VANESSA  
KIRK  
RALPH

GOVERNOR SCHICK  
MAN  
WOMAN  
DOCTOR

DOCTOR #2

(X)  
(X)

DIRECTOR

#K2802

SLIDERS

"California Reich"

SETS

INTERIORS:

DETENTION CAMP  
BARRACKS  
BATHROOM  
WAREHOUSE  
PROCESSING BUILDING

(X)

CHANDLER HOTEL  
LOBBY  
LAST CHANCE BAR  
SUITE  
BEDROOM  
HOSPITAL  
ROOM  
WAITING ROOM  
HALLWAY  
BRAODCAST TRAILER

DELIVERY TRUCK  
VAN  
IN THE BACK

EXTERIORS:

STREET  
CITY STREET  
SIDEWALK

DETENTION CAMP  
OUTSIDE BARRACKS  
GUARD GATE  
HOSPITAL  
BROADCAST TRAILER

CITY SQUARE

#K2802

SLIDERS

"California Reich"

CHRONOLOGY PAGE

SCENES	1 - 48	DAY #1
SCENES	49 - 63	NIGHT #1
SCENES	64 - 96	DAY #2

SLIDERS

"California Reich"

TEASER

FADE IN

1 EXT. STREET - DAY (D1)

1

Quiet. Empty. Some garbage cans lined neatly against the curb. Then... CRASH! A young ethnic-looking MAN flies headlong into the cans. Dazed, his face bloodied, he scrambles to get away from...

2 A GROUP OF FOUR THUGS

2(X)

Young, wearing sleeveless jumpsuits showcasing tattooed biceps. Call them "Stompers." One of them steps forward. Oily. Vicious. His name is RALPH.

RALPH

Look at the mess you made. Were you raised in a barn?

The Stompers laugh. The frightened man tries to crawl away, but the Stompers grab him and hold him. Ralph steps up close, crinkling his nose in exaggerated disgust.

RALPH

Isn't that just like you migrants? Stinking up our country.

MAN

Please. I've got a family.

RALPH

Really? That changes things.

He punches the man in the gut. As the man doubles over, Ralph lifts his wallet. He flips it open, revealing FAMILY PHOTOS: the man's smiling wife and two young kids.

RALPH

We'll visit them next.

MAN

(gasping)  
You bastards.

A subtle nod to his troops and the Stompers haul the man away fighting and hollering.

MAN

Somebody, help me. What's wrong with you people?

A few pedestrians on the street look away, pointedly ignoring the ugly confrontation. A beat passes and from an alley, we see a familiar FLASH OF LIGHT...

3 THE SLIDERS

3

step out onto the sidewalk.

QUINN  
Everyone okay?

The Sliders nod and look around. Everything appears normal.

MAGGIE  
How long are we here?

QUINN  
(checks the timer)  
Thirty-seven hours.

REMBRANDT  
Piece of cake. Place seems  
friendly enough.

The Sliders move on up the street.

4 EXT. SIDEWALK - DAY

4

The Sliders walk along the sidewalk. We see some of the shops are boarded up, but there are a few "OPENING SOON" signs posted.

COLIN  
I could use a good meal.

REMBRANDT  
How we fixed for cash, Q-Ball?

QUINN  
A little light.

REMBRANDT  
Well, we've been there before.

They approach a newsstand. Remmy picks up a local paper and hands the NEWS VENDOR a quarter. The vendor eyes Remmy hostilely. The Sliders don't notice.

REMBRANDT  
Let's check out the local music scene. Maybe I can pick up a quick gig.

As Remmy flips open the paper, we see the front page: A SALUTING CANDIDATE smiles beneath the caption "Governor Schick Will Triumph."

As the Sliders move off, the news vendor picks up the phone in his stand and dials...

5 MOVING WITH THE SLIDERS

5

as Remmy flips through the paper. They pass a row of posters plastered on a wall featuring Schick.

CONTINUED

5 CONTINUED

5

REMBRANDT  
Unbelievable. Not a single R and B  
club listed.

The Sliders now notice everyone is giving them a wide  
berth.

(X)

MAGGIE  
There's something weirder about  
these people than their taste in  
music.

6 A VAN

6

swerves toward the Sliders, coming up behind them. It slows  
as three young men lean out the open side door.

The Sliders react, but it's too late -- Rembrandt is grabbed  
and yanked into the van.

MAGGIE  
Hey!

COLIN  
Rembrandt!

Quinn yells at some pedestrians who have witnessed the whole  
thing.

QUINN  
Call the cops!

But as before, the people turn a blind eye. Quinn and  
Maggie run after the van, but it accelerates quickly away.  
Colin looks around desperately and spots...

7 A DELIVERY TRUCK

7

idling at the curb. Colin runs toward the truck and jumps  
behind the wheel.

8 QUINN AND MAGGIE

8

slow to a stop as the van disappears around a corner.  
Suddenly, the delivery truck SCREECHES to a halt next to  
them. Colin leans out the window.

COLIN  
Get in!

Quinn and Maggie jump in.

9 INT. TRUCK - DAY

9

As Quinn and Maggie pile in...

CONTINUED

9 CONTINUED

9

QUINN

You can't drive.

COLIN

Just like my steam-powered buggy  
back home. Hold on!

Colin mashes the accelerator, jamming Quinn and Maggie back  
in their seats.

COLIN

(a bit scared)  
Nice pick up.

MAGGIE

(pointing)  
That way!

10 INT. VAN - IN THE BACK - DAY

10

The same gang of Stompers surround Rembrandt. The man they  
roughed up in the opening scene lays crumpled on the floor,  
his hands bound by zip-ties.

(X)  
(X)

REMBRANDT

(calm)  
Listen, boys, I think you got the  
wrong man.

No response.

REMBRANDT

Why don't you just pull over right  
now and we'll call it an honest  
mistake.

Ralph moves toward Rembrandt, a thin smile on his face. He  
slips on a pair of brass knuckles.

(X)  
(X)

RALPH

Oh, we got the right 'man.'  
Honest.

(X)  
(X)

The Stompers converge on Remmy, and it's clear this is going  
to turn very ugly.

11 OMITTED

11

11A EXT. CITY STREET - DAY

11A

The delivery truck rounds a corner in pursuit of the  
Stompers' van. Suddenly, a garbage truck rolls out from a  
side street, cutting them off. Colin slams on the brakes as  
the Stompers' van disappears. Colin lays on the horn.

COLIN

Get out of the way.

CONTINUED

11A CONTINUED

11A

The Sliders pile out of the delivery truck and move toward the garbage truck.

MAGGIE

You heard him, let's move it.

There is no response from the cab and Quinn bangs on the driver's door.

QUINN

Hey, you awake in there?

The driver turns to face Quinn, revealing his completely smoothed-out face.

Just approximating normal human physiognomy, his features are unformed and molded. It's a dreadful sight. Off the Sliders' surprise, we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

12 OMITTED

12

12A EXT. CITY STREET - DAY - MOMENTS LATER

12A

The Sliders stare aghast at the faceless driver. A second faceless creature robotically empties garbage cans into the back of the truck. Both of them wear small electronic collars around their necks.

MAGGIE

Oh my God.

His curiosity getting the better of him, Colin tentatively reaches toward the second worker's face.

MAGGIE

Don't touch it!

But the worker seems docile. Colin puts a hand on its face.

COLIN

It's warm.

MAGGIE

Is it human?

Quinn steps closer.

QUINN

I don't know.

(to the worker)  
Hello? Can you understand me?

