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"STRANGERS AND COMRADES"

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REVISED PAGES

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#E0809

S LIDERS

"Strangers and Comrades"

REMBRANDT BROWN
MAGGIE BECKETT
MALLORY
DIANA DAVIS

SERGEANT VERNON LARSON
PRIVATE BATES
KROMAGG LT.

(X)

#E0809

SLIDERS

"Strangers and Comrades"

SETS

INTERIORS:

TENT

(X)
(X)

UNDERGROUND
BUNKER

(X)

EXTERIORS:

COMPOUND
SKY - WORMHOLE
REAR AREA
TRENCH
BATTLEFIELD

#E0809

SLIDERS

"Strangers and Comrades"

CHRONOLOGY PAGE

SCENE 1	NIGHT #2	(PRESENT	
SCENES 2 - 8	DAY #1	(FLASHBACK	
SCENES 9 - 10	DAY #1 - DUSK	(FLASHBACK	
SCENES 11 - 13	NIGHT #1	(FLASHBACK	
SCENE 14	DAY #2 - DAWN	(FLASHBACK	(X)
SCENES 15 - 48	DAY #2	(FLASHBACK	(X)
			(X)
SCENES 49 - 50	NIGHT #2	(FLASHB	(X)
SCENES 51 - 53	NIGHT #2	(BACK TO PRESENT)	
SCENES 53A - 78	DAY #3	(PRESENT)	(X)
			(X)

SLIDERS

"Strangers and Comrades"

TEASER

FADE IN:

1 EXT. REAR AREA - NIGHT (N2)

1

We PAN over desolate landscape. It is pock-marked, cratered, apparently from a series of explosions, some kind of battle zone. We arrive on DIANA, seated on a storage container. She is drawn, hollow-eyed, dirty. She wears a military-style uniform that is unfamiliar to us. (X)

DIANA (V.O.)

I really don't know what I expected.
When I first decided to take this
ride I was a pampered, hyper-
achieving, always eager-to-be-first,
daddy's girl.

(a pause)

That was two weeks ago.

As we CONTINUE we see, a few feet from her, a body, prostrate, unmoving, in a different style of uniform. In the dark further details are non-discernible.

Diana holds up her hands to examine them. They are covered with blood.

DIANA (V.O.)

When my parents taught me about
heaven, even at a young age I wanted
to pierce that veil, see what was on
the other side. I was convinced that
accessing trans-dimensional physics
was the key. I knew Oberon Geiger
could show me how. I later learned
my new companions could take me there.

She plunges her hands into a mud puddle, trying desperately to scrub off the stains.

DIANA (V.O.)

What I forgot was the second half of
that lesson...you can't have heaven
without hell.

Suddenly the area is besieged by a massive barrage of shells. EXPLOSIONS light up the night sky. Diana cowers under the onslaught.

CONTINUED

1 CONTINUED

1

DIANA (V.O.)
How did this happen?

(X)

FLASH DISSOLVE TO:

2 EXT. COMPOUND - DAY (FLASHBACK) (D1)

2

Three MASH-like tents and a bunker are buttressed up against the side of a steep hill - a kind of small community showing no sign of life. It's an eerie, depressing-looking place. What's even more eerie is the SWIRLING GREEN/RED SKY that hangs over the horizon.

3 ANGLE ON SKY (OPTICAL)

3

A VORTEX-LIKE WORMHOLE shoots across it, like a vertical tornado. One end seems to break loose from an anchor point in the churning aether.

4 BACK TO SCENE

4

The wormhole swings to the ground depositing REMBRANDT, MAGGIE, MALLORY and DIANA onto a stark muddy plane. Diana turns and reacts to...

5 THE VORTEX

5

It uncharacteristically FREEZES, as if someone hit a quantum pause button. It doesn't close as it normally would. Instead it WINKS out of existence.

6 BACK TO SCENE

6

Puzzled, Diana pulls out the paddle and hits a few buttons.

The others shake off the landing, sit up and take stock. As they react to this very weird place...

REMBRANDT
(looking skyward)
Freaky, very freaky. Travel tip for the newbies. Never order the mushrooms on any world we visit.

MAGGIE
No, I see it too and I had the soup.

CONTINUED

6 CONTINUED

6

MALLORY

What kind of Earth is this?

MAGGIE

Too early to say.

REMBRANDT

(ala Forrest Gump)
Sliding is like a box of chocolates...

MAGGIE

(a friendly
admonishment)
Don't...

Rembrandt fires back an impish grin.

DIANA

(confidently)
I don't think we're on Earth.

REMBRANDT

No, sorry, lady. Thought I taught you
Q-ball's rule of sliding number 32 B.
Wherever we slide, we always end up
on a parallel Earth, in or around the
area of beautiful Southern California.
(beat)
This, uh, must be smog.

MALLORY

A world without catalytic converters.

Diana ignores this. She continues to run her calculations as if she were on some grand quest.

MAGGIE

(aside to Remy)
She's not taking your word for it.

Rembrandt smiles and shrugs it off. She'll learn. Then...

REMBRANDT

When answers are to be found, I
prefer the old-fashioned way. Let's
check out those tents.

(X)
(X)
(X)

As we FOLLOW them toward the Compound.

MALLORY

Looks like the Stephen King Memorial
summer camp.

CONTINUED

MAGGIE

Never pegged you for camp. Kinda
figured you as the summer school type.

