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**"WAY OUT WEST"**

**Teleplay by**

**Chris Black**

**Story by**

**Jerry O'Connell**

**Directed by**

**David Peckinpah**

**REVISED PAGES:**

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

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#K2821

SLIDERS

"Way Out West"

CAST

QUINN MALLORY  
REMBRANDT BROWN  
MAGGIE BECKETT  
COLIN MALLORY

BEN SIEGEL  
SHERIFF REDFIELD  
AMANDA STARR  
ELLIE STARR  
MR. K

KOLITAR (FROM EPISODE #K2815, "SLIDECAGE")  
STAGE DRIVER

#K2821

SLIDERS

"Way Out West"

SETS

INTERIORS:

STAGECOACH  
SHERIFF'S OFFICE  
SALOON

STARR RANCH

JAIL

EXTERIORS:

PRAIRIE  
STAGECOACH  
TOP  
WESTERN TOWN  
STREET  
ALLEY  
SHERIFF'S OFFICE  
LIVERY STABLE

SALOON  
STARR RANCH  
WAGON  
BACK

(X)  
(X)

#K2821

SLIDERS

"Way Out West"

CHRONOLOGY PAGE

SCENES	1 - 54	DAY #1
SCENES	55 - 64	NIGHT #1
SCENES	65 - 95	DAY #2



3 CONTINUED

3

COLIN

Maybe not.

REMBRANDT

I knew you'd come through, farm boy. You know how to make an animal snare out of your shoelaces or something?

COLIN

No.  
(pointing)  
Someone's coming.

4 IN THE DISTANCE

4

a cloud of dust is rapidly approaching them in the distance.

CUT TO

5 A STAGECOACH

5

A genuine western stagecoach pulls to a stop beside the bedraggled Sliders.

QUINN

Hello. Um, howdy. Sir. Could you give us a lift to the nearest town?

The DRIVER stares at them.

REMBRANDT

Maybe it's a mirage.

STAGE DRIVER

What in the name of Samuel T. Colt are you doing out here? It's hot enough to bake the blueberries off a brahma bull.

MAGGIE

(deadpan)  
A very colorful mirage.

COLIN

We were separated from our wagon train. One of our horses got snake bit and the others run off cause my friend here...

(a quick head nod at Remy)  
forgot to hobble 'em last night.

STAGE DRIVER

Why didn't you say so? Git in before you fry your frijoles. Two a ya's gotta git up on top. Not enough room inside.

CONTINUED

5 CONTINUED

5

As Colin climbs up....

QUINN

(aside)  
Very smooth, bro. How'd you come  
up with that story?

COLIN

(shrugs)  
Happened to me once. Prom night.

STAGE DRIVER

Shake your bootstraps, folks.  
We're in Mr. K's territory now.

MAGGIE

Mr. K?

Quinn shrugs as they climb aboard....

6 INT. STAGECOACH - DAY (MOMENTS LATER) - MOVING

6

Quinn and Maggie squeeze into the coach with three other  
passengers, including a handsome, well-dressed dandy named  
BEN.

MAGGIE

How ya'll doing?

The dandy tips his hat and gives her a charming smile.

BEN

Just fine, ma'am, now that I'm  
graced with such a beautiful  
traveling companion.

(X)  
(X)

Quinn rolls his eyes.

7 EXT. ON TOP OF STAGE - DAY - MOVING

7

Colin and Rembrandt ride on top with the Stage Driver.

COLIN

(to Driver)  
So who's this Mr. K?

STAGE DRIVER

Only the low downdest varmint this  
side of the Big Muddy. An' ugly?  
When he was whelped, the doc  
horsewhipped his mama.

Colin and Remmy exchange a look.

REMBRANDT

(aside)  
Did he say 'varmint'?

CONTINUED

7 CONTINUED

7

STAGE DRIVER  
He and his boys been raisin' hell  
round these parts. Rustlin'  
cattle, burnin' out homesteaders.  
Got the whole territory spooked.

REMBRANDT  
(dry)  
So mean he once shot a man just for  
snorin'?

STAGE DRIVER  
(nods)  
You heard of him. Word is he's got  
a face that'll scare the ugly off a  
two dollar whore. I don't wanna  
find out.

The Driver offers Colin and Remmy a flask.

STAGE DRIVER  
Hooch?

They exchange a look, and we go....

8 INT. STAGECOACH - DAY - MOVING

8

Ben leans forward toward Maggie.

BEN  
And what brings you out west,  
Miss... ah?

MAGGIE  
Beckett. Maggie Beckett.

Ben takes her hand and holds it lightly.

BEN  
Maggie.

MAGGIE  
Just passing through. And what  
brings you this way, Mr...?

BEN  
Call me, Ben. I'm traveling on  
business

(X)

(X)

BLAM! A bullet explodes off the window frame.

QUINN  
Get down!

The passengers duck as more GUNFIRE erupts around them.



17 EXT. ON TOP OF STAGE - MOVING - CONTINUOUS 17  
Remmy grabs the Driver.  
REMBRANDT  
We gotta go back!  
The Driver shakes him off.  
STAGE DRIVER  
You loco? That's Mr. K.  
REMBRANDT  
We lost Colin.  
Remmy tries to grab the reins from the Driver, but the  
Driver draws his own gun and aims it at Remmy.  
STAGE DRIVER  
(hard)  
Wanna join him? Throw off that (X)  
strongbox! (X)  
Remmy is forced to back off. He turns to the luggage piled (X)  
behind him and shoves a metal strongbox off the stage. (X)

18 OMITTED 18 (X)

19 EXT. PRAIRIE 19 (X)  
The strongbox crashes to the ground. The desperadoes (X)  
immediately call off the chase and draw up their horses at (X)  
the strongbox. As they whoop and celebrate, we go.... (X)

20 TIGHT ON MR. K 20 (X)  
watching the stage disappear in a cloud of dust. We HOLD (X)  
on Mr. K's squinting eyes and....

FADE OUT

END OF TEASER

ACT ONE

FADE IN

21 EXT. WESTERN TOWN - DAY

21

A classic frontier town: Cowpokes, drunks and school marms criss-cross the street. The dusty stagecoach pulls away, revealing the Sliders and Ben standing in front of the express office.

BEN

Shame about your friend. If there's anything I can do to help, I'll be staying at the Chandler Hotel.

(X)

(X)

(X)

MAGGIE

Thanks.

Ben tips his hat and moves off.

REMBRANDT

What now?

QUINN

We rustle up some help.

REMBRANDT

(aside, to Maggie)  
Did he say 'rustle'?

22 EXT. TOWN STREET - DAY

22

The Sliders walk down the wooden sidewalk. Passersby eye the strangers, but no one seems too put out by the Sliders' presence.

MAGGIE

So, what's the story here?

QUINN

Something delayed this world's technological development by about a hundred and fifty years. Could have been any one of a million things.

REMBRANDT

All these guns make me jumpier than a long-tailed cat in a room full of rocking chairs.

Quinn and Maggie stop and stare at him.

REMBRANDT

Sorry. Must be catching.

He moves on. Quinn and Maggie follow.