But the worker simply returns to his task, emptying garbage cans, as if he was programmed to do so.

QUINN

Maybe some kind of genetically engineered worker. I don't know.

MAGGIE

Whatever it is, we'll have to worry about it later.

COLIN

Remy.

QUINN

They're long gone by now.

MAGGIE

We should head back to the Chandler. If Remy gets loose, he'll expect us to be there.

COLIN

We've got to keep searching.

CONTINUED

12A CONTINUED

12A

QUINN  
We won't get far in a stolen  
delivery truck.

COLIN  
(upset)  
We can't just leave him.

QUINN  
We can't help him if we get busted  
for grand theft auto.  
(seriously)  
Don't worry. We're not going  
anywhere without Remmy.

Colin nods. He gives a last, desperate look around as they  
hurry up the street.

13 EXT. DETENTION CAMP - DAY

13

The Stompers' van rolls through a gate in a razor  
wire-topped fence into an armed compound -- guard towers  
look down on military barracks.

The van slides to a stop in the compound and the back doors  
pop open. Remmy and the two other prisoners are tossed out  
of the van into the dirt, looking a bit worse for wear. The  
Stompers pour out as a guard steps forward to meet them.  
His name is BECK. Like all the guards, Beck wears the  
distinctive khaki uniform of the "Racial Police." (X)  
(X)

BECK  
You boys've had a busy week.  
(to Remmy)  
Welcome to the Condos.

Rembrandt glares up at Beck. He struggles to his knees.

REMBRANDT  
Who the devil are you people?

Ralph shoves Rembrandt over with his boot.

RALPH  
Shut up.

BECK  
Easy, Ralph. Bruise him and you  
won't get your bounty.

Beck hands an official-looking form to the Stomper. A  
uniformed guard attaches a red wristband with a number to  
Remmy's wrist.

BECK  
You know the drill. Fill in the  
yellow areas and they'll pay you at  
the gate.

CONTINUED

13 CONTINUED

13

REMBRANDT  
You hear me? I didn't do anything.

RALPH  
Well, that's part of the problem  
isn't it?

The Stompers laugh.

BECK  
Don't worry about it, migrant.  
We'll make you productive.

Beck gestures to two guards, who hurry forward and jerk Rembrandt to his feet.

BECK  
Make our guest comfortable.

The guards drag Remmy off.

14 INT. DETENTION CAMP - BARRACKS - DAY

14

A military-style barracks filled with starving and injured prisoners. The detainees are all people of color, clearly oppressed and beaten down.

The guards drag Rembrandt into the room and dump him on the floor. They exit, leaving Remmy to take stock of his surroundings.

VOICE (O.S.)  
Welcome to the Condos, boy.

REMBRANDT  
(bristling)  
I'm getting tired of hearing that,  
and I don't like being called boy.

Rembrandt turns to the owner of the voice, an old detainee named HAROLD seated on a nearby bunk.

HAROLD  
No insult intended, son. To me  
anybody south of fifty seems like a  
kid. I'm Harold.

Remmy softens and moves to sit by Harold.

REMBRANDT  
Rembrandt. What is this place?

HAROLD  
Where the hell you been?

REMBRANDT  
Don't ask. I'm too beat to make  
something up, and you'd never  
believe the truth.

CONTINUED

14 CONTINUED

14

Harold sees Rembrandt's had a real bad time of it.

HAROLD

You're part of Governor Schick's  
Economic Recovery Plan.

REMBRANDT

Economic recovery? I just got  
grabbed off the street by a gang of  
thugs.

HAROLD

Economic Recovery Facilitators, we  
like to call 'em. They just call  
themselves Stompers.

REMBRANDT

That's what I'd call them.

HAROLD

Since Prop 286 passed, they've been  
kicking ass and taking names.

REMBRANDT

Prop 286?

HAROLD

You are out of it. The Racial  
Repatriation Act. We just call it  
'the round up.'

(sarcastic)

Schick's preserving American jobs  
for American workers.

REMBRANDT

You mean white workers.

HAROLD

(shrugs)

I'm not here 'cause of my great  
tan.

REMBRANDT

This Schick sounds like a regular  
Hitler.

HAROLD

Who?

REMBRANDT

Adolph Hitler? World War II?

HAROLD

Didn't see the movie. Real life's  
sci-fi enough for me.

REMBRANDT

So what happens to us now?

HAROLD

Deportation. If we're lucky.

CONTINUED

14 CONTINUED 2

14

REMBRANDT

I'm an American.

HAROLD

So? I was born in Pasadena.

Rembrandt absorbs this with a sense of dread.

15 EXT. STREET - DAY

15

Quinn, Maggie and Colin move down the street toward the Chandler.

MAGGIE

We'll check the Chandler. Leave a message for Remmy. Then plan our moves from there.

COLIN

We should go to the police.

Quinn spots...

16 SOME STOMPERS

16

chatting amiably with two beat cops.

17 BACK TO SCENE

17

QUINN

Not a good idea.

COLIN

What kind of place is this? Why would they take Remmy and not us?

We see several store front signs proclaiming that they're "Under New Pure Management."

QUINN

You were lucky, Colin. You were raised on a world where race didn't matter.

MAGGIE

Unfortunately, that's the exception not the rule.

On the corner, a pretty young WOMAN hands out campaign literature. She is neatly dressed and stands in front of a poster of Schick.

WOMAN

America for Americans.

She presses a pamphlet into Colin's hand.

CONTINUED

17 CONTINUED

17

WOMAN  
Vote Schick for President.

MAGGIE  
We're not from this district.

WOMAN  
(perky)  
That's okay. I can give you your  
purity tests and register you right  
here. Just take a sec.

QUINN  
We usually vote absentee, thanks.  
As they back away, Colin bumps into a passerby.

COLIN  
Pardon me.  
He turns to see it's another of the strange featureless  
workers. This one is unloading luggage from a parked cab.  
The campaign worker laughs.

WOMAN  
It's just an Eddie. He doesn't  
feel anything.  
Sure enough, the "Eddie" continues his chore, oblivious to  
the Sliders.

QUINN  
C'mon, Colin.

WOMAN  
Come hear Governor Schick for  
yourself. There's a big rally  
tomorrow at the City Square.  
(as the Sliders move off)  
America for Americans!

18 INT. CHANDLER HOTEL - DAY - ON THE EDDIE

18

carrying luggage into the lobby. He walks past the counter,  
past the woman who runs the hotel. Her name is VANESSA,  
attractive, mid-thirties, with dark hair and eyes.

19 QUINN, MAGGIE AND COLIN

19

enter, heading quickly to Vanessa.

VANESSA  
Welcome to the Chandler Hotel.

QUINN  
Hello. We're supposed to meet a  
friend of ours here. Could you  
tell us if he's checked in?

CONTINUED

19 CONTINUED

19

VANESSA  
Certainly, sir. What's his name?

QUINN  
Brown. Rembrandt Brown.

Vanessa quickly checks the reservation computer.

VANESSA  
No one under that name.

MAGGIE  
He didn't leave a message?

COLIN  
(blurts out)  
Maybe you've seen him. He's  
about six feet tall, dark hair,  
wearing a blue shirt. He's a  
black man.

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

Vanessa looks nervously around the lobby, making sure no one overheard them.

VANESSA  
You're not from around here are  
you?

QUINN  
Just passing through.

VANESSA  
Then you better keep moving.  
(softening)  
I'm sorry, but things have gotten  
worse around here since Schick  
decided to run for president. I  
hope you find your friend, but when  
you do, you better get out of the  
state.

MAGGIE  
We plan to.