Mallory gives her a look and they continue toward the
buildings.

REMBRANDT

(to Mallory)

Don't worry, the hazing won't last
much longer. She's just on a roll.

MALLORY

(a shrug)

I can take a punch.

DIANA

(stopping)

I knew it!

She parades her paddle and its data stream before the group.

DIANA (CONT'D)

We're not on Earth.

MAGGIE

How is tha possible?

DIANA

We're actually on another planet that
exists in hyperspace.

Blank stares from the Slider gallery.

DIANA (CONT'D)

Hyperspace is what we travel through
when we slide. Near as I can tell
we're caught between dimensions. It
seems the gravity well of this world
diverted the wormhole's path, sending
us here.

(X)

MALLORY

You mean...

(dare he say...)

we're Lost In Space? I thought this
never happened.

MAGGIE

(skeptically)

It never has.

(X)

CONTINUED

6 CONTINUED 3

6

Diana takes this as a bit of a slam.

DIANA

Would you believe it if it came from
Quinn? Your Quinn?

A beat. Would she? She dodges the question. Remy steps in (X)
to diffuse the situation.

REMBRANDT

How much time?

Maggie pulls out the timer and studies it. Her jaw drops.

MAGGIE

It's not moving.

REMBRANDT

What?

She shows it to the group.

7 ANGLE ON TIMER

7

The LED is stuck on thirteen hours, seven minutes.

8 BACK TO SCENE

8

MAGGIE

The timer's frozen.

MALLORY

What does that mean?

The others look to Diana. Where are all your answers now?
She looks at her paddle again, then back. She's clueless.

DIANA

I, I don't know.

REMBRANDT

It means we're in trouble.

Off their reactions we...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

9 EXT. COMPOUND - DUSK

9

Remmy and Maggie are scouting the perimeter.

MAGGIE

I had a very vivid dream last night that Quinn and Colin's home world and this miracle weapon we've been looking for didn't exist. That everything we've been doing has been for nothing.

REMBRANDT

You think there's a connection? Like maybe our time has run out.

MAGGIE

I'm saying it was so real I woke up in a sweat.

The two share a chuckle. None of this is taken seriously.

REMBRANDT

Then tonight dream about unfreezing the timer. Don't worry, Maggie, I've got enough hope for both of us. I think we're getting close.

10 ANGLE IN THE DISTANCE, A FOXHOLE

10

A helmeted head pops up from behind a berm for a look. We are being watched.

11 OMITTED

11

11A INT. TENT - NIGHT

11A

Lining the tent are a series of cots and footlockers. Signs of a military facility. This place has seen better days.

Diana is off in a corner totally focused on her calculations. Mallory is firing up a small space heater. He starts to rummage through his pockets, then...

(X)

CONTINUED

11A CONTINUED

11A

MALLORY
Ah, thought I lost them! Chow time.

(X)

(X)

CONTINUED

11A CONTINUED 3

11A

MALLORY (CONT'D)

You feel guilty about what happened to their Quinn and Colin. In the school I graduated from: State U. of hard knocks, that's called 'overcompensation.'

DIANA

You finished?

MALLORY

I'm finished. You'll get my bill in the morning.

DIANA

Well, my overcompensating just might pay off.

(re: the paddle)

I was right, the problem is not the timer. We're in hyperspace. But why is the timer affected...?

(X)

(X)

(X)

She buries herself in her work once again.

MALLORY

Glad we had this chat, Di.

Rembrandt and Maggie enter.

REMBRANDT

Well, folks, the good news: Nobody's home. The bad news? Same as the good.

MAGGIE

It's getting dark fast. We won't be able to finish scouting the place out until morning. Any progress?

Mallory points toward the locker of ragged clothes.

MALLORY

We just may have something in your size.

Diana looks up from her work.

DIANA

I think I'm on the right track here.

REMBRANDT

Hope you get some answers soon.

CONTINUED

11A CONTINUED 4

11A

Suddenly the tent flap flies open. Three soldiers storm in, dressed in ragged but well kept uniforms. They each wear a strange hi-tech collar around their necks. Their M-16's at the ready. The man in the lead is SERGEANT VERNON LARSON, thirties, a seasoned non-com. He is followed by PRIVATE BATES, young, disciplined, but with a slightly maniacal glint in his eye, and another n.d. Soldier.

BATES

Reveille, ladies, everybody up!

REMBRANDT

Who the hell are you?

LARSON

I'm the one who gets to ask that question. And another one: what are you doing in my compound?

(then)

Private Bates!

From his backpack, Bates produces four more of the collars, handing two to the Soldier. They are quickly fastened around our heroes' necks. They react against it, but the n.d. Soldier chambers a round and aims at them.

MAGGIE

What's the idea??

LARSON

Do you think we're stupid? We know you've been scouting our flanks.

(X)

(X)

(X)

MALLORY/REMBRANDT/DIANA

(ad lib)

Hey! What's going on? You can't do this.

Bates turns back to Larson.

BATES

Collars secure, Sergeant.

MALLORY

(defiant)

Got anything in leather and studs?

LARSON

Got us a Robin Williams in the cast.

(to Bates)

Okay, check 'em.

CONTINUED

11A CONTINUED 5

11A

Bates pulls out a remote control device, punches in a couple of commands, then hits a larger red button. A high pitched

CONTINUED

11A CONTINUED 4

11A

ZAP is heard as our heroes fall to their knees in pain. The collars are choking them. It stops. Remmy, Maggie, Mallory and Diana are left conscious, gasping for air.