23 INT. SHERIFF'S OFFICE - DAY

23

A row of bullets sits lined up neatly on the desk. Reveal SHERIFF REDFIELD, a bland, unassuming-looking man sitting at the desk. He is carefully polishing the bullets with a white handkerchief. The door suddenly bangs open and he jumps, scattering the bullets. The Sliders enter.

REDFIELD

(irked)  
Doesn't anyone in this town knock?  
You scared the hell out of me.

Redfield gets down on his hands and knees and starts gathering up his bullets.

QUINN

Sorry. Are you the sheriff?

REDFIELD

What does it say on the door you didn't knock on?

MAGGIE

It says undertaker.

Redfield runs his eyes up and down Maggie.

REDFIELD

He's upstairs, l'il missy. Below that it says sheriff. What do you want?

MAGGIE

We were attacked. A friend of ours was knocked off the stage about ten miles outside of town.

QUINN

It's my brother. He could be badly hurt.

REMBRANDT

He was shot by someone called Mr. K.

Suddenly, Redfield turns deadly serious.

REDFIELD

Mr. K?

REMBRANDT

That's what the stage driver said.

REDFIELD

And what do you want me to do about it?

QUINN

You're the law. I want you to help me find my brother and the man who shot him.

CONTINUED

23 CONTINUED

23

MAGGIE

The longer we wait, the slimmer the chance that Colin's still alive.

REDFIELD

Precious little chance of that now. Mr. K doesn't miss. My advice is you do your grieving and move on. The buzzards are probably already picking your brother's bones by now.

Off the Sliders' stunned looks, we....

CUT TO

24  
THRU OMITTED  
26

24 (X)  
THRU (X)  
26 (X)

27 EXT. TOWN - LIVERY STABLE - DAY

27

The Sliders approach the livery stable.

QUINN

If that sheriff's too yellow to help us, we'll just have to find Colin ourselves.

MAGGIE

Yellow?

QUINN

What?

REMBRANDT

You called the sheriff 'yellow.'

QUINN

No I didn't.

MAGGIE

Did.

Quinn looks around the livery stable, which seems to be deserted.

QUINN

Hello? Anyone? Little customer service here?

Sheriff Redfield steps out of the stable.

REDFIELD

Hold your horses.  
(chuckles)  
Get it? Hold your horses?

(X)

CONTINUED

27 CONTINUED

27

MAGGIE

You run the livery stable?

REDFIELD

Livery, saloon, dentist's office.  
I'm expanding. Not much future in  
law enforcement.

QUINN

Fine. We'd like some horses.

REDFIELD

Show me the money.

(X)

(X)

Quinn pulls out a handful of bills.

(X)

REDFIELD

Whoa. If I was lookin' for toilet  
paper, that'd do just fine.

QUINN

What?

REDFIELD

Don't know where you come from,  
son, but we haven't taken paper  
money in these parts since the  
recession of '74.

QUINN

Great. I don't suppose you offer  
credit?

REDFIELD

Nope.

(then)

But we might be able to work out a  
trade.

(X)

He eyes Maggie.

REDFIELD

I sure could use a little songbird  
to entertain the customers.

MAGGIE

Excuse me?

REDFIELD

Nothing fancy. Just perch on the  
piano and bat those beautiful eyes.  
Maybe flash a little ankle ---

(X)

Maggie makes a move toward Redfield, but Quinn and Remmy  
hold her back.

CONTINUED

27 CONTINUED 2

27

REMBRANDT

I don't think the lady's interested.

REDFIELD

Too bad. For a short-term contract, I could set you up with a couple horses, and throw in the tack and some gear to boot.

MAGGIE

Forget it.

REDFIELD

Be a pity if your friend was still lying out there in the desert. Got fire ants out there, little bitty things, but bite? Saw a feller once got into a nest, swole up somethin' awful before he died. Heard him screamin' two counties over.

(X)

(X)

(X)

Quinn and Rembrandt give Maggie a look.

(X)

(X)

MAGGIE

(sighs)  
Oh, all right.

(X)

(X)

(X)

REDFIELD

Two shows daily, three on Saturday. Room and board and you keep the tips.

(a wink)

Any private arrangement's strictly between you and the customer.

Maggie goes for Redfield again. As Quinn and Remmy grab her....

28 EXT. BACK OF A WAGON - DAY

28

We start tight on Colin's face, streaked with sweat, his eyes closed. His head lolls back and forth with the jostling motion of the wagon. After a short beat, his eyes open. He looks up groggily.

29 COLIN'S POINT OF VIEW

29

He sees the back of someone driving the wagon. The figure is still fuzzy and unclear, a dark form in a cowboy hat slapping the reins of the horse team. The figure turns back and looks at Colin, but we can't make out any features.

30 ON COLIN 30  
as he drifts off into unconsciousness again.

31 EXT. TOWN STREET - DAY 31  
Quinn and Remy ride down the street on horseback. Both are sitting tall in the saddle sporting cowboy hats and dusters.

REMBRANDT  
(a drawl)  
Hear tell there's a coupla  
strangers in town.

QUINN  
(squintin')  
Yep.

REMBRANDT  
Tough hombres. Just rode in from  
Wormhole Gulch. Aimin' to do some  
drinkin' and dukin.'

QUINN  
Yep.

Remy shifts uncomfortably in the saddle.

REMBRANDT  
Are your chaps chafing you as much  
as mine are?

QUINN  
Yep.

They ride on up the street.

(X)

(X)

32 INT. SALOON - DAY 32  
Like everything else in this town, it says Wild West from the wagon wheel chandelier to the beer-soaked floorboards. Maggie heads for the bar, where she finds Ben sipping a whiskey.

BEN  
Why Miss Beckett, you're a vision.

MAGGIE  
Yeah, I clean up pretty good.  
(eyeing his drink)  
Stake a lady to a drink?

Ben pours Maggie a shot, which she quickly throws back.

BEN  
I didn't realize you were an  
entertainer.

CONTINUED

32 CONTINUED

32

MAGGIE

Neither did I. I won't be making a career of it.

BEN

Just as well. Saloons like this are on the way out. Folks coming west these days are looking for a more family-oriented experience. Something for the wife and kids to do. Not just drinkin', gamblin' and girlie shows.

(X)

Sheriff Redfield appears behind the bar.

REDFIELD

I'm not paying you to drink my whiskey. How 'bout givin' them pipes a workout?

Maggie glares at Redfield, then turns to Ben.

MAGGIE

I guess I'm on.

Ben raises his glass in a silent toast, and we....

CUT TO

33 HANDS

33

dancing down a piano keyboard. The piano player plunks out the opening bars of "The Camptown Races."

(X)

34 MAGGIE

34

stands near the piano. She looks nervously around the saloon as the drinkers and gamblers don't pay her much mind. The piano player hands her a lyric sheet. She glances at it, then looks over to....

35 BEN

35

at the bar, who gives her a smile of encouragement.

36 RESUME SCENE

36

Maggie takes a deep breath and begins to sing. She starts out slowly, tentatively, but as she sings her voice grows firmer. Gradually, the din of the saloon quiets down as everyone turns their attention to Maggie.

(X)

(X)

37 EXT. PRAIRIE - DAY

37

Start out on the strongbox lying in the road, cracked open and rifled. We find Quinn and Remmy approaching on horseback. They dismount and walk up to the strongbox. (X)  
(X)  
(X)

QUINN  
This looks like the place. (X)  
(calling out)  
Colin!

