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"SLIDE BY WIRE"

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#K2820

SLIDERS

"Slide By Wire"

CAST

QUINN MALLORY
REMBRANDT BROWN
MAGGIE BECKETT (MAGGIE 2)
COLIN MALLORY

COLONEL MARGARET BURKE
DOCTOR STEVEN JENSEN
SISKIN
MAGISTRATE
VILLAGER
CROWD
ACOLYTES

#K2820

SLIDERS

"Slide By Wire"

SETS

INTERIORS:

MILITARY COMPLEX

CORRIDOR

MEN'S ROOM

LAB (ALSO REDRESSED AS STEVEN'S OFFICE/WORK ROOM) (X)

(X)

(X)

PILOT'S QUARTERS

(X)

STAIRS

(X)

STABLE

PUBLIC HOUSE

EXTERIORS:

MILITARY COMPLEX

(X)

TOWN (EUROPEAN STREET)

STREET

TEMPLE OF EL DIABLO

ABANDONED TRAIN STATION

ALLEY

#K2820

SLIDERS

"Slide By Wire"

CHRONOLOGY PAGE

SCENES	1 - 42	NIGHT #1	(X)
SCENES	43 - 61	DAY #2	
SCENES	62 - 90	NIGHT #2	

SLIDERS

"Slide By Wire"

TEASER

FADE IN

- 1 EXT. MILITARY COMPLEX - NIGHT - ESTABLISHING (N1) 1(X)

A sprawling complex of modern research buildings. Security is tight -- armed guards, high fences and bright security lights.

- 2 INT. MILITARY COMPLEX - CORRIDOR - NIGHT 2(X)

Eerily quiet and empty. Cool lighting accentuates the stark, high-tech look. An ARMED GUARD in military uniform patrols the corridor. At each closed door, he PASSES HIS HAND over an electronic lock. A soothing COMPUTER VOICE responds....

COMPUTER VOICE

Door secure.

The guard moves on. He reaches a door without a lock. He pulls the door open and enters. As the door swings shut, we can read: MEN.

- 3 INT. MILITARY COMPLEX - MEN'S ROOM - NIGHT 3(X)

The guard steps up to a urinal.

- 4 A FLOOR LEVEL ANGLE ON HIS BOOTS 4

Black and spit-shined against white tile. Then a pair of women's shoes step up next to the boots. Shapely legs disappearing up out of frame.

- 5 THE GUARD 5

looks over in surprise to see Maggie standing at the next urinal.

MAGGIE

(a grin)
How 'bout those Dodgers?

Before the startled guard can respond, Maggie uncoils like a cobra. She grabs the back of the man's head and smashes his face into the tile wall. He drops. Maggie bends down next to his crumpled body. She lifts his limp hand into frame....

- 6 ANGLE ON THE GUARD'S HAND 6

as Maggie turns his palm up. A faint GREEN GLOW can be seen under the skin.

- 7 RESUME SCENE 7
Maggie pulls a switchblade out of her pocket and -- SNICK -- flips it open. She goes to work on the guy's hand, discreetly OUT OF FRAME.
- 8 INT. MILITARY COMPLEX - CORRIDOR - NIGHT 8(X)
Maggie lopes down the corridor. She is completely alert, eyes darting back and forth. She reaches one of the doors secured by an electronic lock. She waves her hand twice over the lock....
- 9 TIGHT ON HER HAND 9
We see she is holding a small metal cylinder. It is smeared with blood. As she passes it over the lock, a GREEN LIGHT on the metal implant FLASHES TWICE.
COMPUTER VOICE
Door open.
- 10 MAGGIE 10
opens the door and slips inside.
- 11 INT. MILITARY COMPLEX - LAB - NIGHT 11(X)
Hushed and spooky. Maggie moves into the room; all around her computers HUM and odd bio-mechanical contraptions HISS and GURGLE. We widen to REVEAL....
- 12 A NAKED MAN 12
strapped to a table in the center of the lab, a drape over his mid-section. He is unconscious and a tangle of tubes and wires feed into his body... almost as if he were an organic part of the machinery around him.
- 13 MAGGIE 13
looks at him closely and for a fleeting moment, an almost pained look comes over her face. Then she reaches into her pocket and pulls out a small metal chip, round, about the size of a quarter. Maggie gently turns the man's head and reveals....
- 14 A SIMILAR COMPUTER CHIP 14
socketed into his skull. She pulls the chip out of the socket surgically implanted in the man's head and swaps it with the chip she had in her pocket.
- 15 RESUME SCENE 15
Maggie slips the chip from the man's head into her pocket.

- 16 INT. MILITARY COMPLEX - CORRIDOR - NIGHT 16(X)
Maggie hurries back down the corridor. Suddenly, the Men's Room door swings open directly in front of her and the guard she jumped steps groggily into the door frame. Without breaking stride, Maggie straight-arms the door, smashing it closed on the guard's face. As she disappears down the hall, we hear the guard's body CRASH to the floor behind the closed door.
- 16A CORRIDOR 16A
Maggie rounds a corner and stops. She pulls open an access panel in the wall and withdraws a bundle of clothing. Tucking the bundle under her arm, she moves off.
- 17 CORRIDOR - ANOTHER ANGLE 17
Maggie reaches the end of the corridor. Another door is secured by the same kind of electronic lock. She waves the metal implant over the lock, but....
COMPUTER VOICE
Door secure.
She waves the implant in front of the lock again. Again....
COMPUTER VOICE
Door secure.
MAGGIE
Bitch.
Maggie jams her fist into the electronic lock. Amazingly, the metal panel crumples like paper and the lock shorts out with a SPARK. Immediately ALARMS SOUND. Maggie wrenches open the door and charges through. (X)
- 17A OMITTED 17A(X)
- 17B INT. MILITARY COMPLEX - STAIRS - NIGHT 17B(X)
Maggie pounds down a long stairway inside the complex. She begins to undo her blouse, hurriedly changing clothes on the fly. (X)
- 18 EXT. MILITARY COMPLEX - NIGHT 18(X)
As ALARMS BLARE and SEARCHLIGHTS sweep the area, we find our Sliders -- Quinn, Rembrandt and Colin -- nervously lurking in the shadows. Rembrandt holds the timer.
REMBRANDT
Thirty seconds.
QUINN
I know.

CONTINUED

18 CONTINUED

18

COLIN
They might already have her.

QUINN
(tightly)
I know.

Remmy moves close to Quinn.

REMBRANDT
Quinn. This was always a risk, one
of us missing a slide. I don't
want to go without her.
(then)
You say we stay, we stay.

Quinn stares out into the darkness, torn.

QUINN
Open it.

Remmy and Colin exchange a sober look and Remmy raises the timer.

The VORTEX OPENS as the Sliders prepare to jump....

MAGGIE (O.S.)
Wait!

Maggie rushes out of the darkness, disheveled and breathless.

MAGGIE
Don't leave without me!

COLIN
It never crossed our minds.

QUINN
What happened?

MAGGIE
Later. Guards are coming. Let's
go.

REMBRANDT
All aboard.

Colin and Remmy jump O.S., disappearing into the vortex. As Quinn and Maggie prepare to jump, Maggie hesitates. For a beat she just stares at the swirling vortex, a look of wonder on her face, almost as if she's seeing it for the first time. (X)

QUINN
What are you waiting for?

Maggie shakes her head, it's nothing. She jumps and Quinn follows. As soon as he goes, we hear....

FEMALE VOICE
Wait!

19 MAGGIE

19

runs toward the vortex. Another Maggie. This Maggie is dressed in a one-piece military flight suit (like the blue coveralls space shuttle astronauts wear). She charges the vortex in a mad sprint, but....

The VORTEX CLOSES, leaving Maggie alone in the darkness.