Quinn thinks quickly --

QUINN  
Thanks for the advice. So, how are  
your 'Eddies' working out?

VANESSA  
Zero cost labor. Without the Eddie  
program, this hotel couldn't stay  
open. It's great. The government  
drops them off in the morning and  
picks them up at night. I don't  
have to worry about a thing.

COLIN  
What about the people whose jobs  
they took?

CONTINUED

19 CONTINUED 2

19

VANESSA  
(uncomfortable)  
You think I liked letting my staff  
go? But we're all digging out of  
the recession around here. Do you  
want a room or not?

Before the Sliders can respond...

20 A GROUP OF TEENAGE STOMPERS

20

enter the room. They're dressed in the same quasi-uniform  
as the group that took Rembrandt.

They head for the bar, bragging and punching each other as  
they go.

VANESSA  
Kirk.

The youngest Stomper, KIRK, slows reluctantly.

KIRK  
What?

VANESSA  
Where have you been? The linens on  
the second floor need to be  
changed.

KIRK  
Have the Eddie do it. That's what  
they're for.

VANESSA  
Kirk! What's gotten into you?

KIRK  
Pride. You're just not used to  
seeing it.

RALPH  
Hey, momma's boy.

21 THE OTHER STOMPERS

21

are gathered at the bar. Their leader, who we now recognize  
as Ralph, the Stomper who delivered Remmy to the prison  
camp, is flashing a wad of cash at the bar.

RALPH  
You with us, or you doing migrant  
work?

The Stompers laugh. Vanessa pulls Kirk aside.

CONTINUED

21 CONTINUED

21

VANESSA

(low)  
I don't like you hanging out with  
them.

KIRK

We're celebrating. Ralph made  
another delivery to the Condos  
today. They want me on the next  
round up.

Vanessa pales. Quinn listens carefully, his attention  
piqued by "Condos" and "round up."

VANESSA

You promised me you'd never have  
anything to do with that place...

KIRK

Wake up, Mom.

Kirk shoves the Eddie, who is still silently sweeping the  
lobby. The Eddie stumbles, but then continues sweeping.

KIRK

We're already part of this.

Kirk heads for the bar. Vanessa looks devastated, but she  
puts on her game face for the Sliders.

VANESSA

He's just at that rebellious stage.

QUINN

Yeah. Kids.

Off the Sliders' grim looks...

22 INT. DETENTION CAMP - BARRACKS - DAY

22

Rembrandt huddles with Harold.

HAROLD

Almost suppertime. If they  
remember today.

REMBRANDT

We've gotta get out of here.

HAROLD

And go where? Even if you could  
get past the guards, Stompers'd  
pick you up again as soon as you  
hit the street.

REMBRANDT

I've got friends on the outside who  
can help us.

CONTINUED

22 CONTINUED

22

HAROLD

You just don't get it, do you?  
You're not outside.

REMBRANDT

So, what are you gonna do? Let  
them deport you? You're an  
American.

HAROLD

This isn't my America. Not  
anymore. I figure I'll just go  
wherever they send me, try to start  
over. Leave this country to schick  
and his like. They deserve it.

As Remmy reacts to this, Beck and a pair of guards enter the barracks.

BECK

On your feet, migrants.

The guards fan out into the barracks, prodding people with batons, rousting them to their feet.

BECK

Numbers 1201 to 1220, let's go,  
you're moving out. Deport time.

(X)

The guards roughly grab and shove the detainees, who plod toward the exit. Rembrandt stands up.

HAROLD

(low)  
They didn't call your number.

Remmy pries a metal bar out from under the cot and tucks it under his jacket.

(X)

REMBRANDT

You can sit around here if you  
want. I'm busting a move.

Rembrandt gets up and blends in with the crowd shuffling out of the barracks. Off Harold's concerned look...

23 EXT. DETENTION CAMP - DAY

23

The detainees squint in the sunlight. Remmy blends in with the group as they are herded across the compound. He notices the detainees are not being loaded into any kind of transport, but are filing into a windowless building. Remmy spots...

24 A HUM-VEE

24

driving into the compound. It parks nearby and the driver gets out.

25 REMMY

25

suddenly goes into action. He pulls the metal bar out from under his coat and swings it at the nearest guard. The guard goes down with a grunt and Remmy sprints toward the hummer. Remmy is almost to the hummer when he jerks as if shot and drops on the spot. Reveal...

(X)

26 BECK

26

standing behind Remmy holding a taser gun. Two thin wires run from the gun to barbs embedded in Remmy's back. Beck walks forward casually and stands over the immobilized Remmy.

BECK

Leaving us so soon?

Remmy glares up at Beck, unable to speak.

27 HAROLD

27

watches this exchange nervously from the open door of the barracks.

28 RESUME SCENE

28

Beck crouches down next to Remmy, an evil leer on his face.

BECK

I'm hurt. But we wouldn't want to  
keep you here if you're not happy.  
(to the guards)

Process him.

Two guards move in and jerk the helpless Rembrandt to his feet. As they drag Remmy off, we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

29 EXT. DETENTION CAMP - DAY

29

Beck watches as the two guards haul Remmy away. Suddenly, Harold appears at Beck's side.

HAROLD  
He don't look in any shape to ship out, Mr. Beck.

BECK  
Get back inside, Harold. Unless you want to go with him.

HAROLD  
Just saying I'm a man short on my work detail. Could use another hand. You wouldn't want to come up short on the collection this week, would you?

Beck stares at Harold for a long beat.

BECK  
(shouting)  
Hold up.

The guards dragging Remmy away stop.

BECK  
Leave him.

The guards drop Remmy in the dirt. With a last look at Harold, Beck heads off...

BECK  
Now let's get these migrants processed. Move it.

Harold moves over to Remmy and helps him up.

(X)

29A INT. BARRACKS - BATHROOM - DAY

29A(X)

Remmy hunches over the sink. Harold steadies him.

(X)

HAROLD  
Now why didn't I think of that? Take on a bunch of guys with machine guns with a pipe.

(X)

Remmy grimaces in pain as he locks his eyes on Harold's.

REMBRANDT  
Least I didn't... stand around... and watch.

CONTINUED

29A CONTINUED

29A

HAROLD

(angry)  
Who do you think you are, boy? I  
put in a few more years than you  
have, and I didn't make it this far  
by acting like a damn fool.

Remmy turns and looks at Harold.

REMBRANDT

No. Just by burying your head in  
the sand.

HAROLD

You don't know anything. I marched  
in Selma. I sat at the lunch  
counters. I had the dogs turned on  
me, and the fire hoses and the tear  
gas. So don't tell me about  
sticking my head in the sand.

REMBRANDT

I'm sorry. I didn't know.

HAROLD

Lot you don't know. I'm all for  
standing up for what I believe in,  
but I'm not ready to become a  
martyr. I did what I could once,  
and I got the scars to back me up.  
(looking around)  
Look at the good it did us.

REMBRANDT

So you just give up?

HAROLD

Times change. Politics change. We  
keep our heads down, this will all  
blow over eventually.

REMBRANDT

(shaking his head)  
Do you really believe that?

Harold doesn't answer.

REMBRANDT

You've got to see where this is  
heading. They start out deporting  
you, then what? You see how beat  
up the folks are when they get  
here. How many do you think don't  
even make it this far? End up in  
some dumpster or a bean field with  
their skull cracked open? Nothing  
blows over.

Harold sighs and can't meet Remmy's gaze.