REMBRANDT  
Colin!

They spread out, searching the area.

REMBRANDT  
Q-Ball. Over here.

Quinn rushes over to join him. Remmy holds up a blood-stained shirt.

QUINN  
Colin's.

(X)

REMBRANDT  
Maybe someone picked him up.

(X)

QUINN  
Picked him up and took him where?

REMBRANDT  
Don't look at me, Kemosabe. I  
can't tell you when the BART's  
coming without a schedule.

QUINN  
Damn.

As they stare off across the seemingly endless prairie, we.... (X)

CUT TO

38 INT. RANCH - DAY

38

A dark room lit by flickering lamplight. Colin lays on a bed, a bloody bandage on his shoulder. His eyes open and he tries to sit up, but he winces in pain. A youthful voice speaks up....

VOICE (ELLIE)  
I'd lie still if I were you.

Colin looks up to see a figure in a cowboy hat silhouetted in the doorway. It's the same dark shape Colin saw hovering over him in the desert.

COLIN  
Where am I?

CONTINUED

38 CONTINUED

38

The figure steps into the room. In the dim light, we see it's a teenager, thirteen or fourteen.

ELLIE  
You're on our ranch. I found you  
out by Jawbone Wash.

COLIN  
You're just a boy.

ELLIE  
Am not.

Ellie takes off her cowboy hat, revealing a cascade of sun-bleached hair. She's a fresh-faced farm girl.

COLIN  
Sorry.

ELLIE  
My name's Ellie. Ellie Starr.  
Someone put a hole through you.

AMANDA (O.S.)  
Don't move stranger. Or I'll put  
another one in you.

Reveal AMANDA STARR, an attractive, if slightly world-weary frontier woman, standing in the doorway behind Ellie. She is holding a huge Colt Peacemaker pistol.

AMANDA  
You one of Mr. K's boys?

COLIN  
No. I think the piece of lead in  
my arm belonged to him, though.

Amanda moves closer to Colin, but still keeps a watchful attitude.

AMANDA  
(to Ellie)  
You got chores, Ellie.

ELLIE  
Ma.

AMANDA  
Now.

Stymied, Ellie stalks out of the room. Amanda eyes the bandage on Colin's arm.

(X)

AMANDA  
The slug missed the bone or you  
would've lost that arm.

(X)

CONTINUED

38 CONTINUED 2

38

She picks up a small bowl and tilts it toward Colin. A lead slug rattles in the bottom.

AMANDA

If this came from Mr. K's gun like you say, you're damn lucky. He doesn't usually miss.

COLIN

You know him?

Amanda drops the bowl containing the bullet onto the side table with a jarring clank.

AMANDA

He put one of these in my husband's back.

Off Colin's look....

39 INT. SALOON - DAY

39

Things are rockin' now. The piano player is hammering the keyboard as Maggie bops around the room singing "Tight Pants." She's got the crowd singing along, but suddenly it's as if someone just pulled the plug -- the piano player stops and the crowd falls silent. Maggie continues on her own for a beat. Then she stops, realizing the room's gone dead. Reveal....

(X)

(X)

(X)

40 MR. K

40

standing inside the swinging doors of the saloon. Two of his gang members flank him and his girl, a fiery Latina spitfire, hangs on his arm. Mr. K's face is still obscured by his wide hat and upturned collar as he strides slowly across the saloon, his spurs clinking ominously on the floorboards.

At the bar, Mr. K signals for a drink and the bartender gives him a bottle of whiskey. Mr. K takes a swig then slides the bottle to his compadres.

MR. K

Place seems a little dead.

The piano player nervously resumes playing and a low buzz of conversation ripples through the room. Maggie watches curiously as Mr. K moves down the bar to where Ben and the sheriff are. She's too far away to hear as the three men exchange a few words, but she watches Ben rise and follow Sheriff Redfield and Mr. K out of the saloon.

After they leave, Maggie announces to the room....

MAGGIE

I'll be taking a short break, folks. Don't forget to tip your servers.

And she heads across the room toward the door.

41 OMITTED 41

41A INT. SHERIFF'S OFFICE - DAY 41A

Mr. K leans casually against the wall and lights a cheroot.  
A cloud of smoke obscures his face.

BEN

I don't appreciate being shot at.

MR. K

Didn't realize you were on the  
stage. Man's got to make a living.

BEN

I thought that was what I was here  
for.

REDFIELD

Easy, boys. No use spattin'.  
We're all going to make a lot of  
money together.

42 OMITTED 42

42A EXT. STREET - OUTSIDE SHERIFF'S OFFICE 42A

Maggie inches along the sidewalk towards the door to the  
Sheriff's office, straining to eavesdrop on the conversation  
inside.

43 OMITTED 43

43A INT. SHERIFF'S OFFICE - CONTINUOUS 43A

Redfield stands between Mr. K and Ben.

BEN

(to Redfield)  
You told me you'd have the  
homesteader problem cleared up by  
the time I got here.

MR. K

Don't worry about it.

REDFIELD

Mr. K's been doing a fine job  
opening up new properties for  
development.

BEN

Those dirt farmers are sitting on  
land we need.

MR. K

(cold)  
I said don't worry about it.

44 OMITTED 44

44A EXT. STREET - OUTSIDE SHERIFF'S OFFICE - DAY 44A  
Maggie crouches near the door.

BEN (O.S.)  
Well, I am worried about it. If we  
can't lock up the land, this whole  
deal falls apart.

There is a moment of silence, then a low murmur from inside.  
Maggie leans closer to the door, straining to hear.  
Suddenly, the door flies open and she stumbles in....

45 OMITTED 45

45A INT. SHERIFF'S OFFICE - CONTINUOUS 45A  
Mr. K jerks Maggie inside, holding her tightly by the arm.

MR. K  
Looks like the songbird got out of  
her cage.

Maggie struggles.

MAGGIE  
Let go of me, you....

She looks up and sees Mr. K's face clearly for the first  
time. Her words catch in her throat. He's a Kromagg. More  
specifically, he's KOLITAR, the Kromagg leader the Sliders  
helped release from the "Slidecage."

MAGGIE  
Oh my God.

Off her stunned expression, we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

46 OMITTED

46

46A INT. SHERIFF'S OFFICE - DAY

46A

Kolitar holds Maggie roughly by the arm. He hisses in her face.

KOLITAR  
What's a matter, missy? Never seen  
a real gunfighter before?

MAGGIE  
Gee, I dunno. Ever seen a real  
toothbrush before?

(X)  
(X)  
(X)

Before Kolitar can respond, Ben steps in.

(X)

BEN  
No need to drag her into this.

KOLITAR  
What do you care? You sweet on  
her?  
(to Maggie)  
What were you doing out there?

MAGGIE  
I, uh, I was just looking for the  
boss.

She nods to Redfield.

MAGGIE  
I'm done with my first show. I  
wanted to know if I could freshen  
up before dinner.

REDFIELD  
Baths are two bits. Four if you  
want fresh water. I'll take it out  
of your pay. Now get out.