MAGGIE

Quinn!

Maggie drops to her knees where the vortex vanished.

MAGGIE

Quinn.

A squad of four armed MP's suddenly surrounds her. As they aim their M-16's at the beaten and exhausted Maggie, we....

FADE OUT

END OF TEASER

ACT ONE

FADE IN

20 INT. STABLE - NIGHT

20

A rustic, old-fashioned horse stable. Hay on the floor and tack hanging on the walls. Two horses in stalls. It is peaceful for a beat, then the horses begin to rear and whinny, spooked by something. (X)

The familiar reflected LIGHT and WIND of the Slider vortex fills the stable and the Sliders tumble in. Maggie lands in the hay (from now on we will refer to her as MAGGIE 2). Remmy slips on something and stumbles. He looks down at his shoes and wrinkles his nose in disgust.

REMBRANDT

Man, I just got these shoes. (X)

COLIN

You need rubber soles for sliding. Better grip.

MAGGIE 2

What a ride. I haven't felt a rush like that since my first night carrier landing.

QUINN

You ought to be used to it by now.

Quinn helps Maggie up.

QUINN

(stern)
Where were you?

REMBRANDT

We request you be at the gate ten minutes before departure.

QUINN

I never want to cut it that close again.

MAGGIE 2

(distracted)
Horses!

She moves to the horses and begins stroking their noses, cooing and murmuring to them. Quinn looks perturbed.

QUINN

Maggie. What happened? Did you get into their sliding lab?

MAGGIE 2

Can we go riding? I haven't gone riding in years?

CONTINUED

20 CONTINUED

20

QUINN

Maggie.

He grabs her hands to turn her towards him. He notices blood on her knuckles.

QUINN

You okay?

MAGGIE 2

I fell. Must have skinned them.
I'm fine.

She finally turns her attention to the other Sliders.

MAGGIE 2

Let's see what this world is like.

She exits. Quinn and the others exchange a curious look, then they follow.

21 INT. MILITARY COMPLEX - LAB - NIGHT

21

We are now back on the previous Earth. Maggie -- our Maggie -- is led into the lab flanked by two MP's.

BURKE (O.S.)

I'm going to give you the benefit
of the doubt, Captain Beckett.

REVEAL COLONEL MARGARET BURKE, forties, tough as proverbial nails, and the base commander of this facility. She stands behind the unconscious man hooked into the lab equipment, her steepled fingers resting lightly on his chest.

BURKE

You were outside the wire to...
steal a smoke? Walk the dog?
Ordered a pizza? Eloping?

She moves around the still figure on the lab table and steps up to Maggie.

BURKE

Your behavior couldn't have had
anything to do with the break-in
tonight.

Maggie hesitates. She's on the spot and she's trying not to stare at the still figure on the table.

MAGGIE

Actually it did.

Burke raises an eyebrow. She didn't expect this.

MAGGIE

I noticed some intruders on the
base. Three men and a woman.
(MORE)

CONTINUED

21 CONTINUED

21

MAGGIE (CONT'D)
They were trying to get into the
lab section. I tried to stop them.

Burke nods, noncommittal.

BURKE
A guard was assaulted near the
Quantum Translocation lab.

MAGGIE
Is he all right?

BURKE
Took a nasty blow to the head.
Remembers being jumped, but not
much else.

Burke holds Maggie's gaze for a beat.

BURKE
I don't need to remind you that
with the Soviets on the move again,
we're on heightened alert. I've
just received word that the Joint
Chiefs have rescinded the Uniform
Code of Military Justice.
Suspected spies may now be shot at
my discretion.

MAGGIE
Good. Ma'am.

Burke turns to the MP's.

BURKE
See the captain to her quarters.

The MP's lead Maggie out. Hold on Burke for a beat as she
turns her gaze to the unconscious man on the lab table.

22 EXT. TOWN - STREET (EUROPEAN STREET) - NIGHT

22

Maggie 2, Quinn, Colin and Rembrandt move along the street.
It has an Old World feel -- gas lamps, etc. -- no modern
technology is in evidence. The few people on the street
move quickly past the Sliders, rushing to get off the
street. Maggie 2 absorbs everything.

COLIN
What happened after we got split
up? Did you make it into the lab?

MAGGIE 2
(surprised)
Lab?

QUINN
Yeah. The sliding lab?
(MORE)

CONTINUED

22 CONTINUED

22

QUINN (CONT'D)
Remember, we risked our necks and almost lost you trying to get into their sliding lab.

MAGGIE 2
Easy, chief. I got into the lab. They're doing some research on sliding. They call it quantum translocation. They haven't had much luck though.

COLIN
Nothing that can help us get to our home world?

MAGGIE 2
(shaking her head)
They're still trying to slide chickens and baboons.

REMBRANDT
Doesn't look like this place has even reached the chicken and baboon stage.

MAGGIE 2
It's wonderful. Simple. Look at how many stars you can see.

COLIN
No city lights. Reminds me of home.

REMBRANDT
Give me Times Square any day.

The last few locals, dressed in simple peasant clothes, vanish from the street. Doors and shutters slam ominously.

QUINN
Place must have a curfew. (X)

The Sliders notice a group of people coming up the street. The leader (The MAGISTRATE) is wearing a quasi-religious costume, a cross between papal vestments and an anti-radiation suit. He is followed by ten ACOLYTES dressed in similar, though less ornate outfits. (X)

MAGGIE 2
Somebody's breaking it. (X)

Quinn quickly grabs her and the Sliders ease back out of sight.

22A THE MAGISTRATE

22A

and his group stop before a closed door. The Magistrate gestures and two of his acolytes begin to kick the door down.

- 22B BACK ON SLIDERS 22B
(X)
- REMBRANDT
(dry)
Trick or treat. (X)
(X)
- 22C ANGLE ON THE DOORWAY 22C
The Magistrate's men have battered down the door and are now roughly dragging a struggling VILLAGER from his home. His WIFE tries to stop them.
- VILLAGER
No! Please! I didn't do anything.
But the Magistrate's men are deaf to his entreaties. They shove the man's distraught wife aside and haul the Villager off down the street.
- 22D ON THE SLIDERS 22D
as they watch the group move off.
- MAGGIE 2
This seems like a lively place. (X)
Come on.
- She moves to follow them. Quinn and the others exchange a glance, then follow her.
- 22E EXT. TEMPLE OF EL DIABLO - NIGHT 22E
The Sliders take up a hidden position and watch as....
- 22F THE MAGISTRATE AND HIS MEN 22F
drag the Villager before a stone temple with a heavy door set into it. Embossed on the door is an ornate glyph (we might realize later it is a stylized radiation symbol). The Magistrate addresses his followers.
- MAGISTRATE
You know the word.
His acolytes echo back....
- ACOLYTES
And the word is law.
- MAGISTRATE
The Tech, which has brought woe and ruination upon us, must be banished from our midst.

CONTINUED

22F CONTINUED

22F

He gestures and two of the acolytes, their faces covered by executioner's hoods (that should, like the Magistrate's own robes, be reminiscent of haz-mat hoods), drag the struggling Villager to the door.

The Magistrate lifts up a portable television over his head. The TV is obviously ancient and ruined -- the screen is cracked and the plastic case melted -- but the acolytes recoil from the sight of it.

MAGISTRATE

This man possesses the Tech.

VILLAGER

(terrified)

I just found that. Please. I don't even know what it is.

MAGISTRATE

(thundering)

It is Tech.

He hurls the TV to the ground, where it shatters dramatically.

MAGISTRATE

And those who possess it must be punished according to the laws of El Diablo.

The Magistrate holds up a tattered, ancient book. The Sliders can't see what it is from their vantage point.

The acolytes murmur reverently....

ACOLYTES

El Diablo.