BATES

Clean, Sarge. No infiltrators.

Larson is genuinely surprised with the results. As if he expected something else. He takes the remote from Bates.

LARSON

That a fact?

(then to the Sliders)

Let that be a lesson, ladies. Here on Purgatory, I, Sergeant Vernon Larson, am the great and powerful Oz. Now who are you?

Maggie and Rembrandt exchange a quick non-verbal "no". Then...

REMBRANDT

We're nobody, just passing through.

LARSON

Nobody just passes through Purgatory. For one thing, we're not on the map.

MAGGIE

You need to get to know us better.

LARSON

Oh, I plan to, but tonight we expect to be a little busy.

(to Bates)

Lock 'em up till morning. Maybe the freezing night air will make them a little more cooperative.

BATES

May I remind the Sergeant that our personnel are down to thirty percent strength.

(X)

(X)

Larson hears Bates' words. They sink in. He considers, then...

LARSON

Okay then, suit them up, and get them some gear.

(X)

Bates turns to a locker and pulls out four of the uniforms. He starts to distribute them.

CONTINUED

11A CONTINUED 7

11A

MALLORY

What is this? The draft.

REMBRANDT

We want no part of whatever is going on here.

MAGGIE

You can't make us fight.

LARSON

Well, now, missy, I had an old top kick once who put it like this: You're right. I can't make you fight. But I can take you where the fighting is, and let you use your own judgment.

Each Slider now has a uniform. They don't really want to put them on.

LARSON

Suit up. Like I said, it gets cold.

Maggie takes her uniform and discreetly covers the timer and Diana's paddle.

12 OMITTED

12

12A EXT. COMPOUND - NIGHT

12A(X)

As we FOLLOW our party, now in full battle dress with helmets and boots, beyond the Compound, we move closer to what appears to be some kind of battlefield. We see a long Trench cut into the ground. We see that the Compound was set up in a defensible position, backed by hills, protected in the front by this meandering Trench.

(X)

(X)

DIANA

(quietly to Rembrandt)

I don't get this. Why don't you just tell him about us. Maybe he can help.

MAGGIE

(whispering)

Sliders' Rule Nine A, you never know who you can trust. At least not right away.

Rembrandt moves over to walk by Larson.

CONTINUED

12A CONTINUED

12A

REMBRANDT

Listen here, I don't know anything about your war and frankly I don't care. The fact of the matter is, my friends and I have someplace to be...

LARSON

I'd like to see how you're going to get there. Nobody leaves Purgatory, least not alive.

(X)
(X)

MAGGIE

Just keep watching, wiseguy.

They arrive at the Trench.

LARSON :

Good, you're angry. I can use that.
(pointing to trench)
Everybody in.

DIANA

You're serious?

Larson levels his rifle at them.

MALLORY

As a root canal.

Our heroes have no choice. They climb down the ladder into the...

13 EXT. TRENCH - NIGHT

13

where they find themselves in a nasty, mud-filled crevice. Larson and Bates follow. There the Sliders meet their trench-mates. Ten or so hollow-eyed young men and women, soldiers, who look like they've been there an eternity.

LARSON

These are special forces troops, my Untouchables, the finest bad asses ever conceived by the military mind. Untees, meet the recruits.

BATES

We should check 'em for food, Sarge.

LARSON

So bad are they that they can live on C rations for over a month...

(MORE)

CONTINUED

13 CONTINUED

13

LARSON (CONT'D)
(to Bates, sharply) (X)
and not complain about it. Arm 'em (X)
up. (X)

Bates and Soldier #1 proceed to pass out M-16's, webgear and ammunition to the Sliders. Bates hands Diana her weapon. She's not sure how to hold it, let alone point it. As she examines it she swings the barrel toward Maggie's face. Maggie reacts, then patiently but firmly points it to the ground. Rembrandt snatches his weapon from Bates and checks the clip.

How do you know we won't turn on you?

LARSON
You're welcome to try. But I think
you'll find our enemy more than a
handful

MAGGIE
Okay, Sergeant, let's be reasonable.
We're not part of your war. We're
not soldiers. Why not let us go?

LARSON
Because I don't know where you came
from and you've seen our compound.
I call that a security risk.

MALLORY
We don't know who you're fighting or
why.

LARSON
The why is because I got orders. The
who? Nasty bunch of customers called
Kromaggs.

Rembrandt and Maggie react to that, but suddenly a weird series of WHINES rip through the air, followed by a series of EXPLOSIONS.

LARSON (CONT'D)
Mizers! Everybody down!

The trench is besieged by mortar like devices that can instantly atomize humans. Suddenly, two Soldiers standing next to Diana are instantly DISINTEGRATED. She is horrified, frozen in place as everyone else hits the deck. Remy grabs her and pushes her down.

CONTINUED

13 CONTINUED 2

13

More MIZERS fall. More EXPLOSIONS.

LARSON

Heavy weapons, return fire! Nail me (X)
some launchers! Everyone else, (X)
undercover! Wait for the charge! (X)

Several Soldiers crawl their way to M-60 TYPE gun emplacements located on the lip of the trench. They OPEN FIRE.