Maggie nods and turns to go, but Kolitar holds onto her. He looks hard at her face.

KOLITAR  
Do I know you?

MAGGIE  
I don't think so, sir. I'm sure  
I'd remember your face.

KOLITAR  
Yes, I'm sure you would.

He lets go of her and she backs quickly out the door. Kolitar stares after her for a beat, a thoughtful look on his face.

47 OMITTED 47

47A EXT. STREET - OUTSIDE SHERIFF'S OFFICE - DAY 47A

Maggie exits the Sheriff's office and the door slams behind her. She pauses for a second, calming herself and catching her breath. Then she hurries down the street.

48 INT. STARR RANCH - DAY 48

Amanda is stoking a wood-burning stove and Ellie sits at the table reading a text book. A curtain screening off part of the room draws back, revealing Colin. His arm is in a sling and he leans unsteadily against the wall. (X)

AMANDA (X)

Here now, you shouldn't be up. (X)

COLIN (X)

I need to get into town, ma'am. My friends are probably looking for me. (X)

Colin lets her guide him to the kitchen table. (X)

AMANDA (X)

Then let them find you. You won't be going far with that wound, mister. (X)

COLIN (X)

My name's Colin Mallory. (X)

Colin spots the Colt Peacemaker lying on the table. (X)

COLIN (X)

That's a big gun. (X)

Ellie picks it up. (X)

ELLIE (X)

It was my father's. He was in the army. He fought with General Schwartzkopf at Gettysburg. (X)

Amanda takes the gun away from her daughter and places it on the mantle. (X)

AMANDA (X)

I've told you not to touch that. (X)

ELLIE (X)

(to Colin)  
Can you shoot? My daddy said a man's got to know how to use a gun. (X)

CONTINUED

48 CONTINUED

48

AMANDA

(hard)

And look where it got him.

Ellie looks stung. Amanda turns back to the fire. Colin looks between mother and daughter.

49 EXT. LIVERY STABLE - DAY

49

Quinn and Rembrandt ride up to the livery stable and dismount. Maggie hurries up to them.

MAGGIE

You didn't find him.

(X)

REMBRANDT

We found wagon tracks. Looks like somebody picked him up.

(X)  
(X)

MAGGIE

Who?

QUINN

We lost the trail.

MAGGIE

We've got another problem. Mr. K's in town... and it turns out he's an old friend of ours.

Quinn and Remmy exchange a look.

REMBRANDT

What?

MAGGIE

It's Kolitar.

QUINN

Kolitar? The Kromagg?

MAGGIE

No, Kolitar the Care Bear. When we sprung him from the Slidecage, this must have been the Earth he bounced back to.

REMBRANDT

Talk about the good, the bad and the really ugly.

QUINN

How could he have known we were on that stagecoach?

CONTINUED

49 CONTINUED

49

MAGGIE

I don't think he did. He didn't recognize me in this get-up. I heard him talking to the sheriff and that guy Ben about some scheme they have to grab land from the homesteaders. Maybe we just got in the middle.

QUINN

Some homesteaders might have found Colin. We need to check out all the local ranches in the area.

REMBRANDT

There's probably a list of deeds at the land office.

QUINN

(to Maggie)  
We're going to need to keep these horses a spell longer.

MAGGIE

Just find Colin before I owe my soul to the company store.

50 OMITTED

50(X)

51 EXT. STARR RANCH - DAY

51

Ellie walks to the woodpile. The sky has grown darker and there is the distant RUMBLE of a far-off thunderstorm. She quickly gathers an armload of split wood from the pile and heads back toward the house.

As she heads for the porch, she drops one of the logs. She bends to pick it up, but a boot suddenly steps down on the log. Ellie looks up to see....

52 KOLITAR

52

standing over her. Two of his gang members are behind him on horseback. "Mr. K" tips his hat with exaggerated politeness....

KOLITAR

Evening, li'l lady.

He grins a pointy-toothed smile and there is another peal of THUNDER.

53 INT. STARR RANCH - DAY

53

Amanda clears the table.

CONTINUED

53 CONTINUED

53

COLIN

It may not be my place, but if I can say something, ma'am. It's pretty clear the girl misses her father.

AMANDA

It most certainly is not your place.

COLIN

I know you're trying to protect her, but don't let her grow up ashamed of her feelings.

AMANDA

What do you know about our feelings? I don't want Ellie to ever forget what a good, kind, loving man her father was.

She grabs the Colt and slams it onto the table in front of Colin.

AMANDA

But I will not raise her around men who think that every problem can be solved with one of these.

From outside, we hear....

ELLIE (O.S.)

Ma!

AMANDA

Your strength seems to be coming back, Mr. Mallory. I'll run you into town in the morning.

ELLIE (O.S.)

Ma!

AMANDA

What is it?

She heads for the door.

54 EXT. STARR RANCH - DAY

54

The door opens and Amanda steps out onto the porch.

AMANDA

Ellie....

She gasps when she sees Kolitar standing in the yard, holding a terrified Ellie in front of him. His two gang members sit easily on their horses in the background.

AMANDA

Oh my God.

CONTINUED

54 CONTINUED

54

KOLITAR

You may recall I had a business transaction going with your husband that was never satisfactorily concluded.

AMANDA

Please. Let my daughter go.

KOLITAR

Excellent. Now we're negotiating. I have something you want and you have something I want.

AMANDA

Please.

KOLITAR

Hand over the deed to this little patch of dirt and your daughter walks away from this with a minimum of emotional scarring.

AMANDA

All right. Just don't hurt her.

COLIN (O.S.)

Leave the ladies alone.

Colin steps out of the doorway behind her. He is holding the Colt. Kolitar's eyes flicker with recognition.

KOLITAR

You. I know you.

COLIN

Yes, you do.

At that moment, one of Kolitar's henchmen draws his pistol and levels it at Colin. Colin whips up the Colt and snaps off a SHOT that blasts the man out of his saddle.

Colin spins and FIRES again, just as the second henchman's pistol is clearing his holster. The bullet catches the man in the arm and his gun spins away.

Colin now aims the gun at Kolitar, whose hand freezes halfway to his holster.

COLIN

Don't.  
(to Ellie)  
Go to your ma.

She scrambles away, running to her mother's arms.

COLIN

Move out.

Kolitar gives Colin a long, hateful look, then he moves to his horse and swings into the saddle.

CONTINUED

54 CONTINUED 2

54

KOLITAR

This isn't over.

With a quick nod to his surviving henchman, the two spin and ride off.

ELLIE

(wide-eyed)

Never saw nobody shoot like that.

(X)

Colin stares for a long beat at the first henchman lying dead in the dirt. Then he turns to Amanda and spins the gun in his hand, holding it out to her butt first.

COLIN

Killing's nothing to be proud of.

(X)

Suddenly, he wobbles unsteadily. Amanda grabs him to steady him. We now see that the bandage on his shoulder is soaked through with blood.

(X)

AMANDA

Help me get him back inside.

As Amanda and Ellie help Colin inside, we go to....

55 INT. SHERIFF'S OFFICE - NIGHT (N1)

55

Kolitar sweeps the contents of Sheriff Redfield's desk onto the floor. Redfield jumps back out of the way.