The Magistrate opens the heavy door. A brilliant GLOW emanates from within.

(X)

VILLAGER

No! Please.

But the two "executioners" force the struggling man into the open door, which the Magistrate slams and locks. For a few moments, the man's agonized SCREAMS can be heard from behind the door. Then silence.

22G THE SLIDERS

22G

stare dumbfounded.

REMBRANDT

My God.

QUINN

(grim)
I don't want to see what's behind door number two.

Off their reactions....

23
THRU
26

OMITTED

23
THRU
26

27 INT. MILITARY COMPLEX - CORRIDOR - NIGHT

27

Back on the previous Earth. Armed MP's lead Maggie down the corridor. They stop at a juncture where a sign on the wall reads "PILOT'S B.O.Q." with an arrow pointing down the hall. Maggie turns to the MP's.

MAGGIE

Aren't you gonna walk me?

The MP's scowl and move off. Maggie heads down the corridor toward....

28 INT. MILITARY COMPLEX - PILOT'S QUARTERS - NIGHT

28

Maggie enters the room, which is a military-style barracks. Instead of the boisterous esprit de corps one would expect from a military barracks, however, this place feels more like a hospital ward... or a leper colony.

Maggie walks along the rows of cots and tries to stifle her horror over what she sees: Various flight-suited pilots lay in their cots like zombies. Many of them are cabled into bedside electronic units, or hooked up to drug infusers. She passes....

29 A PILOT

29 (X)

wearing electronic goggles over his eyes. Two fiber optic cables are plugged directly into the goggles. The cables run to a display screen where we see video of an aerial dog fight playing. The man twitches in concert with the video.

(X)
(X)

30 MAGGIE

30

reaches an empty bunk. A footlocker at the foot of the bunk is stenciled "Beckett, M. E. Capt." Maggie flops down on the bunk and closes her eyes.

SISKIN (O.S.)

Hey, Beckett.

Maggie opens her eyes to see a man standing next to her bunk. The name tag on his flight suit reads "Siskin."

SISKIN

I hear Colonel Burke tore you a new one.

Maggie sits up.

MAGGIE

Nah. She just wanted my expert advice on base security.

CONTINUED

30 CONTINUED

30

SISKIN

(grins)
Sure she did. I'm just glad they didn't give you the .45 caliber retirement party. I'm too old to break in a new pilot.

As he talks, Siskin drops into the bunk next to Maggie's.

MAGGIE

MP's walked me home. I'm surprised they didn't want to tuck me in.

SISKIN

The meat-boys never come in here. You know that.
(grins evilly)
We give them the willies.

As he talks, Siskin tilts his head forward and hooks a fiber optic cable into a modular socket on the back of his neck. Maggie tries not to wince.

SISKIN

Anyway, I'm glad you're back. We should link into the Air Combat Matrix, fly some neuro-sims of the flight profile for tomorrow.

Siskin offers another cable to Maggie. Maggie's hand involuntarily goes to the back of her neck.

MAGGIE

Not now. I'm kind of beat. Besides, we've got it wired, right? How long have we been flying together....
(off his name tag)
Siskin?

SISKIN

Three years. Turnin' and burnin'.

Maggie notices some photos tacked to the wall over Siskin's bunk: Siskin with a wife, kids.

MAGGIE

Three years. Wouldn't you rather be home?

SISKIN

(groans)
Not again. You in one of your introspective moods?

MAGGIE

Humor me. Why do you put up with this?

CONTINUED

30 CONTINUED 2

30

SISKIN

(shrugs)
King and country. Keeping the red
menace at bay. All that crap.
Same as you.
(quoting; sarcastic)
'It takes a special breed to keep
America safe.'

He winces as he disconnects the fiber optic cable from the
back of his neck.

SISKIN

They got that right.

MAGGIE

You still believe it?

SISKIN

What choice do I have?
(snorts)
Retire? After what they've done to
me. Civvie life ain't for us.

He glances at the photos over his bunk.

SISKIN

We make our choices. We gotta live
with 'em.

Maggie nods.

MAGGIE

Good night, Siskin.

She lays back on her bunk and rolls over. Siskin stares at
the back of her head for a second, then flops back in his
bunk, staring at the ceiling.

31 INT. PUBLICK HOUSE - NIGHT

31

The Last Chance Bar if Edgar Allen Poe drank there. Dark,
like the rest of this world. Soot stains from kerosene
lanterns streak the walls and smoke hazes the air. Wooden
furniture and primitive, hand-blown glassware. We find the
Sliders at a table in the corner.

(X)

(X)

MAGGIE 2

These people formed an entire
religion based on their fear of
technology. Wow.

REMBRANDT

El Diablo. The devil.

(X)

COLIN

What happened to that man?

(X)

(X)

CONTINUED

31 CONTINUED

31

QUINN
I'm not sure. That was a radiation
symbol on that door.

COLIN
Is there any danger?

QUINN
I wouldn't want to stick around
here very long.

Remmy discreetly takes out the timer.

REMBRANDT
We got thirty-two hours here.

QUINN
(to Remmy)
We better keep that out of sight.

Remmy pockets the timer.

REMBRANDT
Good idea, Q-Ball. Wouldn't want
to tick off ol' El Diablo.

Across the bar, a small group of MUSICIANS (maybe just a
fiddler, or heck maybe just a hand-cranked gramophone)
begins playing some upbeat music. Maggie 2's face lights
up.

MAGGIE 2
Hey, they got a band. And no
cover.

As the crowd claps along with the musicians, she joins in.
Then, downing her drink, she stands up and turns to Quinn:

MAGGIE 2
Dance with me, Q-Ball.

QUINN
What?

She grabs his hands and tugs him to his feet.

MAGGIE 2
Don't be shy. Let's tear it up.

QUINN
I'm not very good.

MAGGIE 2
It's not about being good. It's
about being fearless.

As she pulls him off to dance, we hold on Colin and Remmy.
They exchange a bemused look.

CONTINUED

31 CONTINUED 2

31

COLIN
That's odd. She's not usually
so... sociable.

REMBRANDT
(dry)
Nothing like a human sacrifice to
get the toes tappin'.

Remmy takes a drink as Colin gives him an odd look.

32 ON QUINN AND MAGGIE 2

32

on the dance floor. As the music plays, Quinn and Maggie 2
spin in each other's arms.

MAGGIE 2
And you said you didn't dance.

QUINN
Well, just those physics club
mixers.

She laughs. Quinn can't take his eyes off her. She's
radiant in the flickering kerosene light.

MAGGIE 2
I can't remember the last time I
felt this good.

QUINN
This is a pretty grim place to get
so excited about.

MAGGIE 2
It doesn't have anything to do with
what this place is. It's... it's
about what it isn't.

Quinn gives her a questioning look.

MAGGIE 2
It isn't the last world. Every-
thing about that world is gone. In
this universe, it never even
existed. Every slide lets you
start fresh. Isn't that what
sliding's about? Never knowing
what world you'll wake up in next.
(pulls him close)
Or who you'll wake up with?

QUINN
That's one way to look at it.

MAGGIE 2
It's a life of possibilities.

QUINN
You're one of the constants.

CONTINUED

32 CONTINUED 32

And they dance, spinning through the crowd of locals in the pub. Before Quinn can react, Maggie 2 leans forward and kisses him lightly on the lips. Quinn jumps back as if a static spark has shot between them. Maggie 2 smiles, pleased with his reaction. She moves to kiss him again. But she suddenly looks uncomfortable....

33 MAGGIE 2'S POINT OF VIEW - THE ROOM 33

is spinning sickeningly. The music now echoing and throbbing. Quinn's face is twisted.

QUINN
(distorted)
Are you all right?

34 RESUME SCENE 34

Maggie 2 pushes away from Quinn and stumbles off through the crowd.