Rembrandt, Maggie and Mallory have taken up positions against the enemy-side trench wall, trying hard to avoid getting fried. Diana is still face down in the mud. Remy reaches out and pulls her closer to him.

Maggie spots the remaining Soldiers disappearing into an opening in the Compound-side trench wall. She points out the entry-way to Rembrandt. He understands and they all duck inside. (X)

As the barrage continues into the night.

DISSOLVE TO:

14 INT. UNDERGROUND DAWN (D2)

14

This is a small underground area dug into the wall of the trench. There's a table, a couple of chairs and a couple of cots. We can see the first hints of the eerie daylight returning through the man-sized entry way.

Maggie steps in. She looks down at Diana, who is asleep in the corner. She reaches into her uniform jacket and produces the timer and paddle.

MAGGIE

Hey...
(a beat, no response)
Diana?

She stirs, opens her eyes and blankly looks at Maggie.

MAGGIE (CONT'D)

Come on, now's the time to show us what that Ph.d. of yours is worth.

DIANA

Is it over?

CONTINUED

14 CONTINUED

14

MAGGIE

It's not going to be over until you find a way to get us out of here.

Diana is trembling, seemingly lost, unable to think straight. She looks at the equipment as if they were alien devices.

DIANA

Can't get this ringing out of my head.

Maggie takes her by both shoulders, gently shakes her, then looks her in the eyes. No use, there's not much there. Maggie relents. She picks up a tattered blanket and gently lays it over Diana. She stashes the timer and paddle under her cot.

15 EXT. TRENCH DAY

15 (X)

Rembrandt is helping a Soldier who is missing an arm to the Underground. Another Soldier steps up and helps his comrade in. Remmy turns to Mallory who is blankly staring out over the mist covered battlefield. Remmy looks out toward the sky.

REMBRANDT

Lord, where are we?

MALLORY

Didn't you hear Larson? We're in Purgatory.

REMBRANDT

If I remember right, that means things can get worse.

Maggie enters. She takes in the scene. Only half of the Soldiers seen last night are present. Along with Mallory, they maintain a watchful eye. Other Soldiers are helping the wounded to the Underground.

MAGGIE

Our side's not winning.

Bates passes them.

BATES

The mizers were just to soften us up. They'll attack soon. They always do.

REMBRANDT

Like I said. It gets worse.

CONTINUED

15 CONTINUED

15

Bates moves on.

MAGGIE

We can't hold out for very long here.

REMBRANDT

Not against Kromaggs. We need Diana to work us some magic, fast.

MAGGIE

I'm not sure that's going to happen anytime soon. I think she's in shock.

Mallory can't help but to let out an ironic chuckle.

MALLORY

And that surprises you? Last night she was face down in the mud while bombs were being dropped on her head. It's a bit of a change from a home in Brentwood, a spotless lab and a reclining office chair.

Rembrandt and Maggie exchange looks. How often they forget.

MAGGIE

(to Mallory)
And what about you?

MALLORY

Me, I do what I do best...adapt.

REMBRANDT

Well I just can't sit here. I need to do something.

He storms off, up the trench ladder... as an INJURED SOLDIER approaches them. Maggie steps in to help him into the underground.

16 OMITTED

16

16A EXT. COMPOUND - DAY

16A(X)

Larson and two Soldiers are behind the Trench, working their way toward the Compound. They are scavenging two bodies for supplies, ammunition, even usable articles of clothing. A Medtech then checks the bodies and tags the remains.

CONTINUED

16A CONTINUED

16A

LARSON

Make sure you salvage every last round and check for rations.

Rembrandt climbs out of the trench in the b.g.

REMBRANDT

It's time you and me had a talk.

LARSON

You're right. I have a few questions of my own.

(X)
(X)

REMBRANDT

What's this all about? Why are the Kromaggs interested in an empty world in the middle of nowhere?

LARSON

They weren't until a manta ship crashed here a month ago.

REMBRANDT

So what are you doing here?

Larson points to a bunker, part of the Compound.

LARSON

See that bunker there. My orders are to guard it.

REMBRANDT

That's it? Guard a bunker?

LARSON

With my life with the lives of my men. With your life.

REMBRANDT

What's in it?

LARSON

You don't need to know that. Look, it just so happens that the future of our world may depend on what I do here. So you'll pardon me if I bend the rules of propriety in my favor.

REMBRANDT

Well, I've got news for you, Sergeant, I'm not from your world.

CONTINUED

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16A CONTINUED 2

16A

Larson reacts.

CONTINUED

16A CONTINUED 2

16A

LARSON

Where the hell are you from?

REMBRANDT

That's not important. What is, is that I'm a man who knows what it's like to have his world ripped apart by the 'maggs. I'm sort of on a mission myself, but I don't hijack people's lives to get the job done.

17 INT. UNDERGROUND DAY

17

By now there are a number of wounded soldiers, all on cots in the b.g. Diana is still lying down and has her back turned to the group. She reaches in her pocket and retrieves the piece of jerky, hiding it in her cupped hands, she starts to chew on it. She's famished and apparently in no hurry to share it.

Maggie is laying a tattered blanket over the Injured Soldier. She looks over to Diana, then exits.

As soon as Maggie is gone, the Injured Soldier throws back the blanket and starts to quietly ransack the Underground. Seems he's not really injured. He finds the timer and the paddle, and looks pleased with his discovery.