KOLITAR

(in a rage)

Sliders! Now I know where I've seen that dance hall floozy before.

REDFIELD

You know these people?

KOLITAR

Oh, yes. You said there were two more?

REDFIELD

Yep. Black fella and a white fella. Rented 'em some horses.

KOLITAR

It can't be a coincidence. They must have followed me here.

REDFIELD

Things are just starting to come together. We can't afford to have them meddling in our plans.

CONTINUED

55 CONTINUED

55

KOLITAR

Don't worry. I'll see that they  
don't.

Off his thin smile....

56 INT. SALOON - NIGHT

56

Maggie is stepping down from the stage as the saloon  
patrons applaud enthusiastically. She makes her way  
through the crowd to the bar. Ben is grinning at her.

(X)  
(X)

BEN

That was incredible. I've never  
heard those songs before.

MAGGIE

'YMCA' is always a show-stopper.

BEN

And those dance moves you do. It's  
a little, um... spicier than I'm  
used to seeing.

MAGGIE

Too much?

BEN

Oh no. Actually, I was wondering  
if you'd like to join me for dinner  
tonight.

MAGGIE

Corral your ponies there, Bronco  
Billy. I'm afraid singing and  
dancing is all you get for your  
price of admission.

BEN

What?

(embarrassed)

No. You misunderstand me. I just  
thought we could talk. When I was  
watching you... You're so self-  
assured, so in control. You can  
keep an entire room of drunken  
cowboys nailed to their seats with  
just your attitude, the look in  
your eye. It's very powerful.

(a beat)

I find powerful women very  
attractive.

MAGGIE

(intrigued)

Well, I gotta eat.

(X)

Over Ben's shoulder, Maggie sees Quinn walk into the saloon.

CONTINUED

56 CONTINUED

56

She is momentarily distracted -- she didn't expect to see him here -- but he gives her a nod of acknowledgement and moves to join a table of men playing poker.

BEN  
You know, with your talent, I'll bet you could help me with a new project I'm working on. (X)  
(X)

MAGGIE  
What kind of project is that? (X)

BEN  
Ben Siegel thinks big, Maggie. I have a plan to turn this one-horse burg into a mecca, a crossroads. Everyone coming west will stop at Las Vegas, Nevada. (X)

MAGGIE  
Las Vegas?

BEN  
(laughs)  
Don't you even know what town you're in?

MAGGIE  
Ben Siegel?

Something clicks in her head. She turns and glances at the bar. On the mirror behind the bar, we now see the words (if we haven't noticed them before): FLAMINGO SALOON.

MAGGIE  
'Bugsy' Siegel?

BEN  
(flat)  
That was my grandfather. He didn't like that nickname and I can't say I do either.

Before Maggie can respond....

QUINN (O.S.)  
You trying to cheat me?

Maggie and Ben turn to see....

57 QUINN

57

standing up at the poker table yelling at one of the other players.

QUINN  
What are you trying to pull?

Quinn pulls a six gun from under his jacket and levels it at the other man. The "cheater" holds his hands up defensively. He's unarmed. But Quinn pulls the trigger. BLAM! The man is blasted out of his chair.

58 ON MAGGIE

58

MAGGIE  
(horrified)  
Quinn!

Other patrons in the saloon scream and scatter.

59 BACK TO QUINN

59

He lowers the pistol and looks around the room with a smug expression, almost as if he's giving everyone a good look at his face.

QUINN  
Nobody cheats Quinn Mallory.

Then he turns and strides out of the saloon.

60 EXT. TOWN - NIGHT

60

Quinn exits the saloon and strides down the street. As he walks down the street, the camera tracks with him. He reaches the corner and stops. Turning toward the camera, he MORPHS INTO KOLITAR. A smile plays over Kolitar's face, as we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

61 OMITTED

61

61A EXT. STREET - NIGHT

61A

Quinn and Remmy move quickly down the deserted street.

REMBRANDT

Land office has claims for three more ranches south of town we haven't checked.

QUINN

We'll head out at first light.

REMBRANDT

Somebody picked Colin up. That's why we haven't found him yet. No news is good news.

Quinn nods, grateful. Maggie rushes up to them.

MAGGIE

(breathless)

Quinn, tell me you didn't just gun down a man in cold blood in the saloon.

QUINN

What?

MAGGIE

That's what I thought. Either you've got a really hot-headed double on this Earth or Kolitar knows you're in town.

The Sliders approach the livery stable, Maggie holding up her skirt to keep it out of the dirt.

MAGGIE

Why would he frame you for murder?

QUINN

Kolitar and his gang are scaring off the homesteaders.

REMBRANDT

And according to the land office, Sheriff Redfield and a 'Mr. K. R. O'Magg' have been snapping up their property.

MAGGIE

(putting it together)

And Bugsy's just waiting in the wings to put up his casinos on it.

CONTINUED

61A CONTINUED

61A

QUINN  
Bugsy?

MAGGIE  
Yeah, our friend Ben from the stage. Ben Siegel... the third.

REMBRANDT  
Doesn't that tell you something about human nature? This world doesn't have indoor plumbing yet, but they've got the Mob.

QUINN  
Well, I'm not going to sleep with the fishes because Kolitar's afraid I'm going to mess up his little scheme.

They reach the livery stable and Quinn quietly slides open the door. He suddenly stops short at the sight of something inside the stable, and slowly raises his hands.

REDFIELD (O.S.)  
You shouldn't ride after dark.

Quinn backs up and Redfield steps out of the stable, holding his pistol on Quinn. Two scurvy members of Kolitar's band back him up. They now sport deputies stars.

REDFIELD  
It's awful easy to make a misstep.

QUINN  
You know I didn't do it.

REDFIELD  
Well, I wasn't there, but there's about fifty eyewitnesses say you did. I'm afraid I'm going to have to take you in, and your friends, too, for aiding and abetting.

The two "deputies" hold their guns on Quinn and Remmy. (X)

REDFIELD  
I do hate to lose my little songbird.

MAGGIE  
Tweet. Tweet. (X)

Maggie smiles sweetly and kicks Redfield in the crotch. Quinn and Remmy wince.

REMBRANDT  
Aye carrumba.

As Redfield crumples in pain, she hitches up her skirt and takes off running.

CONTINUED

61A CONTINUED 2

61A

The two deputies draw a bead on Maggie. But Quinn and Rembrandt heave themselves into the deputies, sending their SHOTS WILD. Maggie disappears in the darkness.

(X)

REDFIELD

(wheezing)  
We'll find her. Lock 'em up.

The two deputies roughly drag Quinn and Remmy away.

62 OMITTED

62

63 INT. STARR RANCH - NIGHT

63

Colin lays in bed, his face twisted in pain and bathed in sweat. Amanda changes the dressing on his arm.

AMANDA

Now look what you've done to my good sewing.

COLIN

Sorry. Sorry, I messed up your front yard.

AMANDA

Where'd you learn to shoot like that?

COLIN

I grew up on a farm. Everybody had to know how to use a gun. Shoot deer, raccoons. A rabid dog if need be. But I learned never to aim a gun at another person. It was one of my father's rules.

AMANDA

It was one of my husband's rules, too. After he came back from the war, he was changed. Put that big pistol of his in a box and never touched it. So Mr. K shot him in the back.