QUINN
Maggie!

He pushes after her, but she is swallowed by the crowd....

35 EXT. TOWN - STREET (EUROPEAN STREET) - NIGHT 35

Maggie 2 runs blindly up the street, which is now dark and deserted. Stumbling and disoriented, Maggie 2 runs into....

36 THRU 36A OMITTED 36 (X)
THRU (X)
36A (X)

36B EXT. ABANDONED TRAIN STATION - NIGHT 36B (X)

Maggie 2 rushes in and leans against the wall, wide-eyed and breathing heavily. She reaches in her pocket and comes up with....

37 THE COMPUTER CHIP 37

that she took from the man's head in the lab in the Teaser.

38 MAGGIE 2 38

pulls back her hair and we see she has a socket surgically implanted at the base of her own skull. She takes the chip and fits it into her own skull-outlet. As the chip clicks into place, Maggie 2 twitches briefly and then relaxes.

39 INT. MILITARY COMPLEX - PILOT'S QUARTERS - NIGHT 39

The barracks are dark and quiet (except for the eerie WHIR and GURGLE of computer monitors and drug infusers). The camera finds our Maggie lying awake in her bunk. She turns and looks at Siskin asleep in the next rack: Siskin twitches and jerks fitfully. The fiber optic cable jacked into his skull PULSES with light.

Moving silently, Maggie rolls out of bed....

40 INT. MILITARY COMPLEX - CORRIDOR - NIGHT 40

Maggie moves cautiously down the corridor. She passes under a sign reading: QUANTUM TRANSLOCATION LAB.

41 INT. MILITARY COMPLEX - LAB (STEVEN'S OFFICE) - NIGHT 41(X)

(Lab #1 redressed as Steven's Office/Work Room.) The only light comes from glowing monitors and equipment, and the room appears to be deserted. (X)

The door opens and Maggie eases in. She glances around and then moves to a table covered with files and schematics.

MAGGIE
(sotto, to herself)
Please tell me you guys put some of
that defense budget into sliding
research.

As she shuffles through the papers, she is startled by....

MALE VOICE
What are you doing?

Maggie turns to see a figure watching her from across the room. He is seated at a computer monitor, his face in shadow.

MAGGIE
Sleepwalking?

MALE VOICE
Maggie?

The figure stands up and steps forward into the light. We now see he is a handsome man in his thirties wearing a white lab coat with a military ID clipped to it. He is....

MAGGIE
(stunned)
Steven.

That's right. It's DR. STEVEN JENSEN, Maggie's husband who was murdered by Rickman in "Exodus."

CONTINUED

ACT TWO

FADE IN

42 INT. MILITARY COMPLEX - LAB (STEVEN'S OFFICE) - NIGHT 42(X)

Maggie is still frozen in shock at the sight of her late husband standing whole and healthy before her.

STEVEN

Of course I'm alive.
(sarcastic)
Did you put something in my coffee?

MAGGIE

(surprised by his
hostility)
What?

STEVEN

I heard Colonel Burke confined you to quarters. What are you doing here?

MAGGIE

Steven, I...
(struggling to recover)
I wanted to see you.

STEVEN

(suspicious)
Why?

She steps toward him and tentatively reaches out, taking him by the arms. Steven stares at her curiously.

MAGGIE

Look at you.

STEVEN

Burke said you were acting strange. I'll schedule a diagnostic on your neural implants.

Maggie suddenly realizes how odd she must be acting and she tries to recover.

MAGGIE

Everything's fine. I had a dream. About us.
(testing)
The last time we went skiing.

STEVEN

We haven't skied since you joined the E.P.P. We haven't done anything together since you were Enhanced.
(sarcastic)
The government can't risk having one of its expensive pilots damaged, now could they?

CONTINUED

42 CONTINUED

42

He steps away from her and turns back to his computer monitor.

STEVEN
Why are you here, Maggie?

MAGGIE
We used to be close.

STEVEN
(sarcastic)
You mean like husband and wife?

MAGGIE
Yes.

STEVEN
Is this a joke? You haven't even wanted to look at me for the last two years.

MAGGIE
I thought we could talk.

STEVEN
About what? About how you'll never forgive me for what I did? About how I turned you into a freak?

MAGGIE
Steven....

STEVEN
You were the one who wanted to be changed, who wanted to fly the hottest planes. You could have resigned your commission. We could have started a family, like we talked about. But you had to keep flying. It takes a 'new breed' to go toe-to-toe with Ivan. Rah, rah.

MAGGIE
But you didn't want that.

STEVEN
What are you trying to do? Get me shot? I'm as dedicated to the war effort as anyone. I did what needed to be done. But you were my wife, Maggie.

MAGGIE
I still am.

He shakes his head sadly.

STEVEN
No. Now you're some kind of machine. You want to talk? Go jack in and talk to your plane.

CONTINUED

42 CONTINUED 2

42

Stung, Maggie turns and exits. For a moment, we hold on Steven, drained and anguished.

43 EXT. TOWN - STREET (EUROPEAN STREET) - DAY (D2)

43

The place is less ominous by the light of day. Maggie 2 is checking out the wares of an open air fruit vendor. She picks up an odd-looking piece of fruit and sniffs it. Quinn steps up and she holds out the fruit to him.

MAGGIE 2

What do you think this is?

QUINN

It's blue.

She nods and turns to the fruit vendor.

MAGGIE 2

I'll take two.

The vendor hands her the fruit and she and Quinn move off, strolling down the street.

QUINN

Feeling better?

She hands him one of the pieces of fruit.

MAGGIE 2

Sure. Nothing to worry about. You get spit out of a wormhole and then put a couple of tankards of that local grog in your stomach. Look out.

Quinn nods and takes a tentative bite of the blue fruit.

MAGGIE 2

So, how come you and I haven't gotten together?

Quinn nearly chokes. He laughs uncomfortably.

QUINN

Gosh, I don't know. Between fighting Kromaggs and searching for my home world, there hasn't been much time for dating.

MAGGIE 2

But you've thought about it.

QUINN

Maggie, you're a good friend.

MAGGIE 2

We could be more.

CONTINUED

43 CONTINUED

43

QUINN
There are other things to consider.

MAGGIE 2
Colin and Rembrandt? We're the
leaders, Quinn. It's right that we
be together.

Quinn is a bit taken aback by her attitude.

QUINN
We've always been a team.

MAGGIE 2
That doesn't mean that we always
will be.

She softens a bit, moving closer to Quinn, becoming more
intimate.

MAGGIE 2
Think about the life we have.
Sliding from one world to the next.
Who do we have besides each other?
Do you want your life to be a
series of one-world-stands?

Quinn looks into her eyes for a long beat, then....

COLIN (O.S.)
Are we interrupting something?

Quinn breaks his gaze with Maggie 2 and sees Remmy and Colin
have joined them. Remmy eyes the two of them curiously.

MAGGIE 2
Nope. Just trying out some of the
local produce.

She reaches up and gently wipes Quinn's mouth.

MAGGIE 2
Pretty juicy.

She turns to Colin.

MAGGIE 2
You still going to give me those
riding lessons today?

COLIN
Of course. If the liveryman is
amenable.

She links her arm through his.

MAGGIE 2
Let's make him amenable.
(to Quinn and Remmy)
Later, guys.

CONTINUED

43 CONTINUED 2

43

And she leads Colin off. As Quinn and Remy watch them go....

REMBRANDT
She okay?

QUINN
I don't know.

REMBRANDT
I've never seen her act like she did last night.

QUINN
Happy?

REMBRANDT
I've got nothing against dancing, but she's usually pretty good about not drawing attention to herself. Especially on worlds where they throw you into a radioactive pit for owning a TV.