CONTINUED

29A CONTINUED 2

29A

HAROLD  
Let's get you cleaned up. (X)  
Off Remy's disappointed look... (X)

30 INT. CHANDLER HOTEL - LOBBY - DAY

30

The Sliders are sitting in the lobby. Colin is staring at Quinn. After a beat, Quinn looks up and notices Colin.

QUINN  
What?

COLIN  
This is the part where you always  
get a great idea.

Quinn just looks at his brother for a moment. Then he looks toward the bar.

31 KIRK AND THE STOMPERS

31

are drinking and carousing in the crowded bar.

32 BACK TO THE SLIDERS

32

Quinn looks back at Colin and smiles. He gets up.

QUINN  
Wait here and watch.

Quinn moves off toward the bar. As he goes...

COLIN  
You got something?

Quinn exits.

MAGGIE  
He's got something.

33 INT. CHANDLER HOTEL - LAST CHANCE BAR - DAY

33

The Stompers raise their glasses of beer as they reach the rousing climax of "America the Beautiful." Quinn steps up and...

QUINN  
(finishing the song)  
And crown thy good with brotherhood  
from sea to shining sea.

CHEERS sound from the Stompers. Kirk raises his glass.

KIRK  
(toasting)  
Governor Schick!

CONTINUED

33 CONTINUED

33

Quinn snags a spare beer off the bar.

QUINN  
Governor Schick!  
(toasting again)  
America for Americans!

The Stompers cheer. Stomper Ralph raises his glass.

RALPH  
America for Americans!

Quinn puts his arm around Ralph.

QUINN  
Kirk said you made another delivery  
to the Condos today. Good work.

Ralph casts a sharp look at Kirk.

RALPH  
Little man's got a big mouth.

QUINN  
Don't blame him. He's just proud  
of the work you're doing. We all  
are.

KIRK  
(a bit drunk)  
Ralph's sent more migrants to the  
Condos than anyone. He got a  
letter from Governor Schick.

RALPH  
We don't want to bore this man with  
stories, Kirk.

QUINN  
It's not boring to me. I hear  
they've got quite an operation  
running out there at the Condos.  
I'd love to see it sometime.

Ralph looks at Quinn a little strangely.

RALPH  
So, you're a Schick supporter.

Quinn raises his beer.

QUINN  
All the way to the White House.

RALPH  
You have your party card?

QUINN  
I wish. I keep calling the  
campaign office and they tell me  
it's in the mail.

CONTINUED

33 CONTINUED 2

33

Which office?  
RALPH

34 ANGLE ON COLIN AND MAGGIE

34

watching this exchange from the lobby.

Uh-oh.  
MAGGIE

She takes off her wrist watch and puts it in her pocket.

Get ready.  
MAGGIE

Get ready for what?  
COLIN

Colin looks at Maggie. Suddenly, getting it...

'Oh.'  
COLIN

35 BACK TO QUINN AND RALPH

35

Kirk, you know this guy?  
RALPH

(focusing)  
No. He's been hanging around here  
all afternoon.  
KIRK

(in Quinn's face)  
What are you? ACLU?  
RALPH

No. Hold on...  
QUINN

You're a reporter, aren't you?  
Damn East Coast liberal media.  
RALPH

Ralph takes a swing at Quinn, clocking him on the jaw. As Quinn reels, the Stompers move in. Quinn puts his hands up passively, like he's not going to fight. Then he charges into the throng.

36 COLIN AND MAGGIE

36

come running into the bar and jump into the fight. Several Stompers are dropped by Maggie. Colin does what he can to help, but he hasn't been in many bar fights.

That's enough!  
VANESSA (O.S.)

37 VANESSA

37

moves into the melee.

VANESSA  
Take it outside!

When she sees her son swinging away, her face falls.

VANESSA  
Kirk! Stop it!

Vanessa tries to break things up. In the struggle, she is knocked roughly to the floor, disappearing in a tangle of bodies.

KIRK  
Mom!

The fight suddenly stops. Reveal Vanessa lying still, Ralph heads for the door. His buddies follow him out.

RALPH  
Let's go!

Kirk cradles his mother.

KIRK  
Mom. I'm sorry. Mom.

The Sliders all move to help Vanessa.

QUINN  
Easy. She's probably got a concussion.

KIRK  
Get away. This is your fault.

(X)

MAGGIE  
We've got to get her to the doctor.

VANESSA  
(murmuring)  
No... no doctors.

Vanessa passes out. Colin and Quinn try to take her from Kirk.

KIRK  
Leave her alone.

QUINN  
She needs to go to the hospital.

(X)

Kirk resists at first, but Maggie gently holds him back. Quinn and Colin take Vanessa up in their arms and move toward the door.

38 INT. HOSPITAL ROOM - DAY - CLOSE ON A DOCTOR'S HAND

38

setting a bandage on Vanessa's head wound.

CONTINUED

38 CONTINUED

38

Her eyes open and then shut again.

WIDEN as the DOCTOR steps away from Vanessa's bed. Kirk stands by nervously. Quinn hovers in the background.

DOCTOR  
It's a fairly serious concussion.  
We'll have to monitor her closely.

KIRK  
But she's gonna be okay?

DOCTOR  
(nods)  
I think so. Her MRI looks good.  
We're just waiting on some blood  
work.

Vanessa opens her eyes again.

VANESSA  
Oh God. No.

KIRK  
Mom, it's okay. You're in the  
hospital.

Vanessa looks at her arm and sees an IV drip in her vein.  
This sends her into a panic. She tries to rip out the IV.

VANESSA  
You took my blood.

The Doctor and Kirk try to restrain her. Quinn steps forward to help.

DOCTOR  
Nurse!

KIRK  
Mom, it's all right.

VANESSA  
You didn't have the right...

As Kirk and Quinn hold her down, the Doctor injects a tranquilizer into her IV drip.

DOCTOR  
Easy. Easy.

QUINN  
No one's going to hurt you.

As she begins to go slack...

VANESSA  
You don't understand...  
(fading)  
I'm sorry, Kirk... should have told  
you...

CONTINUED

38 CONTINUED 2

38

KIRK  
Told me what? Mom?

But she's out. A nurse hustles into the room and hands the Doctor a folder. He flips it open. The eyebrows go up.

DOCTOR  
This explains her agitation.  
(low, to nurse)  
Call the R.P.'s.

(X)  
(X)  
(X)

The nurse nods and hurries out.

(X)

QUINN  
What's going on?

(X)

The Doctor turns to Kirk.

DOCTOR  
This is your mother's blood work.  
Standard DNA test revealed some  
racial impurities.

KIRK  
That's impossible.

DOCTOR  
We're required to notify the  
Racial Police. I'm going to have  
to ask you to wait here.

(X)

KIRK  
There's been a mistake. Run the  
test again.

DOCTOR  
(cold)  
There's no mistake.

Kirk shoves the Doctor.

KIRK  
She's not a migrant and neither am  
I!

(X)  
(X)

He turns and bolts from the room.

QUINN  
Kirk.

Quinn moves out after him.

39 INT. HOSPITAL - WAITING ROOM - DAY

39

Colin and Maggie hang out in the waiting room. Kirk comes storming in.

COLIN  
Is your mother all right?

CONTINUED

39 CONTINUED

39

Kirk stalks right past them. Quinn hurries in.

Kirk. QUINN

Stay away from me. KIRK

(to Quinn) MAGGIE  
What's going on?

QUINN  
They ran some kind of DNA test on  
her blood. They say she's not  
racially 'pure.'

Kirk smashes his fist into a vending machine.

It's a lie! KIRK

They hear VOICES. The Sliders turn to see...