COLIN

I have to get into town. Now that Kolitar -- Mr. K -- knows I'm here, he'll go after my friends. I've got to warn them.

AMANDA

You're not going anywhere. Not tonight.

CUT TO

64 ELLIE

64

listening on the other side of the curtain.

COLIN (O.S.)  
He'll kill them.

AMANDA (O.S.)  
You've lost too much blood. You  
won't be any help to them dead.

Ellie stands there for a beat, a look of deep indecision  
creasing her young face. Then she quietly crosses the room  
and takes the heavy Colt Peacemaker out of its box.  
Grabbing her coat and hat, she quietly opens the front door  
and slips out into the night.

65 INT. JAIL - MORNING (D2)

65

Quinn sits on his bunk in the dank cell. Remy stands at  
the tiny barred window looking out. A mournful jail house  
harmonica plays over the scene.

(X)  
(X)

REMBRANDT  
Do they have to do that right where  
we can see it?

QUINN  
I think that's the idea.

66 REMMY'S POINT OF VIEW - OUTSIDE THE WINDOW

66

The deputies are testing a makeshift gallows, dropping  
sacks of grain from two ropes strung up outside the livery  
stable.

(X)  
(X)  
(X)

67 RESUME SCENE

67

REMBRANDT  
That's just cold, man.

Sheriff Redfield walks in and steps up to the cell bars.

REDFIELD  
And how we doing this morning,  
gents?

QUINN  
Fine. How 'bout you? You seem to  
be limping a bit.

REDFIELD  
Oh, don't worry. Your friend'll be  
joining you soon enough. Feisty  
gal, she is.

Remy indicates the gallows' preparation taking place  
outside the window.

(X)

CONTINUED

67 CONTINUED

67

REMBRANDT  
Isn't that a bit premature? We  
haven't even seen the judge.

REDFIELD  
Ask and ye shall receive.

He reaches into his pocket and pulls out a small gavel,  
which he raps on a nearby table.

REDFIELD  
Oh yea, oh yea, oh yea. The  
circuit court of the state of  
Nevada is now in session. Do you  
have anything to say in your  
defense before I pass sentence?

QUINN  
I didn't do it.

REDFIELD  
So noted. The court now sentences  
you both to hang by the neck until  
dead.

(X)

He turns to go.

REDFIELD  
Oh, and make sure you try the grits  
this morning. Esther Mae knows her  
way around a skillet. Mmm-mm.

(X)

He exits. Quinn and Rembrandt exchange a look. The  
harmonica continues to play. Remmy stalks over to the  
window.

REMBRANDT  
Will you knock that off.

67A REMMY'S POINT OF VIEW - A GUY

67A(X)

sits in the alley outside the window playing the harmonica.  
He stops playing and shoots Remmy a dirty look as he moves  
off.

68 EXT. STREET - ALLEY - DAY

68

A back alley off the main drag in town. Two of Sheriff  
Redfield's deputies walk along peering in doors and windows,  
apparently searching for Maggie. They pass and we hold on  
the still scene for a beat.

Maggie peeps around the corner. She looks around carefully  
and then moves to a horse tied up nearby. As she starts to  
untie the reins...

BEN (O.S.)  
You ran out on me last night.

CONTINUED

68 CONTINUED

68

Maggie turns to see Ben standing behind her. He is holding a Derringer pistol.

BEN  
I thought we had a date.

Off Maggie's dark expression....

69 INT. JAIL - DAY

69

Remmy sits on his bunk while Quinn paces. Rembrandt sets down a tin plate.

REMBRANDT  
The man may be a lowdown lying polecat, but he wasn't lying about those grits. Lord, somebody stop me talking like this.

QUINN  
You know what? We've got the advantage here.

REMBRANDT  
Framed for murder. Iron bars. Necktie party. Am I missing something?

QUINN  
Think about it. We've seen every western movie ever made, right? We know every trick in the book.

REMBRANDT  
(realizing)  
But on this world, movies haven't even been invented yet.

As they exchange a conspiratorial look....

70 EXT. STREET - ALLEY - DAY

70

Ben steps closer to Maggie.

MAGGIE  
I hope I didn't ruin your evening.

BEN  
I'm just disappointed. We would have made a good team.

MAGGIE  
At least you'll have the satisfaction of watching me hang.

BEN  
Gee, that'd be overreacting.

Maggie looks at Ben with confusion.

CONTINUED

70 CONTINUED

70

MAGGIE

(carefully)  
Are we talking about me and my friends exposing your plan to murder, intimidate and defraud the locals out of their land?

BEN

I was talking about you standing me up last night.

MAGGIE

(confused)  
You're not going to turn me in to the sheriff?

BEN

Didn't plan on it.

MAGGIE

Then why are you holding a gun on me?

BEN

You're stealing my horse.

Ben hands Maggie the Derringer.

BEN

Here. You might need this. Things are getting too crazy around here for me.

He takes the reins and quickly checks his saddle and gear.

MAGGIE

I thought you were in business with Redfield.

BEN

I was. He promised he'd have the land available if I brought the capital to start up the casinos. I didn't know he hired a gunslinger to drive off the homesteaders.

(shakes his head)

My grandfather might have done things that way. I don't.

He mounts his horse.

BEN

Maybe I'll try Reno.

MAGGIE

I need your help. My friends are going to hang.

BEN

From what I saw, your pal, Quinn, deserves it.

CONTINUED

70 CONTINUED 2

70

MAGGIE

It's too difficult to explain, but I know he was framed. If I can find Colin, maybe we can figure out a way to bust them out.

BEN

Colin? I heard Mr. K telling the sheriff about someone by that name. Said he was holed up at a ranch outside of town. He was going to take care of him after he strung up your friends.

MAGGIE

Did he say where?

Ben reaches down for Maggie's hand.

BEN

Climb up.

71 INT. JAIL - DAY

71

Rembrandt is in the cell, apparently alone. Quinn is nowhere to be seen.

REMBRANDT

(low)  
You ready?

QUINN (O.S.)

(strained, grunting)  
Yeah, I'm ready.

REMBRANDT

Guard! Guard!

The door to the outer office opens and a figure steps into the cell area. Back lit by the light from the outer office, we can't recognize him.

REMBRANDT

He's escaped! Quinn's escaped.

The figure steps up to the bars... it's Kolitar.

KOLITAR

You don't expect me to fall for that, do you?

Kolitar looks up. Reveal....

72 QUINN

72

crabbed to the ceiling of the cell. His arms and legs braced against the opposite sides of the narrow cell.

CONTINUED

72 CONTINUED

72

KOLITAR  
I saw this trick in 'The Man Who  
Shot Kaleeth-Tar.'

Quinn loses his grip and drops to the floor with a grunt.  
He stands up and faces Kolitar.

QUINN  
Why did you frame me?

KOLITAR  
Why did you follow me here?

REMBRANDT  
We didn't.

KOLITAR  
You expect me to believe that in an  
infinite number of worlds, you just  
happened to end up on the same one  
I did?

REMBRANDT  
We released you from the Slidecage.  
Why would we follow you?

KOLITAR  
Why do you humans do anything?  
Meddlesome vermin. You can't ever  
leave well enough alone, can you?  
You have to impose your own sense  
of morality on everyone else.