QUINN
We've been to a lot of alternate Earths. It's easy to forget she lost the only one she had, and her husband along with it. Maybe she's finally starting to heal a little. Do you want to be the one to stop her?

Quinn moves off, leaving Remy to stare thoughtfully after Maggie 2 and Colin.

44 OMITTED

44

44A INT. MILITARY COMPLEX - LAB - DAY

44A(X)

Two technicians are strapping Siskin into a high-tech VR rig, connecting him to a spider web of fiber optic cables and sensors.

SISKIN
Don't get any wires crossed, boys. You'll void my warranty.

The technicians don't smile.

(X)

44B COLONEL BURKE

44B(X)

stands at a control console observing the scene.

(X)

More technicians monitor computer readouts, including Steven, who is part of the team. Steven glances at Maggie, who stands observing the activity.

CONTINUED

44B CONTINUED

44B

STEVEN

(to Burke)
We're online. Circuit interface
is... green.

BURKE

Proceed with the test.

Steven touches his headset.

STEVEN

X-Ray Delta One, begin simulation.

SISKIN

Roger.

45
THRU OMITTED
45B

45
THRU
45B

45C ANGLE ON A LARGE PLASMA COMPUTER DISPLAY

45C

We see Siskin's P.O.V. of a virtual reality flight
simulation.

CONTINUED

45D
THRU OMITTED
48A

45D(X)
THRU(X)
48A(X)

48B ANGLE ON SISKIN

48B

Siskin twists the control stick, sending the plane into a virtual turn. He jerks and tenses in his seat, reacting to the simulated maneuver.

SISKIN

Whoo-yeah!

48C RESUME SCENE

48C

Everyone tensely monitors the computer screens.

SISKIN

We're cookin' with gas now,
Jackson.

BURKE

Status?

STEVEN

Still green. The processor is
augmenting his response time by one
hundred forty percent.

Siskin is now grunting and gasping for breath.

STEVEN

One hundred eighty percent. Two
hundred percent neural capacity.

Maggie steps forward and grabs a headset.

MAGGIE

(into headset)
You okay, Delta One?

The computer readouts are suddenly going crazy. RED LIGHTS
flash all over the control panel.

CONTINUED

48C CONTINUED

48C

MAGGIE
Siskin?
(to Steven)
What is it?

STEVEN
The chip's overloading his nervous
system.

(X)

49
THRU OMITTED
53C

49 (X)
THRU (X)
53C (X)

53D ON SISKIN

53D

Thrashing wildly, Siskin tears at the cables and wires
plugged into his head.

53E RESUME SCENE 53E

Steven turns to Burke.

STEVEN
His neural response is off the scale. (X)
(X)

MAGGIE
It's killing him. (X)
(X)

BURKE
(frustrated)
Abort.

54 OMITTED 54

54A ANGLE ON SISKIN 54A

Now wracked by a full-blown convulsion.

54B RESUME SCENE 54B

Suddenly, all the monitors go dead -- some (including the video monitor) going to static, others recording zero data. Maggie rips off her headset and heads for Siskin. Steven quickly follows.

54C OMITTED 54C

54C1 MAGGIE 54C1

reaches Siskin and tears the VR rig off his head. His eyes are rolling wildly. She struggles to undo his restraints. Steven joins her.

MAGGIE
Help me.

Together they get Siskin out of the chair and lay him on the floor. Maggie cradles his twitching body.

MAGGIE
Get a medic in here!

Steven looks up to see....

54D BURKE 54D

watching coldly.

55 OMITTED 55

55A INT. STABLE - DAY

55A

Colin is watching as Maggie 2 brushes a horse. She's
grinning broadly.

CONTINUED

55A CONTINUED

55A

MAGGIE 2

That was wonderful.

COLIN

You're a natural.

MAGGIE 2

Just being able to ride and ride,
with no one telling you where to
go, or what the 'mission
parameters' are.

Her face flushed with excitement, she gazes into Colin's eyes.

MAGGIE 2

We could have just kept going. Who
would have known?

COLIN

We wouldn't have gotten our deposit
back.

Maggie smiles. Then she suddenly winces and grips her head in pain. She nearly collapses, but Colin grabs her arm.

COLIN

Are you all right?

MAGGIE 2

Just a little woozy. Guess I
haven't gotten my land legs back.

She winces again, trying to mask the obvious pain she's in.

COLIN

Maybe we should find a doctor?

MAGGIE 2

(sharply)
No!
(then; lightly)
What would they do? Bleed me with
leeches? Take care of the horses.
I'm just going back to the inn to
lie down.

She eases out of his grasp.

MAGGIE 2

Really. I'm fine.

She hurries out of the stable, and we hold on Colin for a beat, a concerned look on his face.

56 EXT. TOWN - STREET (EUROPEAN STREET) - DAY

56

We find Remmy strolling along the street, checking out the sights. He pauses when he notices Maggie 2 hurrying down the opposite side of the street. She is clearly still in distress and she doesn't notice Remmy. After she passes, he moves to follow her....

56A ANGLE ON MAGGIE 2

56A

as she hurries down the street and ducks into....

57
THRU OMITTED
58A

57 (X)
THRU (X)
58A (X)

58B EXT. TOWN - ALLEY (EUROPEAN STREET) - DAY

58B (X)

Hidden and alone for the moment, she pulls aside her hair and reaches back to remove the computer chip plugged into her skull socket. As soon as she removes the chip, she instantly relaxes, the pain abating. The chip drops from her hand and rolls across the ground. It bumps to a stop at a pair of men's shoes. Reveal....

(X)

59 REMBRANDT

59

standing at the entrance to the alley. He bends down and picks up the computer chip.

(X)

REMBRANDT

Who the hell are you?

Maggie 2 tries to mask her surprise.

MAGGIE 2

What are you talking about? It's me, Remmy.

He holds up the computer chip.

REMBRANDT

Yeah? Last time I looked, our Maggie didn't have a computer chip plugged into her head.

He steps toward her.

REMBRANDT

I figure you must be Maggie's double, but you can't be from this world. You slid with us, right?

MAGGIE 2

(a beat)

Yes.

REMBRANDT

Where's our Maggie?

She moves closer to him.

MAGGIE 2

I couldn't stay there. They were killing me.

REMBRANDT

Where is she?

CONTINUED

59 CONTINUED

59

She pulls away her hair, revealing the socket implanted in her skull.

MAGGIE 2
Look. Look what they did to me.

Remmy reacts to the sight of the socket.

REMBRANDT
We'll do what we can to help you,
but we've got to go back for our
Maggie.

MAGGIE 2
Thank you.
(then; hard)
But I'm not going back.

She punches Remmy. It's a hell of a punch, with all her cyber-enhanced force behind it, and Remmy is knocked backwards, out onto the sidewalk. Maggie 2 looks down and sees....

60 THE COMPUTER CHIP

60

lying on the ground. She crushes it under her heel.

MAGGIE 2
Ever.

61 EXT. TOWN - STREET (EUROPEAN STREET) - DAY

61

Rembrandt lays sprawled on the ground where Maggie 2 knocked him. A small crowd of bystanders looks on as he struggles to get to his feet. But Maggie 2 comes striding out of the station. As Remmy gets to his knees, she slugs him again, sending him sprawling. Maggie 2 addresses the crowd.

MAGGIE 2
This man is a heretic. He has
technology.

A murmur runs through the gathering crowd.

MAGGIE 2
He has a device. A forbidden
device.

The crowd parts and the Magistrate steps forward, flanked by his two acolyte/executioners. Maggie 2 points to Remmy's prone form.

MAGGIE 2
(to Magistrate)
Search him. You'll see.

The Magistrate nods to his acolytes, who rifle through Remmy's pockets. One of them finds the timer and hands it to the Magistrate.