Diana stuffs the jerky into her pocket and turns to face him. She sees the time and paddle in his hand. She is about to cry out when the Injured Soldier cups his hand over her mouth, pinning her down.

18 CLOSE ANGLE

18

On the Injured Soldier as he MORPHS into a Kromagg. He pulls a nasty looking knife and smiles as he starts to cut Diana's throat.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. UNDERGROUND DAY - CONTINUOUS 19

The Kromagg is about to bring his knife down on a defenseless Diana who is frozen in fear. Suddenly Mallory appears from nowhere, and is on the Magg, knocking him away from Diana. The timer and Diana's paddle land in the mud. The Magg's knife goes flying, but he's right back in it with Mallory. He dives and takes Mallory down, the two of them rolling out of the Underground into...

20 THE TRENCH DAY 20 (X)

as Mallory and the Kromagg come rolling out of the underground, fighting furiously. It's an all out brawl as the two duke it out in the mud. Bates is coming to Mallory's aid, but the Kromagg is tough and is holding his own. Suddenly a shot rings out, and the Kromagg grabs his chest and goes down.

21 A NEW ANGLE 21

showing Larson and Rembrandt standing at the top of the trench. Larson has his automatic pistol out, the barrel smoking from the shot he just put through the Kromagg.

22 WITH LARSON AND REMMY 22

as they hustle down into the trench. Larson goes to examine the dead Kromagg. During this Maggie returns in a hurry. Rembrandt checks out Mallory. He's got a split lip and cut under one eye.

REMBRANDT

(to Mallory)
You okay?

MALLORY

This... this... thing was going after
Diana.

MAGGIE

What happened?

REMBRANDT

The new boy just had his first real
tussle with a Kromagg.

(X)
(X)

CONTINUED

REMBRANDT

(to Mallory)

You'd better get those cuts taken care of.

Mallory moves away, into the Underground. Larson turns to them.

LARSON

Looks like they've figured out how to hook up a detection collar.

REMBRANDT

Detection?

LARSON

They try to slip in from time to time. Check for weaknesses - scavenge what they can. The collars block their psionics and allow us to periodically check each other.

(refers to Sliders' collars)

You weren't being tortured, you were being screened.

MAGGIE

(still looking at the Kromagg)

Just can't get away from these maggots.

Larson reacts to the phrase.

LARSON

I guess this is your war after all.

(then)

We thought we were through with the 'maggs when we sent them packing years ago. Never thought they'd show up here.

MAGGIE

You beat the Kromaggs? Wait a minute, if you can do that and have the ability to create this world between dimensions... that must mean...

22 CONTINUED 2

22

REMBRANDT

You're from Kromagg Prime.

Larson winces.

LARSON

It's not Kromagg Prime, at least not to us humans. It's Earth, our Earth.

REMBRANDT

Call it what you want, it's where we've been heading for a long time.

LARSON

And which Earth are you from?

MAGGIE

You mean which Earths.

Larson reacts, really?

LARSON

Sounds like you have some interesting stories to tell. My boys could use a little USO.

REMBRANDT

It could curl your stripes the things we've seen. But all that can wait. We just need to get to your homeworld.

(X)

LARSON

(laughs)

Good luck. You'll never get through.

MAGGIE

Oh, we know all about the slidecage.

REMBRANDT

Yeah, been there, done that.

LARSON

You escaped the slidecage? Who are you people?

Larson is visibly impressed. Any more surprises? But with some headway finally being made, Maggie is more interested in getting to the point.

CONTINUED

22 CONTINUED 3

22

MAGGIE

We're trying to find a scientist from
your world named Michael Mallory...

Suddenly a barrage of BLASTER FIRE erupts from out in the
Battlefield.

SOLDIER'S VOICE

Sarge we've got activity in No Man's
Land!

LARSON

(to all)

All right, Untees, belly up to the
bar! Let's go! Let's go!

The crack unit dutifully line^s up along the trench wall,
weapons at the ready.

Mallory grabs a weapon to join in the fray. Maggie grabs hold
of him...

MALLORY

Like the man said -- this is your
war. And the one who went for Diana
certainly made it mine. Besides, the
way I see it, we fight... or die.

(X)

Mallory joins the troops. He's right. Maggie and Remmy grab
weapons and follow suit.

23. OMITTED
AND
24

23
AND
24

25. INT. UNDERGROUND

25

Diana has been curled up in a fetus position in a corner ever
since Mallory saved her from the Kromagg. She reacts to the
renewed sounds of mizer shells from outside. After a moment
she gets up and goes to the door, and looks out.

26 EXT. TRENCH

26

as Diana edges out. She looks toward the battle. She wants
no part of that. This is her chance to get away. She quickly
climbs the trench and makes her way in the opposite direction
from the fighting.

27 EXT. BATTLEFIELD 27

A mizer EXPLODES near Rembrandt. That was close. Larson moves up next to Rembrandt who squeezes off a couple of shots.

28 IN THE DISTANCE 28

two Kromaggs fall.

29 BACK TO SCENE 29

LARSON

Nice shooting, Mr. Brown. I can tell this is not your first time at the barbecue.

Not my favorite

This strikes a chord in Larson.

LARSON

Mine neither.

For a moment the two seem to share some common ground.

30 OMITTED
THRU
33

30
THRU
33

34 EXT. TRENCH - DAY 34 (X)

The mizer shells continue to fall. It's brutal, nasty down and dirty warfare.