QUINN  
Maybe we can make a deal. We still  
have the timer. In a few days,  
we'll be leaving here. Let us go  
and we'll get you off this world.

Kolitar moves right up to the bars, face to face with Quinn.

KOLITAR  
What makes you think I want to go  
anywhere? You stranded me on this  
world. Well, I made the most of  
it. I'm Mr. K now. My name  
inspires terror from St. Louis to  
Yuma.

REMBRANDT  
You sure it's not your face?

KOLITAR  
It helps. I'm free to go where I  
want. Take what I want. This  
world is mine for the picking.  
It's a good life for a Kromagg and  
I don't need you around to spoil  
it.

He turns to go.

CONTINUED

72 CONTINUED 2

72

KOLITAR  
Sorry it had to end this way,  
human. But this town ain't big  
enough for the both of us.  
(smiles)  
I love saying that.

He exits. A beat, then....

QUINN  
Okay, what if you fake an  
appendicitis attack?

Off Remmy's look....

73 INT. STARR RANCH - DAY

73

Colin is painfully easing into his coat. Amanda is watching him.

AMANDA  
You're going to tear your stitches  
out again.

Colin silently continues to get dressed.

AMANDA  
(sighs)  
At least let me drive you.

Colin looks up and he and Amanda lock eyes. A bond has grown between them. The moment is broken as the door opens and Maggie and Ben rush in.

COLIN  
Maggie!

MAGGIE  
Colin. Thank God.

She rushes to Colin and embraces him. He winces in pain.

COLIN  
Ow, Maggie. Easy.

She lets him go.

MAGGIE  
Kolitar's here.

COLIN  
I know. Where are Quinn and  
Rembrandt?

MAGGIE  
Kolitar wants us out of the way.  
He framed Quinn for murder.

CONTINUED

73 CONTINUED

73

BEN

In a few hours, your friends are going to be having a little throat trouble.

Colin looks from Ben to Maggie to Amanda. Then....

COLIN

(to Amanda)  
I need to borrow your gun.

Amanda nods and moves to the mantle. She opens the box and reacts to what she sees inside.

AMANDA

It's gone.  
(then)  
Oh my God. Ellie.

CUT TO

74 ELLIE

74

pressing her way through a crowd of people.

75 EXT. STREET - DAY

75

The hangman's ropes are waiting and a crowd of people is beginning to gather for the hanging. Ellie moves through the crowd and disappears down a side alley.

(X)

76 EXT. STREET - ALLEY - DAY

76

Ellie hurries down the alley. She moves to a small barred window.

ELLIE

(low)  
Hello?

Quinn's face appears at the window.

QUINN

You better get away from here before you get into trouble.

ELLIE

Are you Quinn?

QUINN

Who are you?

ELLIE

My name's Ellie Starr. I'm a friend of Colin's.

QUINN

He's okay?

CONTINUED

76 CONTINUED

76

ELLIE

Yeah. He wanted me to give you  
this.

She pulls the Colt Peacemaker out from under her jacket and  
raises it toward the window.

Quinn's hand reaches between the bars for the gun. Just as  
he is about to take it, however, Ellie is shoved to the  
ground. She looks up to see....

77 KOLITAR

77

standing over her.

KOLITAR

Little girls shouldn't play with  
guns.

QUINN (O.S.)

Are you okay? Ellie?

Ellie scrambles to her feet. She picks up the Colt.

ELLIE

You killed my father.

She aims the gun at him. Her hands shake.

KOLITAR

Yes, I did. Are you going to shoot  
me now?

He walks slowly towards her, narrowing the distance between  
himself and the wavering barrel of the gun.

KOLITAR

Is that what your daddy would want?

Closer....

KOLITAR

Is that what your friend, Colin,  
would want? For you to be a  
killer.

(a grin)  
Just like me.

Now he's standing right in front of her. The barrel of the  
gun pressed right against his chest.

KOLITAR

Come on. Make your daddy proud.

There is a painfully tense moment, then Kolitar simply  
reaches down and takes the gun away from her. She sags. He  
drops a large hand on her shoulder.

CONTINUED

77 CONTINUED

77

KOLITAR

Come with me. You wouldn't want to miss the party.

As he drags her off....

QUINN (O.S.)

Ellie... Ellie!

78 EXT. STREET - DAY

78

The crowd mills around waiting for the hanging. The town clock STRIKES. As the bell tolls ominously, the door to the jail opens and Sheriff Redfield and his deputies lead a manacled Quinn and Remmy on a long, slow march to the ropes.

(X)

(X)

79 ELLIE

79

watches anxiously from the crowd. Kolitar is close behind her with his Mexican girlfriend at his side.

80 QUINN AND REMMY

80

climb up into the back of a buckboard wagon parked under the ropes. The clock stops tolling. Redfield gazes out at the sparse crowd.

(X)

(X)

REDFIELD

Shoot. Can't even turn out a decent crowd for a hanging.

QUINN

I'm sure business will pick up when you put in the slot machines.

(X)

REDFIELD

Any last words?

QUINN

This sucks.

Redfield turns to Remmy, who considers for a beat and....

REMBRANDT

What he said.

Redfield nods to the deputies, who fit the nooses around their necks.

QUINN

I never thought it would end like this.

REMBRANDT

I can't think of anyone else I'd rather hang with.

CONTINUED

80 CONTINUED

80

Quinn turns his head toward Remmy, almost smiling.

QUINN

Same here.

Redfield signals to another deputy seated in the front of the wagon.

(X)  
(X)

REDFIELD

May God have mercy on your souls.

As the deputy picks up the reins, the horses take a nervous step forward. Quinn and Remmy struggle to retain their footing, the ropes tugging at their necks. As Quinn and Remmy teeter on the rear gate of the wagon, we....

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

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

- 81 EXT. TOWN STREET - DAY 81  
The deputy snaps the reins and the horses leap forward. (X)  
The crowd gasps as Quinn and Rembrandt fall off the end of (X)  
the wagon and dangle in empty space. Suddenly, there's a (X)  
commotion at the end of the street.
- 82 A BUCKBOARD 82  
comes flying down the middle of the street, scattering the  
crowd. Amanda is driving, whipping the horses. Colin rides  
beside her with Maggie and Ben hanging on in the back.
- MAGGIE  
We're too late.
- COLIN  
(to Ben)  
Give me your gun.
- Ben unholsters his pistol and hands it to Colin. Colin  
tries to steady his aim on the bucking wagon. He FIRES.
- 83 ON THE MAKESHIFT GALLOWS 83 (X)  
Slugs tear into the wooden beam, just missing the ropes. (X)  
Quinn and Remy continue to dangle.
- 84 COLIN 84  
turns to Amanda.
- COLIN  
Stop!
- AMANDA  
Whoa!
- Amanda jerks the reins, bringing the buckboard to a halt.  
Colin jumps down from the buckboard and takes his time to  
sight carefully along the long barreled revolver. BLAM!  
BLAM!
- 85 ANGLE ON THE ROPES 85  
as they are both neatly severed by Colin's shots.
- 86 QUINN AND REMMY 86  
drop to the dirt, choking but apparently okay.