CONTINUED

61 CONTINUED

61

MAGGIE 2

See? Technology. He tried to
bewitch me with it.

The Magistrate holds up the timer for the crowd to see.
They gasp and shrink away.

MAGISTRATE

It is Tech. You know the word....

CROWD

And the word is law.

The Magistrate gestures to his two acolytes, who pull the
semi-conscious Rembrandt to his feet and haul him away. The
crowd follows, leaving Maggie 2 alone. A smile plays over
her face as we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

62 INT. MILITARY COMPLEX - PILOT'S QUARTERS - NIGHT (N2)

62

Maggie sits on her bunk, grim-faced and silent. She looks over at Siskin's bunk, at the pictures tacked on the wall. Steven enters the room. He sits on Siskin's bunk, facing Maggie. A beat of silence, then....

MAGGIE

What went wrong?

STEVEN

We're not sure. The flight control unit was completely shorted out.

MAGGIE

You mean the pilot.

STEVEN

You seem pretty shaken up about this.

MAGGIE

You don't. That wasn't just a piece of hardware you trashed today. Some blown fuse you can just replace. It was a man. That's his bunk you're sitting on.

Growing more agitated, she jumps up and begins tearing down the pictures over Siskin's bunk. She flings them at a startled Steven.

MAGGIE

He had a wife, and kids, before you turned him into a flying freak show.

STEVEN

He made his choice. Just like you.

MAGGIE

What if I was the 'flight control unit' whose brain you fried?

STEVEN

Why are you doing this? You've already made yourself dead to me, Maggie. Now you want me to care? You want to know how I'd feel if it was you? Relieved. At least I wouldn't lay awake every night wondering why you picked this over me.

A heavy sadness seems to come over him.

CONTINUED

62 CONTINUED

62

STEVEN

I don't care about the Russians anymore. About the arms race. About fighting the good fight. Why do you think I set up the Quantum Translocation Lab?

(a short laugh)

I figured there had to be a world out there that wouldn't do this to us.

MAGGIE

Maybe there is. You said I was dead to you. It's hard to explain, but for a long time now I thought you were dead, too. Then when I saw you in the lab, you can't believe how I felt. It was like I saw my life starting over again. Our life.

She reaches out and takes his hands.

MAGGIE

Steven, there's something I have to tell you. About me.

BURKE (O.S.)

Captain Beckett.

Maggie and Steven look up and see Colonel Burke and two MP's standing over them.

STEVEN

What is it, Colonel?

BURKE

Captain Beckett has been reassigned.

MAGGIE

To where?

BURKE

After our little snafu today, we've decided to move ahead with the next phase of the program.

Steven looks alarmed at this news.

STEVEN

Is that wise?

BURKE

Doctor Jensen, you seem to be a long way from your lab? Do you need an escort to show you the way there?

Steven frowns, but keeps silent.

CONTINUED

62 CONTINUED 2

62

BURKE
(to Maggie)
This way, Captain.

Maggie and Steven exchange a look and the MP's lead her out.
Burke follows, leaving Steven alone.

63 INT. PUBLIC HOUSE - NIGHT

63

Quinn and Maggie 2 sit at a table in the pub.

QUINN
He didn't tell you where he was
going?

MAGGIE 2
No. Colin and I got back from
riding and he was just gone.

QUINN
Okay, we've been here before.
We've got about two more hours
until we slide. We'll just have to
spread out and search for him.

MAGGIE 2
Quinn. There's something you
haven't considered.
(off Quinn's look)
Maybe he doesn't want to be found.

QUINN
What?

MAGGIE 2
He said some things to me this
morning.

QUINN
What kind of things?

MAGGIE 2
I didn't tell you because I figured
it was just Remy blowing off
steam. You know how he is.

QUINN
What did he say?

MAGGIE 2
He was talking about leaving.
Splitting up.

QUINN
That's crazy.

MAGGIE 2
Is it? Maybe he just got tired of
sliding. What if he's right?
(MORE)

CONTINUED

63 CONTINUED

63

MAGGIE 2 (CONT'D)

Do we want to waste our lives
running when we could have
something right here?

Before a stunned Quinn can respond, Colin hurries up to the table and sits.

COLIN

Remmy's been arrested.

QUINN

What for?

COLIN

They found the timer on him. They don't know what it is, but they know it's 'Tech.' He's being charged with heresy against El Diablo. His 'judgment by fire' is tonight.

Quinn gets up.

QUINN

Okay, let's go.

Maggie 2 grabs Quinn's arm.

MAGGIE 2

No! If we let them know we're with him, they'll condemn us, too. They'll kill us all. Is that what you want?

Her grip tightens on Quinn's arm. He grimaces in pain.

QUINN

Maggie.

MAGGIE 2

We don't need to slide. We could stay here, Quinn. You and me.

Suddenly, she twitches, as if wracked by a painful convulsion.

COLIN

Maggie?

She spasms and collapses. Quinn catches her and eases her back in a chair. When he pulls his hand from the back of her neck, it comes away smeared in blood.

QUINN

What the hell?

Quinn brushes her hair aside, revealing the socket in the back of her skull. Blood is dripping from it.

CONTINUED

63 CONTINUED 2

63

QUINN

Help me get her out of here.

Quinn and Colin lift her up.

64 INT. STABLE - NIGHT

64

Maggie 2 looks up groggily from where she's laid out in the hay. Quinn and Colin look down at her.

COLIN

Maggie?

QUINN

She's not our Maggie.

Maggie 2 looks up at them hopefully.

MAGGIE 2

I could be.

Their expressions tell her that isn't possible.

QUINN

Where is she?

MAGGIE 2

On my world. I was stationed at the base you broke into. When I saw your Maggie, I knew I had a chance to get away. I jumped her. Changed clothes with her and followed you through the vortex.

COLIN

Why come with us? Couldn't you just leave? Quit.

MAGGIE 2

(shaking her head)
You don't get to quit when you're classified 'top secret.' That would compromise national security.

She touches the back of her head, where her implant is.

MAGGIE 2

Besides, there's no place I could go they wouldn't be able to track me. Except another universe.

COLIN

What did they do to you?

MAGGIE 2

I did it to myself. Cold War got hot. We built planes so advanced no human could fly them. Pilots needed to be 'enhanced.'

(MORE)

CONTINUED

64 CONTINUED

64

MAGGIE 2 (CONT'D)
Neural implants. Adrenal
stimulators. You name it, I got
it. Only way to stay on top.

She gets slowly to her feet. Quinn and Colin steady her.

MAGGIE 2
In the air I'm an ace. On the
ground I'm a circus freak.

COLIN
What's happening to you?

MAGGIE 2
(taps her head)
There's not enough room up here for
all the bells and whistles, so
something's gotta come out. The
implants link your brain directly
to the flight control computers.
The computers take over whatever
brain function you've lost.
Without the link, my brain forgets
how to run my body.

QUINN
You knew you'd die if you came with
us?

MAGGIE 2
I stole a chip from the lab. It
was supposed to let my neural
implants operate independently from
the network. I guess there were
still a few bugs in it.

COLIN
We have to take you back.

MAGGIE 2
I'd rather die here. I already
told him that.

QUINN
(realizing)
Rembrandt found out about you,
didn't he? He was going to tell
us, so you turned him over to the
local inquisition.

She looks away.

MAGGIE 2
I didn't know what else to do.

QUINN
(hard)
If you had just asked for our help,
we would have given it.
(MORE)

CONTINUED

64 CONTINUED 2

64

QUINN (CONT'D)
If you're anything like our Maggie,
you should know she's got good
taste in friends.

MAGGIE 2
I'm sorry.

QUINN
Accepted. But now you're going to
help us get Remmy back, or you just
might die here.

Off Maggie 2's look....