A Soldier manning the M-60 emplacement goes down. Larson looks around, sees Maggie.

LARSON

Can you handle that much gun?

MAGGIE

Watch me.

She takes over the M-60, and opens up on the Kromaggs.

35 WIDER ANGLE 35

Suddenly, the mizer barrage stops. Our guys one by one stop shooting. An eerie silence sets in...

By now Remy, Maggie and Mallory are on the line, at the lip of the trench, ready to walk into the fire. Mallory is the first to see...

MALLORY

Here comes the charge!

36 MALLORY'S P.O.V. 36

The trench is being overrun by a half-dozen Kromaggs.

37 BACK TO SCENE 37

Our heroes and the remaining human forces OPEN FIRE.

38 EXT. REAR AREA - DAWN 38

Diana is staggering away from the Trench, toward the Compound.

DIANA (V.O.)

I have always prided myself on my intellect. With it I felt I could understand and shield myself from any adversity.

Diana is skulking between the rocks, approaching the tents (X)
when she comes across... (X)

a KROMAGG SOLDIER. He is ransacking a stack of supply (X)
containers stored under a tarp. His weapon is on the ground, (X)
two feet behind him. He turns, coming face to face with (X)
Diana. Both are startled by the unexpected confrontation. (X)

Diana stops dead in her tracks, frozen with fear. The Kromagg is equally surprised, being caught off guard in this vulnerable position.

DIANA (V.O.)

But it was arrogance not intellect
that built that glass shelter. And
when it came down around me I
remembered a forgotten truth - that
deep down I am just an animal.

What to do? The Kromagg tenses. Diana tenses. Only one choice. Simultaneously they pounce and collide over the lone weapon.

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39 IN BLACK

39

A SHOT is heard.

END OF ACT TWO

ACT THREE

FADE IN:

40 OMITTED 40

40A EXT. REAR AREA - DAWN 40A

Diana and the Kromagg lie on top of one another, motionless. Diana stirs then slowly staggers to her feet, weapon in hand.

Diana drops the weapon and stares at the inert form of the soldier in disbelief. She turns to run, but hears the Kromagg let out a cry in agony. He's still alive.

Cautiously, she approaches him. He stirs. She stops in her tracks. What should she do?

She sits on a storage container next to the Kromagg and stares down at his body. (X)

41 EXT. BATTLEFIELD - DAY 41

Kromagg Soldiers are dropping like mosquitoes in a zapper.

42 EXT. TRENCH - DAY 42

Our heroes and Larson's Soldiers continue to pour it on. Our Sliders have melded in with Larson's troops. They are working and fighting as a single unit.

43 EXT. BATTLEFIELD - DAY 43

Finally, the 'Maggs go into full retreat. Only four or five seem to be left alive.

44 EXT. TRENCH - DAY 44

As our guys all stand down and breathe a collective sigh of relief. They look like a band of wrung our wash rags.

REMBRANDT

You okay?

MAGGIE

Yeah, how are we doing?

CONTINUED

REMBRANDT

All's quiet on the Kromagg front.
For the moment.

Mallory joins them.

MALLORY

Where's Diana?

Concern. They break to search the trench, ad libbing "Diana, where are you?", etc...

REMBRANDT

Diana?

Maggie pokes her head into the Underground.

While the others continue to look around, Maggie notices something in the underground and goes inside.

Mallory and Remy get the same bad thought at the same time.

MALLORY

You think a mizer got her?

REMBRANDT

No, I don't believe that. Maybe she left the trench.

MALLORY

I don't know. She was pretty scared.

Maggie comes out holding Diana's paddle.

MAGGIE

She wouldn't just leave this lying in the mud.

As they all realize...

Rembrandt can barely stand the thought. He walks away in silence, then turns back.

REMBRANDT (CONT'D)

How many more friends do we have to lose?

DISSOLVE TO:

45 EXT. TRENCH - DAY

45

Mallory is at the gunnery post, looking out over the Battlefield. He's cleaning his gun with a diligence that defines his mood: sadness, anger, hatred. Rembrandt solemnly approaches him.

REMBRANDT

You know you can over-clean those things.

MALLORY

I don't even know if I'm doing this right. Before I met you guys the closest I ever came to firing a gun was in a video game.

(beat)

Has it always been like this?

(X)
(X)
(X)

REMBRANDT

No, there are some pretty amazing worlds to see, beautiful places. But there are dangerous places too. One thing I've learned out there is that pain is just as universal as joy.

(beat)

Guess you two were much more to each other than doctor and lab rat.

MALLORY

I spent the last five years of my life as a hospitalized invalid. Diana brought me into Geiger's fold and because of her I can walk again. But I've never felt this kind of pain before. Probably because I never had anyone to feel it for.

REMBRANDT

Pain's a good thing. It lets us know we're alive.

MALLORY

Feels like it's all I have left. And something else, rage. Rage enough to want to kill.

(X)
(X)

Rembrandt nods his understanding.

46 EXT. REAR AREA - DAY

46

Diana is still seated on the storage container next to, though keeping a discreet distance from, the Kromagg Soldier. She pulls out

CONTINUED

46 CONTINUED

46

th^e last of her jerky and takes a bite.

The Kromagg Soldier starts to shiver in the cold night air. He opens his eyes and stares up into hers.

Diana gives him the last of her food, which he gulps down. He looks up at her again, expressing gratitude with just the look in his eyes.