40 TWO COPS

40

in "Racial Police" uniforms standing at the end of the  
hallway. They are talking with the Doctor, who is pointing  
their way. (X)

41 RESUME SCENE

41

QUINN  
We have to get out of here.

KIRK  
Then go. I'm not afraid of them.  
I know who I am. I don't care what  
their tests say.

The cops are now moving toward them.

QUINN  
(to Kirk)  
How many people have you rounded up  
who said the same thing? 'It's a  
lie. I'm not a migrant.' Did you  
listen to them then? (X)

He points to the cops, who are closer now, hands resting on  
their pistol butts.

QUINN  
Will they listen to you now?

Kirk glances from Quinn to the cops. Then...

Let's go. KIRK

CONTINUED

41 CONTINUED

41

He runs down the hall, the Sliders right on his tail. The two cops break into a run, drawing their weapons just as Kirk and the Sliders dive through a door. BLAM! BLAM! Bullets spark off the door frame.

(X)

42 EXT. HOSPITAL - DAY

42

The Sliders and Kirk sprint out the "Emergency" entrance to the hospital, dodging incoming patients and paramedics. Colin points to an ambulance parked at the curb.

COLIN

There!

He rushes for the driver's door, but Maggie pushes him across the seat and squeezes behind the wheel.

MAGGIE

I'll drive.

Kirk and Quinn jump into the back of the ambulance just as the two cops run out of the hospital.

QUINN

Go, go, go!

Maggie floors it and the ambulance peels out. As the cops OPEN FIRE, we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

43 INT. DETENTION CAMP - WAREHOUSE - DAY

43

Harold leads Remmy into a large warehouse-type space. Long tables are set up. They are covered with piles of clothing and personal belongings. More piles of clothes are heaped on the floor.

REMBRANDT

What is this?

HAROLD

This is where we work. The R.P.'s like busy hands.

(X)

Harold moves to one of the tables. He picks up a coat and begins emptying the pockets into a plastic bin -- wallet, watch, change, eyeglasses, etc.

HAROLD

You empty the pockets into these bins, then dump the clothes over there.

REMBRANDT

Whose stuff is this?

HAROLD

You don't think they process you out of here with a c-note and a new suit of clothes, do you? They take this to help defray our 'cost to society.'

REMBRANDT

How can you do this?

HAROLD

It's the law. They took a vote.

REMBRANDT

Did you get a vote?

Harold shrugs and keeps working.

REMBRANDT

I don't believe you. You fought this before, but now you just stand by while Schick stirs up a bunch of angry punks with some racist bull.

(X)

(X)

(X)

(X)

HAROLD

What choice have I got?

REMBRANDT

You had a choice when they turned fire hoses on you in Selma.

(X)

(MORE)

CONTINUED

43 CONTINUED

43

REMBRANDT (CONT'D)

You chose to stand and take it.

(then)

There are some things that are so evil, you can't believe human beings are capable of doing them. So, you pretend it can't be happening. But it is. And it'll keep on happening until you all open your eyes and do something.

(X)

Rembrandt walks out of the room. Hold on Harold as he stops working. He stares down at the items he's stripping from the pockets.

44 EXT. DETENTION CAMP - DAY

44

Rembrandt steps out of the warehouse and heads back toward the barracks. He pauses when he sees...

45 A LINE OF NEW DETAINEES

45

shuffling into the camp. Beck directs the prisoners. He points a Latino man toward the processing building.

BECK

Processing.

The next prisoner steps up...

BECK

Barracks.

The prisoners walk off in different directions. The next prisoner in line shambles up. It's...

46 VANESSA

46

Beck grabs her by the chin and looks at her bandaged head.

BECK

Get her into processing, before she dies on us.

A guard guides Vanessa toward the windowless processing building. As she limps toward it...

47 REMBRANDT

47

watches grimly. A guard suddenly shoves him in the back. Remmy glares at the guard, but moves along.

48 EXT. STREET - DAY

48

Kirk stalks down the street, head down. The Sliders hurry to keep up with him.

CONTINUED

48 CONTINUED

48

MAGGIE

Kirk. We need your help.

Kirk spins and confronts the Sliders, his rage and confusion boiling over.

KIRK

(bitter)  
My help? Thanks to you, the  
R.P.'s are trying to run me down  
like a mongrel. So, gee, anything  
I can do for you, just ask.

(X)  
(X)  
(X)

Kirk turns to leave. Maggie snaps at his back.

MAGGIE

What about your mother? You just  
write her off? Walk away?

KIRK

She'll get what she deserves.

Kirk's attitude sparks a sudden flash of anger in Quinn. He  
grabs Kirk by the shoulder and spins him around.

QUINN

What she deserves?

Quinn slams Kirk up against the wall right next to a poster  
of Governor Schick, leering down at them.

QUINN

She saw the writing on the wall and  
she tried to protect you. What  
exactly does she deserve for that?

KIRK

She lied to me.

QUINN

She did. But you've got the same  
blood in you you had this morning.  
'Pure' or not, you're still the  
same person... unfortunately.

He lets go of Kirk and turns to the other Sliders.

QUINN

Let's get out of here.

Kirk slumps against the wall.

KIRK

I used to ask her about our family.  
My father. My grandparents. She  
said she didn't have any pictures  
of them.

(bitter laugh)  
Now I know why.

CONTINUED

48 CONTINUED 2

48

COLIN  
If you help us, maybe we can save  
your mother and our friend.

QUINN  
(softening)  
Kirk. Where would they take her?

Kirk hesitates.

QUINN  
To the Condos?

KIRK  
(shrugs)  
Probably.

MAGGIE  
Can you take us there?

COLIN  
Please.

Kirk looks into the faces of the Sliders crowded anxiously  
around him.

49 EXT. DETENTION CAMP - NIGHT (N1)

49

Guards patrol the quiet compound. A van pulls up to the  
gate and HONKS. Beck approaches the van as Kirk and Colin  
get out of the front seat.

BECK  
What do you want?

KIRK  
You Beck?

BECK  
Who the hell are you?

KIRK  
Ralph sent me. We picked up a  
couple of ACLU spies.

Kirk and Colin haul Quinn and Maggie out of the back of the  
van. Their hands appear to be tied.

KIRK  
They wanted to get a look at the  
Condos.

COLIN  
Ralph said Beck'd be happy to give  
'em a tour.

BECK  
Yeah? Where's Ralph? Why didn't  
he come himself?

CONTINUED

49 CONTINUED

49

Kirk and Colin exchange a look.

KIRK  
(hesitates)  
Busy night, you know. Lots of  
migrants on the streets.

Beck looks suspiciously at the group. Quinn suddenly leaps forward and spits at Beck.

QUINN  
Fascists! Read the Bill of Rights!  
You can't get away with this --

Picking up Quinn's lead, Colin hits his brother across the back, knocking him to the ground.

COLIN  
Shut up!

BECK  
(laughs)  
Feisty one. Pick him up. We'll  
show 'em around.

Colin pulls Quinn to his feet. Quinn shoots Colin a dirty look. Colin shrugs, "Sorry." Beck calls out to two nearby guards.

BECK  
Get these card-carrying liberals to  
processing.

As Beck heads back into the guard shack, the guards direct Kirk and Colin to bring the Sliders to the processing building.

50 FOLLOW QUINN AND MAGGIE

50

as they are led toward the ominous processing building. As they move out of sight of the guard shack, Maggie falls to the ground, begging the guards for mercy.

MAGGIE  
Please, don't do this. It was a  
mistake.