87 OMITTED 87

87A SHERIFF REDFIELD 87A  
screams at his deputies.

REDFIELD  
Shoot 'em down!  
The two deputies FIRE at Colin.

88 ON THE STREET 88

As the gunfire kicks up puffs of dust on the street, the townsfolk flee in a panic, quickly emptying the street.

89 ANGLE ON ELLIE 89

who sees her mother scrambling down from the buckboard with Maggie and Ben.

ELLIE  
Ma!  
But Kolitar slaps his hand over the girl's mouth, dragging her off into the panicked crowd.

90 RESUME SCENE 90

Colin swings his pistol towards the two deputies and opens FIRE. As they exchange gunfire, Sheriff Redfield dives for cover. Colin's gunfire hits both deputies, who go down.

90A BEN AND AMANDA 90A

rush to Quinn and Remmy. As they remove the ropes from around their necks and untie their hands, Maggie hitches up her skirt and pulls the Derringer Ben gave her from her garter. She moves off to cover them.

QUINN  
(raspy)  
Anyone got a Riccola?

BEN  
You okay?

REMBRANDT  
What do you think? We were just hanged.

REDFIELD (O.S.)  
You just can't get good help these days.

They look up to see Sheriff Redfield aiming his pistol at them.

CONTINUED

90A CONTINUED

90A

REDFIELD

You are violating a lawful order of the court.

(cocks the pistol)

I'm afraid I'm gonna have to cite you all with contempt.

CLICK. Redfield freezes. Reveal Maggie standing behind him, holding the Derringer.

REDFIELD

You don't want to do this, songbird. You're already in big trouble.

She takes Redfield's gun.

MAGGIE

I'm in trouble? What's going to happen when the folks of this town find out you hired a gunfighter to run them off their land?

(then)

And by the way, you owe me for two shows plus a matinee.

As the echo of gunfire dies out, Colin strides toward the Sliders. Quinn steps up to meet him.

(X)

QUINN

Good to see you, bro.

COLIN

You too.

REMBRANDT

Nice shooting, farm boy.

Remmy grabs him by the shoulders. Colin winces.

COLIN

Thanks. But I'll be happy if I never have to use one of these again.

He gives the pistol back to Ben.

KOLITAR (O.S.)

Sliders!

The Sliders, Ben and Amanda all turn to see....

91  
THRU OMITTED  
93

91 (X)  
THRU (X)  
93 (X)

94 KOLITAR

94

standing in the middle of the now deserted street.

CONTINUED

94 CONTINUED

94

He holds Ellie in front of him.

AMANDA  
(horrified)  
Ellie.

KOLITAR  
You people make me ornrier than a  
one-legged man at a butt-kicking  
contest.  
(then)  
Sorry, it's catching around here.

COLIN  
Let her go.

KOLITAR  
I had a good thing going here.  
Travel. Nice steady income. I am  
my own boss. You had a million  
other worlds you could go to. Why  
couldn't you just leave this one to  
me?

QUINN  
We didn't come here on purpose.  
But now that we're here, we can't  
just walk away.

KOLITAR  
I was afraid you might feel that  
way. So I guess I'll just have to  
hit the trail. Find another world  
to put down roots on.  
(then)  
And since I don't need you doggin'  
me every step of the way, I'm going  
to have to ask for your sliding  
device.

All the Sliders exchange a silent look. Kolitar tightens his grip on Ellie.

KOLITAR  
I'm afraid I must insist.

ELLIE  
(terrified)  
Ma.

Quinn nods to Maggie.

QUINN  
Give it to him.

Maggie hitches up her skirt again and pulls the timer from her other garter.

REMBRANDT  
Got anything else under there?

CONTINUED

94 CONTINUED 2

94

She shoots him a dirty look.

KOLITAR

Bring it here.

Maggie walks toward him. She holds out the timer. Never taking his hand off the girl, Kolitar takes the timer. Maggie moves back with the Sliders.

COLIN

Now let the girl go.

KOLITAR

Why not?

He lets her go and she rushes to Amanda, who gathers her in her arms. Colin and Kolitar now stand facing each other.

KOLITAR

You pulled a gun on me once. No other human has done that and lived.

He flips back his duster and his hand hovers over the butt of his gun.

COLIN

I'm not armed.

KOLITAR

That doesn't usually concern me. But let's make this sporting.

He pulls Amanda's Colt Peacemaker from his belt and flips it to Colin. It lands in front of him in the dirt.

KOLITAR

Pick it up.

Colin doesn't move.

KOLITAR

Let's see if you're more willing to use it than her father was.

Colin stares down Kolitar... steel in his eyes.

MAGGIE

Colin, no.

Colin bends down and picks up the gun.

COLIN

Stand back.

The other Sliders clear off, leaving Colin and Kolitar in the street. A classic showdown.

A long, long beat. Time seems to slow. You can cut the tension with a knife. Then both men draw and FIRE at the same time.

CONTINUED

94 CONTINUED 3

94

For a moment, neither one moves... did they both miss? Then Kolitar staggers and drops to one knee. He drops the timer in the dirt as blood seeps from his shoulder.

KOLITAR

Ow.

(X)

Suddenly, a high-pitched SHRIEK cuts through the air. The Sliders spin as a horse comes charging down the street at full gallop. Kolitar's spitfire of a girlfriend rides up to her fallen boyfriend. Kolitar reaches up and she pulls him onto the back of the horse. The horse spins....

KOLITAR

I trust this will be the last time we meet. Adios!

And they tear ass out of town in a cloud of dust....

Colin walks to Amanda and holds the Colt out to her. She shakes her head.

COLIN

Family heirloom. Might be worth something someday.

Amanda nods and takes the gun. Colin rests his hand on Ellie's head. She hugs him.

95 INT. SALOON - DAY

95

Loud and boisterous, packed with locals. We find Quinn, Colin and Remmy at the bar. Quinn throws back a shot.

QUINN

Nothing like whiskey for a sore throat.

COLIN

How's it feel to be a free man?

REMBRANDT

Better than a poke in the eye with a hot branding iron.

QUINN

I wouldn't be surprised if a lot more of Judge Redfield's convictions are overturned now that the Kromagg mind manipulation defense has been upheld.

Ben steps up to the bar.

BEN

It helps to know the new judge.

Quinn nods deferentially.

CONTINUED

95 CONTINUED

95

QUINN

Your honor.

COLIN

I thought you were going to Reno?

BEN

No need. Turns out Redfield and Mr. K went to all the trouble of trying to run off the homesteaders for nothing. They're perfectly happy to sell out for a chunk of the casino and showroom profits.

They raise their shot glasses.

REMBRANDT

To good ol' American greed.

They are interrupted by a fanfare of music and an announcement....

EMCEE (O.S.)

Ladies and gentlemen, direct from St. Louis, New York and royal performances for the crowned heads of Europe. Please welcome the Songbird of the Sage, the Warbler of the West. Miss Maggie Beckett.

Maggie takes the stage to thunderous applause.

REMBRANDT

How hard is she going to be to live with after this?

QUINN

I don't want to think about it.

As Maggie launches into a reprise of "Tight Pants," they down their shots, and we....

(X)  
(X)

FADE OUT

THE END