She gathers up the courage to kneel down at the Soldier's side. After a beat she pulls apart his uniform to look at the wound. It's nasty.

47 INT. UNDERGROUND - DAY

47 (X)

Maggie has the paddle open and is playing with the buttons. Remy enters and sees her dabbling.

REMBRANDT

Trying to find a way out of here?

MAGGIE

(she smiles)

Maybe. Still have enough hope for the both of us?

REMBRANDT

going to
I wanted to

looks at the paddle in her hand. A reminder of a lost companion.

MAGGIE

Diana was teaching me how to use this. We'd been swapping information.

REMBRANDT

Swapping information?

MAGGIE

I coached her on the finer points of sliding by the seat of your pants. You know, charming the locals out of food, drink, and 'ready-to-wear.' She was tutoring me on trans-dimensional theory. It was actually starting to make sense.

CONTINUED

47 CONTINUED

47

REMBRANDT

Well I guess it beats swapping make-up tips.

She glares at him, then...

MAGGIE

We were just getting to know each other. It felt good to have a woman to relate to for a change.

Rembrandt tries to lighten the mood.

REMBRANDT

Thought she was getting on your nerves.

MAGGIE

(chuckles)

She was getting on my nerves. You get on my nerves.

REMBRANDT

Yeah, I suppose I have that talent.

MAGGIE

It's what you call a 'relationship.'

Rembrandt smiles at her, and rises to leave. Maggie continues to tinker with the paddle.

48 EXT. TRENCH - DAY

48 (X)

Larson, Bates, and another Soldier are gathered around a small space heater passing around a flask. It's kind of a cool down period. Things are a little more loose with these guys, no doubt a result of the liquor. Two other Soldiers maintain a silent vigil in the b.g. (X)

Rembrandt and Mallory enter. (X)

LARSON

Join us for a drink?

REMBRANDT

Why not?

He joins them and takes a pull on the flask, hands it to Mallory. Mallory drinks and winces. Larson smiles at his reaction.

CONTINUED

LARSON
Cactus brandy. I think they leave
the needles in.

Larson refers to a small stack of amm^o clips on a nearby table.
Two LAWS rockets are propped up next to it.

LARSON
We've divided the last of the
ammunition up evenly. Every^one gets
eleven rounds. Bates will take the
LAWS rockets. Loud noises get him hot.

(X)

REMBRANDT
If we live through this, we'll have
done our part. You've got to help my
friends and me slide out of here.

(X)

(X)

LARSON
And how can I do that?

(X)

REMBRANDT
You got here somehow. You must have
a machine of some kind.

LARSON
We don't have a trans-D portal here,
if that's what you mean. The Brass
just dropped us off. When High
Command is ready for us, they'll come
get us.

MALLORY
You can't leave on your own?

LARSON
Not even if I wanted to.

Okay, what are our other options?

REMBRANDT
What would it take to make them come
for you? What's in this bunker?

LARSON
I don't know. Hell, sometimes I
wonder if they even remember we're
here.

CONTINUED

48 CONTINUED 2

48

MALLORY

(to himself)

Purgatory's the right name for it.

LARSON

It was actually an easy assignment, beneath this unit if you ask me. No one expected the 'maggs to be able to find us in hyperspace, but stuff happens. Since that manta ship crashed it's been... well... you know what it's been like.

(X)

Maggie joins the group. Larson acknowledges her with a nod.

LARSON

Most of their big armaments were destroyed in the crash. We managed to take out what survived, but they had this hi-yield plasma cannon that nearly did us in. Luckily, my man Bates here took care of it.

BATES

(an almost maniacal laugh)

It's amazing how vulnerable an APC can be if you're willing to crawl under it.

MAGGIE

You saying the Kromaggs are here by accident?

LARSON

(nods)

I don't think the maggot command knows these guys are here. We don't even know what they want. The next fight will probably be our last.

(X)

(X)

(X)

(beat)

So how do you know the great Michael Mallory?

Mallory, Maggie and Rembrandt look at one another.

LARSON

You said you were looking for him before we were so rudely interrupted.

CONTINUED

48 CONTINUED 3

48

REMBRANDT

We don't know him, but he has something we need. The Kromaggs have over-run my world.

(X)

Remmy turns to Mallory.

REMBRANDT (CONT'D)

Michael Mallory was our friend's father. A scientist. He invented a weapon that drove the 'maggs off his world.

(X)

(to Larson)

If we can get our hands on that weapon, we can free my Earth.

Larson and Bates chuckle at that.

MAGGIE

What's so funny?

LARSON

You want a Voraton Device? Believe me, that's a really bad idea.

REMBRANDT

Why?

LARSON

A month after they triggered the thing the eggheads learned that the weapon, which was supposed to be lethal only to the Kromaggs, had trashed Earth's envionsphere. The ecology on my world has been crumbling ever since.

Remmy and Maggie react to that.

LARSON (CONT'D)

Life on my Earth now makes this place look like an amusement park.

Silence. This has hit Rembrandt like a ton of bricks. He turns and slowly walks away. Maggie delicately follows.

48A INT. UNDERGROUND - DAY

48A

Rembrandt is in a corner, gazing off into space. Maggie joins him. They share a moment, knowing exactly what the other is thinking.

CONTINUED

48A CONTINUED

48A

REMBRANDT
That's it then, the end of our
journey.