QUINN  
(to Maggie)  
Get up! Don't give them the  
satisfaction!

MAGGIE  
I'm not a spy. I'll do anything.

As the guards try to pull Maggie to her feet.

51 INT. DETENTION CAMP - BARRACKS - NIGHT

51

Rembrandt lies in his bunk. Suddenly, he bolts upright at the distant sound of Maggie's voice.

MAGGIE (O.S.)  
Let me go. I don't belong here.  
Please, I won't say anything...

REMBRANDT  
Maggie.

Remy leans over and shakes Harold awake.

REMBRANDT  
Come on. Sounds like our ride just  
showed up.

HAROLD  
What?

REMBRANDT  
My friends are here. Let's move.

HAROLD  
Are you crazy? They'll shoot us.

REMBRANDT  
One way or the other, I'm getting  
out of here. You with me?

Harold stares at Remy in the darkness. He doesn't move.

52 EXT. DETENTION CAMP - NIGHT

52

The guards are still trying to pull a squawking Maggie to her feet. Suddenly, the ropes tying her hands fall away. She grabs the guard bent over her by the collar and slugs him in the face. He drops, out cold.

Quinn shucks his bonds as well and swings on the other guard. The second guard ducks Quinn's punch, but Kirk takes him out with a vicious combination. Quinn grabs Kirk as the kid keeps hitting the downed guard.

QUINN  
Easy, easy. Let's move.

Quinn and Maggie grab the guards' guns and they move off...

53 OUTSIDE THE BARRACKS

53

Kirk and the Sliders move stealthily along the side of the barracks, avoiding the periodic sweep of a searchlight. Suddenly, a window cracks open over their heads and Remy pops his head out.

REMBRANDT  
Only you guys make that much noise  
during a rescue.

CONTINUED

53 CONTINUED

53

COLIN  
Remmy!

MAGGIE  
You okay?

REMBRANDT  
I am now. Unlock the door. Down  
at the end. And keep it down.

The Sliders hurry to...

54 OMITTED

54

54A EXT. BARRACKS - NIGHT

54A

Quinn tries to unbolt the door, but it won't open.

MAGGIE  
I hope you got a plan to get him  
out of there.

QUINN  
You know me.

MAGGIE  
I was afraid of that.

54B INT. BARRACKS - NIGHT

54B

The door crashes open and Kirk and the Sliders step in.

REMBRANDT  
Maybe I should have sent out a memo  
you guys were coming.

QUINN  
Let's go.

Kirk is looking grimly at Remmy, unable to completely set  
aside his feelings about the "migrants."

KIRK  
We're here to find my mother.

QUINN  
(to Remmy)  
Did you see a woman come in today?  
She was injured. A bandage on her  
head.

REMBRANDT  
Yeah. Yeah, I saw her.

KIRK  
Where is she?

CONTINUED

54B CONTINUED

54B

REMBRANDT

I'll show you.

(X)

Remmy leads them out.

(X)

55 INT. DETENTION CAMP - PROCESSING BUILDING - NIGHT

55

The door opens and Kirk and the Sliders hustle in. A vast room stretches into blackness. Still human forms lie on examining tables surrounded by a frightening array of clinical equipment.

COLIN

What is this place?

REMBRANDT

Processing center. Supposed to be where they ship people out of the country.

QUINN

This is a lab.

MAGGIE

Let's snap it up, people.

The Sliders move deeper into the room, easing between rows of gurneys. Still forms are sleeping. On one gurney, a woman sits in half shadow...

KIRK

(excited)

There she is!

The CAMERA FOLLOWS KIRK toward Vanessa. In profile she looks fine.

KIRK

Mom...

Vanessa hears her son's voice. She turns toward us, revealing that the other side of her face has been smoothed out. She's being molded into an Eddie!

Off Kirk's horrified reaction...

56 OMITTED

56

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

57 INT. DETENTION CAMP - PROCESSING BUILDING - NIGHT

57

The Sliders gather around Vanessa. Kirk stares at her in horror.

KIRK

Oh my God.

COLIN

They're not deporting the migrants,  
they're turning them into these.

REMBRANDT

Turning them into what?

MAGGIE

Eddies. Synthetic workers. At  
least we thought they were  
synthetic.

QUINN

(grimly)  
Zero cost labor.

Quinn hands his gun to Remmy and examines her closely.

QUINN

Vanessa. Can you hear me?

She is unable to respond, but there seems to be a slight  
glimmer of recognition in her eyes as she looks at Kirk.

KIRK

I'm sorry. I'm so sorry.

At that moment a SIREN can be heard blaring outside. Maggie  
puts her hand on Kirk's shoulder.

MAGGIE

We've got to go. Now.

Kirk and Colin help Vanessa to her feet.

58 EXT. DETENTION CAMP - NIGHT

58

The Sliders hurry out the door of the processing building.  
Kirk and Colin lead Vanessa as Maggie and Remmy tote the  
guard's guns.

QUINN

Head for the gate.

As they hurry across the compound, SEARCHLIGHTS stab from  
the guard towers, seeking them out. Remmy FIRES the guard's  
gun into the air. SHATTERING GLASS and the LIGHT GOES OUT.

CONTINUED

58 CONTINUED

58

REMBRANDT

Move it!

They hurry across the compound in the relative darkness. Guards head toward them. Maggie UNLEASHES A BURST into the air. Guards scurry for cover.

59 AT THE GUARD GATE

59

Kirk's van is still parked just inside the gate.

MAGGIE

Go!

The Sliders dash for the van. Kirk loads Vanessa into the back. Colin goes for the driver's door, but Quinn pushes him aside.

QUINN

I'll drive.

Maggie and Remy continue to FIRE in the air, covering the Sliders escape. Maggie's gun clicks empty.

MAGGIE

I'm out!

Remy's gun goes silent, too. He tosses it.

REMBRANDT

Me, too! Let's go!

As the Sliders all dive into the van, a SINGLE SHOT rings out. Kirk spins to the ground, hit in the arm. Reveal...

60 OMITTED

60

61 BECK

61

walking toward them, holding his pistol on the Sliders.

BECK

(to Kirk)  
Ralph needs to pick his friends more carefully.

REMBRANDT

Do people know what you're doing out here?

BECK

When unemployment drops to five percent, will they care?

He levels the gun at Remy. As his finger tightens on the trigger...

62 HAROLD

62

lunges out of the darkness. He grapples with Beck, knocking the gun into the dirt.

Run!  
HAROLD

Colin hauls Kirk into the van, but Remy hesitates. But the guards are regrouping. Maggie calls out from the van.

Come on!  
MAGGIE

Go, boy!  
HAROLD

Beck and Harold continue to grapple. Harold manages to come up with the gun. He gets an arm around Beck's neck and aims the gun at one of the guard towers.

Down here!  
HAROLD

Harold OPENS FIRE on the guard tower.

No!  
BECK

MACHINE GUN FIRE rips down from the guard tower, tearing into Beck and Harold.

Harold!  
REMBRANDT

Quinn guns the engine and the van peels out through the gate, disappearing into the night...

DISSOLVE TO

63 OMITTED

63

64 INT. CHANDLER HOTEL - LAST CHANCE BAR - DAY (D2)

64 (X)

Kirk and the Sliders sit in the deserted bar. Remy is solemn. Maggie tightens a bandage on Kirk's arm. Vanessa sits quietly in a chair. (X)

Kirk crouches before his mother, holding her hands.

KIRK  
She was so beautiful. Look what they did to my mother.

Vanessa remains expressionless. Quinn intercedes, placing his hand on Kirk's shoulder.