65 INT. MILITARY COMPLEX - LAB - NIGHT

65

The same lab from the Teaser, only now the man's body is
gone from the table. Colonel Burke leads Maggie into the
lab. The MP's take up positions at the door.

MAGGIE
What's this about?

BURKE
It's about survival, Captain. Our
nation's survival. The unfortunate
accident this morning has made it
painfully clear that we can no
longer rely on enhanced pilots such
as yourself to be our first line of
defense.

MAGGIE
Does this mean I lose my PX
privileges?

Burke gives her a thin smile.

BURKE
The future lies in forging an even
closer relationship between man and
machine. Not merely linking the
pilot with the aircraft, but making
pilot and plane one.

Burke moves to a control panel and presses a button. A
large wall panel slides open revealing....

66 ROWS OF TANKS

66

Like high-tech aquariums. Floating in a murky solution in
each tank is a shape -- a twitching, fetus-like creature.

67 RESUME SCENE

67

Maggie recoils from the gruesome sight.

CONTINUED

67 CONTINUED

67

MAGGIE
My God. What are they?

BURKE
Don't you mean who are they?

Burke steps forward and admires the creatures in the tanks.

BURKE
Lieutenant Fairchild, Major Dutton,
and I believe you met Major Franks
at the base Halloween party last
year. He was dressed as Eleanor
Roosevelt.

MAGGIE
What have you done to them?

BURKE
By altering their genetic patterns,
we have created the perfect pilots.
No fear, no emotion, no mind.
Just a finely tuned organic flight
computer suspended in a shock-
resistant solution capable of
pulling up to twenty-G's.
(turning to Maggie)
Meet your new squadron, Captain.
I'm sure you'll enjoy flying
together.

Burke nods off camera and two white-suited technicians step forward and grab Maggie.

BURKE
Remember, 'It takes a special breed
to keep America safe.'

Burke salutes and exits. As Maggie struggles, we....

MATCH CUT TO

68 TWO WHITE-ROBED ACOLYTE/EXECUTIONERS

68

wrestling Rembrandt toward the sacrificial temple. We
are....

69 OMITTED

69

69A EXT. TOWN - TEMPLE OF EL DIABLO - NIGHT

69A

Fiery torches illuminate the chilling scene as the
Magistrate and his acolytes have gathered again at the
temple.

CONTINUED

69A CONTINUED

69A

MAGISTRATE
We have a stranger in our midst. A
stranger who has brought the Tech
amongst us.

He holds the timer over his head.

70 TIGHT ON THE TIMER

70

which we see is ticking down from three minutes.

71 RESUME SCENE

71

The Magistrate lowers the timer and raises the "holy book"
over his head.

71A TIGHT ON THE BOOK

71A

The title reads in large letters: EL DIABLO NUCLEAR
GENERATING FACILITY. In smaller letters underneath:
OPERATING GUIDELINES AND EMERGENCY PROCEDURES.

MAGISTRATE
You know the word.

ACOLYTES
And the word is law.

The Magistrate flips open the book and reads solemnly:

MAGISTRATE
'Any variation from prescribed
D.O.E. and/or corporate operating
procedures is punishable, upon
appeal and review, by immediate
suspension and/or termination.'

The Magistrate closes the book and turns to Remmy....

MAGISTRATE
Termination.

The Magistrate moves to the heavy door and pulls it open.
Once again, we can see the ominous GLOW from within.

REMBRANDT
You're crazy.

The acolytes wrestle Remmy toward the door.

QUINN (O.S.)
Fools!

(X)

The acolytes turns to see Quinn hurrying up to the temple.

QUINN
Do you know who this is?

(X)

CONTINUED

71A CONTINUED

71A

The Magistrate eyes Quinn with suspicion.

MAGISTRATE
No. And the same may be said of
you.

Behind the acolytes, we see....

72 COLIN AND MAGGIE 2

72

inching toward Quinn and Rembrandt.

QUINN
He is Rem... uh, Remolio! A
mighty wizard in league with El
Diablo.

Remmy stares at Quinn in shock, "What the hell are you
doing?" Quinn gives him a quick "I got it covered" look and
continues....

QUINN
Who knows what terrible power he
wields with this devilish device.

Quinn grabs the timer from the startled Magistrate's hand.
He looks at the display.

73 CLOSE ON THE TIMER

73

Still a minute to go.

74 RESUME SCENE

74

Quinn holds the timer over his head for the acolytes to
see....

QUINN
Look! It blinketh and, um,
gloweth, so... uh, devilishly.

MAGISTRATE
Indeed.
(pointing to Remmy)
All the more reason to burn him!

The two acolytes resume hauling Remmy toward the open door.
Remmy glares at Quinn, "Now look what you did!"

QUINN
Whoa! Whoa! Hold on.

As he talks, Quinn begins hurriedly programming new sliding
coordinates into the timer.

CONTINUED

74 CONTINUED

74

QUINN
Technology is just a tool. It
isn't good or evil. It depends on
how we use it. Like the uh,
the....

(X)
(X)

Quinn looks at the timer again....

75 TIGHT ON TIMER

75

...thirty seconds....

76 RESUME SCENE

76

The Magistrate is now looking at Quinn with suspicion and the acolytes begin to shift and murmur. Quinn is still punching buttons like crazy.

QUINN
(vamping)
Like the butter churn. It can
churneth the sweet buttery
goodness, or yea, it can produce
the sour milk of funkiness.

(X)

Quinn punches in the final coordinates.

QUINN
Aw, the heck with it.
(booming)
I am Quinn-Tar. I will destroy you
all!

He thumbs the timer and the VORTEX SWIRLS OPEN. The stunned acolytes fall back in terror. Colin and Maggie 2 jump forward and knock aside the two acolytes holding Remmy.

COLIN
Let's go.

And they charge the vortex. As she runs for the vortex, however, Maggie 2 suddenly stiffens in pain. She convulses and collapses to the ground well short of the vortex. As the Sliders are about to jump, Quinn looks back and sees Maggie 2 motionless on the ground. The Magistrate has recovered from the initial shock of seeing the vortex and he is ordering his acolytes to grab Maggie 2.

MAGISTRATE
Stop them!

As the acolytes move toward Maggie 2, Quinn looks quickly between her and the vortex. He's caught in the same dilemma as he was in the Teaser: miss the slide or leave Maggie behind. Off his indecision, we....

FADE OUT

END OF ACT THREE

78 CONTINUED

78

QUINN

I don't have writers, you know.

COLIN

Quinn.

Colin is crouched over Maggie 2, who is in obvious pain. Quinn bends down to Maggie 2.

QUINN

It's all right. We'll get you some help.

MAGGIE 2

No. You don't know what they'll do to me. Just let me die.

QUINN

Sorry. Can't do it. You remind me too much of someone I know.

Maggie 2 closes her eyes.

79 INT. MILITARY COMPLEX - LAB - NIGHT

79

Maggie now lays strapped to the same lab table we saw the man on in the beginning of the script (she isn't naked, though). She's tilted up at a forty-five degree and the white-suited techs move silently around her, attaching monitors and electrodes to her.

One of the technicians rolls an IV stand with a vial of green liquid suspended from it up to Maggie's side. He swabs her arm, preparing an IV needle. Just as he is about to insert the needle, Steven steps up and grabs his arm.

STEVEN

Could I have a moment?

The tech nods and moves off. Maggie looks up at Steven.

MAGGIE

Did you know about this? What they were doing here?

Steven's silence is his answer.

MAGGIE

Look at those things over there. They used to be men. And now they're going to turn me into one of them. Are you just going to let that happen?

STEVEN

It's too late. Burke will have us both shot.

CONTINUED

79 CONTINUED

79

MAGGIE

Steven. What I told you before. About how you were dead to me, and how when I saw you in the lab it was like we had a chance to start over.

STEVEN

Yes.

MAGGIE

I wasn't speaking metaphorically. My husband -- my Steven Jensen -- is dead.

STEVEN

Maggie, please....

MAGGIE

(urgent)

He was paralyzed in a skiing accident, on a vacation you never took. I gave up my flight status to be with him. But he was murdered before I slid off my world.

STEVEN

Maggie, I... What? You 'slid'?

MAGGIE

I'm from an alternate universe. I slid into this world with three friends, but I got trapped here.

STEVEN

That technology doesn't exist.

MAGGIE

Not here. Not yet. But you know it can. And when I saw you in the lab, I thought... I knew you weren't my Steven. But still, on this world you're the same man. It was crazy, but for a while I thought maybe I could be with you again.

STEVEN

Something is different about you. But... It's impossible. It's just a theory. We don't even have any proof alternate worlds exist.

MAGGIE

You do now.

She turns her head.

CONTINUED

79 CONTINUED 3

79

BURKE
Oh, I'm crazy. I'm not claiming I
just popped in from a parallel
universe.
(to Steven)
Don't you see? She's playing you,
Jensen. She's telling you what you
want to hear.
(sarcastic)
She's your duplicate lover from
another dimension. Something to
satisfy your libido and your
scientific curiosity at the same
time.

MAGGIE
I'm telling the truth.

BURKE
The simplest solution would be to
have you shot. But we're not
immune to a little propaganda
ourselves.

Burke walks over to the tanks and peers at the ghastly
creatures floating inside.

BURKE
We'll turn the would-be traitor
into one of our new breed of
pilots. Fortunately, the
transformation will rid you of any
seditious urges.

Burke turns to go.

BURKE
The first stage of the DNA
treatment will be ready within an
hour.

Steven looks hard at Burke, then turns his gaze on Maggie.
There's nothing he can do.

80 EXT. MILITARY COMPLEX - NIGHT

80

Quinn and Colin help Maggie 2 toward the entrance to the
facility where we saw Maggie 2 escape from. Rembrandt
checks the door. Locked, of course.

COLIN
We've got to get her some help.

REMBRANDT
How do we get in?

MAGGIE 2
(weak)
Here.

CONTINUED

80 CONTINUED

80

She pulls a small metal cylinder out of her pocket. It's the security implant she cut out of the guard's hand in the Teaser. She waves it over the lock.

COMPUTER VOICE
Door secure.

She tries it again....

COMPUTER VOICE
Door secure.

MAGGIE 2
(a weak laugh)
Bitch.

REMBRANDT
What now?

MAGGIE 2
Open the panel.

Quinn pries open the panel covering the electronic lock. Inside we see a coil of glowing FIBER OPTIC CABLE. Mustering her strength, she jerks the cable out of the box. She uncoils the cable and plugs it into the socket in the back of her head. She winces in pain.

QUINN
What are you doing?

MAGGIE 2
Sending some E-mail.

She closes her eyes.

81 INT. MILITARY COMPLEX - LAB (STEVEN'S OFFICE) - NIGHT

81(X)

Steven sits at his desk, alone in thought. He hears a soft BEEP. For a second, he doesn't move. Then he hears it again... BEEP, BEEP. He looks up to his computer.

82 ANGLE ON COMPUTER MONITOR

82

Words scroll across the screen: "Steven. I need your help. Please. Come to Gate 47."

83 ON STEVEN

83

He stares at the screen blankly, as if not comprehending it. He doesn't move.

84 INT. MILITARY COMPLEX - LAB - NIGHT

84

Maggie lays on the table. One of the technicians moves to her and picks up the IV needle. She flinches as the needle enters her arm. The technician exits the room, leaving Maggie alone. Maggie cranes her head to see....

85 THE TANKS

85

The mutant creatures bobbing silently in them.

86 EXT. MILITARY COMPLEX - NIGHT

86

Maggie 2 and the Sliders are still gathered outside the door. Maggie 2 sags in Quinn's arms, drained from the effort.

COLIN

I guess nobody got the message.

QUINN

We'll find another way in.

Then the door opens and Steven steps out.

MAGGIE 2

(weakly)
Steven.

Steven takes Maggie 2 in his arms.

REMBRANDT

Doctor Jensen, I presume?

He looks at his wife.

STEVEN

Maggie.

MAGGIE 2

Steven. I just couldn't take it anymore.

STEVEN

I know. I'm sorry, Maggie.

He takes in the Sliders.

STEVEN

It was true. Maggie... I mean the other Maggie said she'd 'slid' here. But I don't know if I really believed it until now.

QUINN

Is she okay?

STEVEN

We need to get her out of here.

REMBRANDT

Any ideas?

STEVEN

As a matter of fact, yeah. If we're not too late.

He ushers them into the facility.

87 OMITTED 87

88 INT. MILITARY COMPLEX - CORRIDOR - NIGHT 88

Colonel Burke is walking down the corridor with an aide. A P.A. speaker crackles to life:

P.A. VOICE
Colonel Burke, please report to Lab
7-A. There's an emergency.
Colonel Burke to Lab 7-A.

Burke hurries down the corridor.

89 INT. MILITARY COMPLEX - LAB - NIGHT 89

Burke rushes into the lab. It looks like a scene from "E.R.": ALARMS from medical monitors are screeching and Steven is working over Maggie's prone body.

BURKE
What's going on?

STEVEN
Her body's rejecting the genetic
reconfiguration.

Steven turns to the two lab technicians, whose faces are covered by surgical masks.

STEVEN
Increase the neural stimulation by
two hundred milliamps.
(to the other tech)
Get me fifty cc's of chromosol.

The second technician hands Steven a syringe, which Steven injects into Maggie's IV drip. Burke watches all this dispassionately.

STEVEN
C'mon. C'mon.
(to the first tech)
Go to three hundred milliamps.

The technician adjusts some controls, to no apparent effect.

STEVEN
Four hundred.

Maggie doesn't move. The only sound in the room is now the HIGH-PITCHED WHINE of a flat EKG. Steven slumps in defeat.

STEVEN
Shut it off.

The technician flips a switch. Silence. Steven gazes down at Maggie's body.

Burke steps up to Maggie. She lays her hand on Maggie's throat, feeling for a pulse. She locks eyes with Steven.

CONTINUED

89 CONTINUED

89

BURKE

What happened?

STEVEN

I don't know. For some reason her DNA didn't match the profiles. Her body rejected the new genome imprint.

Burke reaches down and opens Maggie's eyelid. A dead pupil stares up at her. After a long beat, Burke closes Maggie's eye and steps back.

(X)
(X)

BURKE

Perform the autopsy right away. I don't want the program held up.

Steven nods numbly, never taking his gaze from Maggie.

BURKE

Sorry, Jensen. If it's any consolation, we'll give her a hero's funeral.

(turning to go)
Who's next on the flight roster?

Steven gives Burke a hard look.

STEVEN

I don't know.

Burke nods and exits. For a beat, Steven stands over Maggie. Suddenly, he springs into action. He turns Maggie's head and quickly connects a fiber-optic cable to the back of her skull. It's Maggie 2.

He barks at the two techs:

STEVEN

Go to five hundred milliamps!

The technician pulls down his mask. It's Quinn.

QUINN

How?

Steven jumps to the control panel and hits a switch.

On the table, Maggie 2's body jerks. But there is no other response.

STEVEN

Come on.

He hits the switch again and Maggie 2's body convulses. The second tech pulls off his surgical mask. We now see it's Colin. He and Quinn look at Maggie 2 for an agonizingly long beat while nothing happens. Then she takes a gasp of breath. Steven rushes to her side.

CONTINUED

90 TIGHT ON MAGGIE'S FACE

90

The flashing light and wind of the vortex washes over her
face as we....

FADE OUT

THE END