QUINN  
Kirk. Whatever they were doing, they didn't finish. Maybe there's some way to reverse the process.

CONTINUED

64 CONTINUED

64

Kirk knocks Quinn's hand away.

KIRK  
Our lives are over... It's like  
she's been branded by them now.

MAGGIE  
We can take you somewhere where  
they won't know that.

Kirk backs toward the door.

KIRK  
You people just don't get it.  
Schick is going to be president.  
There's a big rally today. He's  
going to take over the country.

REMBRANDT  
Maybe not. A good man died to get  
her out of that camp. I'll bet  
there's more out there like him  
willing to fight Schick.

Remmy rises and moves to Kirk, but the boy backs away from  
him.

KIRK  
You think some migrants are going  
to be able to stop him?  
(laughs)  
They're why he's so popular in the  
first place. There's only one way  
to stop him.

Kirk turns and runs up the stairs.

COLIN  
Kirk.

65 INT. SUITE - BEDROOM - DAY

65

Kirk enters and locks the door behind him. He goes to the  
dresser and begins pulling out drawers, dumping them on the  
floor. He ignores the KNOCKS sounding on the door.

QUINN (O.S.)  
Kirk! Let us in!

Digging through the spilled contents of the drawers, he  
comes up with what he's looking for: a short-barreled .38  
revolver. Kirk grabs the gun and a box of shells and heads  
for the window. (X)

66 ON THE DOOR

66

as the Sliders begin to kick at it from the other side.

CONTINUED

66 CONTINUED

66

COLIN (O.S.)  
Just let us talk to you.

The door BANGS from the kicks and finally breaks open. The Sliders rush inside the room.

REMBRANDT  
Kirk?

Maggie runs to the window, and looks out on the street.

MAGGIE  
There he goes. Kirk!

COLIN  
(looks out window too)  
He's got a gun.

Off the Sliders' concerned looks...

67 OMITTED

67

67A EXT. CITY SQUARE - DAY - RALLY

67A

A large crowd mills, excitedly waiting for Governor Schick's arrival. Patriotic music blares as flags and posters of Schick bob in the crowd.

(X)  
(X)  
(X)

REMBRANDT (O.S.)  
This guy could end up killing millions.

Reveal...

68 THE SLIDERS

68

watching the mob scene from an alley across the street. Colin holds Vanessa gently by the arm.

COLIN  
(incredulous)  
So, we should let Kirk assassinate him?

REMBRANDT  
They always say if you could go back in time and kill Hitler, would you? Well, would you?

QUINN  
This isn't an ethics exam. We're talking about that kid's life.

MAGGIE  
Schick will have a professional security force. They'd take Kirk down before he got within fifty feet of him.

CONTINUED

68 CONTINUED

68

REMBRANDT

Fifty feet is close enough.

The other Sliders look at Remmy.

REMBRANDT

I know. I don't want to sacrifice that kid. But I hate to leave this Earth like this.

QUINN

The problem with madmen is there's always someone waiting in the wings to take their place.

MAGGIE

This world never had their Hitler. What if the only way they can learn is by experience?

REMBRANDT

That's a pretty harsh lesson.

QUINN

Maybe we can expose him for what he really is. Let the country decide for themselves.

Colin takes out the timer and checks it.

COLIN

(off the timer)  
In one hour?

QUINN

I did say maybe.

69 OMITTED

69

69A EXT. CITY SQUARE - DAY - RALLY

69A

In the crowd, we see Ralph and his boys, spruced up in their Stomper finest, waiting to meet the candidate.

(X)

70 KIRK

70

steps up with Ralph's group. He looks a bit disheveled, but he smiles warmly at Ralph.

KIRK

Hey, Ralph.

RALPH

(a bit nervous)  
Kirk. We didn't think you'd make it.

CONTINUED

70 CONTINUED

70

KIRK  
Wouldn't miss a chance to see  
Governor Schick up close.

RALPH  
So, um, is your mom okay?

KIRK  
Yeah, just a bump on the head. No  
problem.

RALPH  
(relieved)  
Great. Well, welcome back.

Kirk nods. Then he turns toward the steps, staring with a single-minded intensity at the lectern where Schick will soon be appearing.

71 OMITTED

71

71A EXT. BROADCAST TRAILER - DAY

71A

An armed guard stands at the entrance to the network broadcast trailer, a Secret Service-style radio plugged into his ear. He stares in shock as...

72 REMMY

72

strolls casually up to him.

REMBRANDT  
Hey, man, can you get me up front  
to see the gov? I'm dying to see  
him up close.

As the guard reaches for his radio, Quinn appears behind him and grabs the handheld taser from the guard's belt. He jams it into his back and ZAP! The guard drops like a sack of rocks.

Remmy grabs the guard's radio and tucks it in his ear. Maggie steps up with the placid Vanessa still in tow. Maggie takes the stunned guard's gun.

QUINN  
(to Remmy)  
Colin and I'll look for Kirk.

MAGGIE  
Watch yourselves. That's not a  
friendly crowd out there.

Quinn nods. Remmy and Maggie lead Vanessa into the trailer. Quinn and Colin head into...

73  
THRU OMITTED  
74

73  
THRU  
74

74A EXT. CITY SQUARE - DAY - RALLY

74A

The crowd is chanting and stomping for Schick. Quinn and Colin split up and head into the throng. They can barely push their way through the jostling crowd as they search for Kirk. Neither of them see...

75 KIRK

75

moving into position near the front of the crowd with the other Stompers. He forces his way through the mob, jostling people aside. Ralph glances at Kirk and notices...

76 A BLOODSTAIN

76

seeping through Kirk's sleeve.

77 OMITTED

77

77A INT. BROADCAST TRAILER - DAY

77A

A DIRECTOR and two technicians man THE BOARD.

DIRECTOR

Okay, two minutes to air.

The door to the trailer bangs open and Maggie rushes in. She holds the gun on the startled technicians. Remy steps in behind her with Vanessa.

DIRECTOR

What the hell is this?

MAGGIE

Take it easy, gentlemen. Just a slight change of program.

78 OMITTED

78

78A EXT. CITY SQUARE - RALLY - CONTINUOUS

78A

Colin continues to search the crowd.

Then he spots the Stompers near the steps.

(X)

COLIN

Quinn! Quinn!

79 QUINN

79

is about twenty feet away, also searching. He turns to see Colin pointing excitedly across the square. Quinn follows his eyes and spots...

80 KIRK

80

pressing forward toward the dais with the other Stompers.  
Kirk slips his hand into his pocket.

81 QUINN

81

desperately claws his way through the crowd toward Kirk. He  
forces his way closer and closer, until he can grab Kirk's  
arm.

QUINN

Kirk, listen to me.

KIRK

You're not going to stop me!

QUINN

Schick deserves to die. But we  
can't act like him. Shooting him  
will just make you part of the  
disease he spreads.

Kirk hesitates. Quinn sees his words are getting through.

QUINN

Think about your mother. How is it  
going to help her if you do this?

Kirk seems to deflate, the fight knocked out of him by the  
memory of his maimed mother. Sensing his opening, Quinn  
presses closer to Kirk.

QUINN

Give me the gun.

Suddenly, the crowd erupts in ecstatic CHEERS as...

Schick's motorcade pulls into the square. As Schick steps  
from his limo, the adoring crowd begins to salute him  
wildly.

(X)  
(X)  
(X)

(X)

Seeing Schick reignites Kirk's hatred. He shakes off  
Quinn's arm and moves forward.

Quinn tries to go after him, but Ralph grabs Quinn.

RALPH

I thought we got rid of you?

No time to mess with this guy. Quinn smashes Ralph in the  
face. Ralph drops.

(X)

QUINN

Kirk!

More of Ralph's Stompers grab Quinn, holding him back.

82 GOVERNOR SCHICK 82  
strides toward the podium. His grinning face appears on (X)  
large VIDEO SCREENS set up on top of the steps.  
As Schick moves toward the steps, INTERCUT with... (X)

82A KIRK 82A(X)  
pressing through the crowd on an intercept course. (X)

83 ON SCHICK 83  
as he reaches the dais. He raises his arms to the crowd, (X)  
basking in their praise. Then gesturing for them to quiet.

SCHICK  
America for Americans!

The crowd goes nuts again.

84 SCHICK'S BEAMING FACE 84  
fills the large video screens.

85 OMITTED 85

85A INT. BROADCAST TRAILER - CONTINUOUS 85A  
The same image of Schick fills the camera monitors in the  
control booth. The Director sits nervously at the control  
board. Maggie at his shoulder with the gun.  
Maggie takes out the timer and looks at it...

86 ON THE TIMER 86  
which is counting down from five minutes.

87 RESUME SCENE 87

MAGGIE  
Do it.  
The Director hesitates.

MAGGIE  
Now.

88 OMITTED 88

88A EXT. CITY SQUARE - RALLY - CONTINUOUS 88A  
Kirk is ten feet from the prodium.

CONTINUED

88A CONTINUED

88A

He reaches into his jacket. The gun is in his hand...

SCHICK  
Good evening my fellow Americans...

89 THE LARGE VIDEO SCREEN

89

suddenly fills with staticky snow and Rembrandt appears on the monitor.

SCHICK  
Who the hell?

The crowd stares in shock for a beat, then begins to "boo" the black face on the screen.

REMBRANDT  
I know I'm not the man you expected to see tonight. A migrant. Someone you don't consider a real American, even though I was born in this country just like you.

Shouts and catcalls fill the air.

REMBRANDT  
There's a woman I want everyone in America to meet. Another migrant. Her name is Vanessa and she was taken to one of Governor Schick's relocation camps. The camps you approved under Prop 286.

Remy draws Vanessa into frame so that we see only her normal side.

90 KIRK

90

stares at the beautiful face of his mother filling the screen. His arm drops to his side and the gun clatters to the ground.

(X)

REMBRANDT  
In a few hours, 'processing' would've been complete...

They turn Vanessa's Eddie-side to the camera.

REMBRANDT  
And Vanessa would be part of Schick's unpaid labor force. Part of his plan for economic recovery.

91 SCHICK

91

flies into a rage. He screams from the steps...

SCHICK  
Cut him off! Now!

92 BACK ON REMBRANDT AND VANESSA 92

Their images filling the giant screens.

REMBRANDT  
The Eddies aren't synthetic,  
they're humans who were all like  
Vanessa once. People who have been  
mutilated by Schick's butchers.  
(then)  
He must be stopped.

THE SCREEN suddenly goes black. The crowd is shuffling and  
mumbling. Schick shouts from the steps.

SCHICK  
It's a lie. A migrant lie!

Quinn pulls loose from the stunned Stompers holding him. He  
grabs Kirk by the arm and drags him through the crowd.

93 OMITTED 93

93A INT. BROADCAST TRAILER - CONTINUOUS 93A

Rembrandt is still standing before a camera.

REMBRANDT  
How'd I do?

MAGGIE  
Very nice. Now let's get out of  
here.

Remy touches the radio in his ear.

REMBRANDT  
Cops are coming.

They hear SHOUTS and FOOTSTEPS on the stairs. Maggie aims (X)  
the gun at the door, but... (X)

94  
THRU OMITTED  
94A

94  
THRU  
94A  
(X)

94B QUINN, COLIN AND KIRK 94B(X)  
rush into the trailer. (X)

MAGGIE  
Glad you could join us.  
They close the door and lean on it. (X)

QUINN  
How much time?

CONTINUED

94B CONTINUED

94B

Maggie takes out the timer.

MAGGIE  
Thirty seconds.

Remmy indicates Kirk and Vanessa.

REMBRANDT  
We have to take them.

KIRK  
Take us where?

COLIN  
We don't know where we'll end up.

There is BANGING on the door from the other side.  
Ad-libbed O.S. shouts of "Open up! Police!"

(X)  
(X)

REMBRANDT  
Any place will be better for them  
than here.

Quinn looks at Kirk holding tight to his mother.

MAGGIE  
It's time.

She activates the timer. The VORTEX FORMS, mesmerizing  
Kirk.

REMBRANDT  
(to Maggie)  
Go.

Maggie jumps into the vortex, and Quinn looks at Kirk and  
his mother.

QUINN  
All right. You're both coming with  
us.

SHOTS fire through the door, sending the dumbfounded TV  
technicians diving to the floor. No time to talk... Colin  
grabs Kirk and drags him into the vortex.

(X)  
(X)

95 INT. HOSPITAL HALLWAY - DAY

95

The hospital staff's BLACK UNIFORMS look strange, but most  
of the faces are familiar. We saw their doubles on the  
previous world, except for...

(X)

An African-American DOCTOR. He turns to a nurse...

(X)

DOCTOR #2  
That electrical disturbance just  
shorted out Mr. Gross's bed. Call  
maintenance and find out what's  
going on.

(X)

(X)

(X)

(X)

CONTINUED

95 CONTINUED

95

They both freeze. Ahead, they see LIGHT beaming out the sides of a closed door.

DOCTOR #2  
What the hell?

(X)

They head for the door.

96 INT. HOSPITAL ROOM - DAY

96

The Sliders, Vanessa, and Kirk have all landed safely. Behind them the VORTEX CLOSES.

KIRK  
(stunned)  
Where are we?

REMBRANDT  
On a parallel earth.

MAGGIE  
(off the timer)  
But we only have two minutes here.

THE SOUND OF A KEY at the door alerts them. The doctor and nurse enter.

DOCTOR #2  
Who are you people? What are you doing in here?

(X)

COLIN  
We have a serious problem.

Colin gently turns Vanessa toward them.

DOCTOR #2  
My God...

(X)

QUINN  
We have to know if you can treat her. And we have to know now.

The doctor isn't sure what to make of this.

KIRK  
Please. This is my mother. Tell me you'll help her.

(X)

DOCTOR #2  
I don't know. I've never seen anything like this. But we have the best plastic surgery team in the country here.  
(to the adults)  
I need some information here...

(X)

CONTINUED

96 CONTINUED

96

COLIN  
Sorry... we don't have time to  
explain.

REMBRANDT  
(to the doctor)  
Do you have a good life here?

(X)

The doctor stares at Rembrandt, bewildered.

(X)

DOCTOR #2  
What?

(X)

REMBRANDT  
You're a professional. A doctor.  
People treat you right? Respect  
you?

(X)

(X)

(X)

DOCTOR #2  
Yes.

(X)

(X)

Rembrandt turns to Kirk.

REMBRANDT  
This is a whole new world, Kirk. A  
better place, where you and your  
mother can start over. You just  
have to be brave.

Kirk looks scared, but takes his mother's hand.

KIRK  
I'll try.

Quinn activates the timer again, stunning the Doctor and  
nurse.

QUINN  
(to Kirk)  
This may end up making you a media  
sensation. Use the forum wisely.

Quinn disappears into the void, and as the other Sliders  
follow him...

FADE OUT

THE END