MAGGIE
Remmy...

CONTINUED

48A CONTINUED 2

48A

REMBRANDT

No, Maggie, none of that. We've been riding this wave of hope too damn long. Our last chance just went south.

MAGGIE

We'll find another way.

REMBRANDT

Sure we will. We'll slide home tomorrow and take 'em on. You and me against the whole 'magg army. Between us we've got a frozen timer, a muddy paddle and twenty-two rounds. Why the hell not?

MAGGIE

Yesterday you said you had enough hope for both of us. Well I guess it rubbed off. Now it's my turn to give some back to you.

REMBRANDT

Save it. You'll need it.

He turns, stares at her for a long second, then walks off, dejected.

(X)

DISSOLVE TO:

49 EXT. TRENCH - NIGHT (N2)

49

Mallory and Bates are asleep, leaning against their rifles. Larson is making the rounds. He hears something. He grabs a set of binoculars and looks over the rim of the trench.

A strange WHIRRING can be heard in the distance.

Rembrandt and Maggie emerge from the underground. They hear it, too.

LARSON

Aw geeze, they fixed the damn thing!

50 OMITTED

50

50A ANGLE ON BATTLEFIELD - BINOCULAR P.O.V. 50A(X)

A Kromagg APC rumbles through the wasteland. Mounted on the top turret is a large weapon. It's the Kromagg HI-YIELD PLASMA CANNON, slightly beat-up and seemingly patched-up. This monstrous marriage of mobility and might is heading directly for the Trench. (X)
(X)
(X)
(X)
(X)

DISSOLVE TO:

51 EXT. REAR AREA - NIGHT (RETURN TO PRESENT) 51

During the night Diana has managed to tear her uniform jacket into shreds to make bandages for the Kromagg Soldier. She has just finished applying the dressings. She holds up her hands. They are drenched in blood. She spots a nearby mud puddle and thrusts her hands in, trying desperately to scrub them clean. They still come out dirty.

The sound of EXPLOSIONS are heard in the distance.

DIANA

How did this happen?

And this is where the FLASHBACK we started in the teaser comes full circle into real time.

Diana looks from her hands down to the Soldier. Her look of fear gone, replaced by one of pity and compassion. She knows now she must act...

52 EXT. TRENCH - NIGHT 52

Several more high-pitched WHINES cut through the morning air.

MALLORY

Mizers!

ZIP, ZAP, BOOM and Bates DEMATERIALIZES.

All are momentarily shocked over the loss, then...

LARSON

Let 'em have it!

52A ANOTHER ANGLE 52A

Mallory, Larson and two remaining soldiers take up positions and open FIRE. Rembrandt grabs his weapon and joins them.

CONTINUED

52A CONTINUED

52A

Rembrandt steps up to the edge of the trench, weapon at the ready. (X)
(X)

MAGGIE

Rembrandt? (X)

As he turns to her, their eyes meet. Does he expect to die here? (X)
(X)

REMBRANDT

If the last act I take to defend my (X)
home means dying on this rock... (X)
that's the way it's gotta be. (X)

He resumes his position. Maggie sees few options. She grabs her weapon and takes a stand next to her friend.

53 ANGLE ON BATTLEFIELD

53

The APC advances. It lets loose with a punishing barrage of heavy blaster fire from long range supplemented by a barrage of mizers. (X)
(X)
(X)

53A EXT. REAR AREA - DAY (D3)

53A

Diana struggles to help the injured Kromagg to his feet. She throws his arm over her shoulder in a fireman's carry and the two move off toward the Battlefield.

53B TRENCH - DAY

53B

The mizer barrage stops. Larson takes note.

LARSON

Mizers have stopped!

REMBRANDT

Then let's take the fight to them!

Rembrandt grabs a LAWS rocket and leaps from the trench. (X)
Mallory picks up the M-60 and is on his heels. The others follow suit.

54 OMITTED

54

55 EXT. BATTLEFIELD - DAY

55

Another blaster barrage is fired. Another Soldier falls.

Mallory manages to work his way toward the APC. He squeezes off an AUTO SPRAY, emptying the gun. The bullets bounce off. No effect. Damn.

55A OMITTED

55A(X)

55B BACK TO SCENE

55B

Rembrandt steps in. He raises the LAWS rocket, takes aim and FIRES. BLAMMO, a direct hit on the APC. The top turret hatch pops open, smoke comes billowing out and the machine comes to a grinding halt.

Maggie bolts for the APC, circles in from behind and climbs onto the vehicle. She fires two shots into the open turret top hatch. A third trigger pull and nothing. She's empty. She jams her useless weapon into the APC's turret mechanism, effectively jamming it. She then, with the full force of her body, rotates the gun away from the Trench, putting it and her charging comrades out of harm's way.

Three more Kromagg Soldiers rush out of the morning mist, clubs in hand.

Remmy squeezes off a shot. A 'magg falls, then nothing. Remmy is out. The remaining soldiers take their shots. Then they are empty, too. They look at each other, then at their weapons. Then, brandishing them as clubs, they charge.

A lone survivor from inside the tank pops the hatch and leaps out onto Maggie. A life and death struggle ensues in the mud.

While the rest of our heroes and the Kromaggs clash in the middle. The struggle has been reduced to a brutal savage war of clubs and rocks.

Rembrandt has a Kromagg pinned to the ground. He's choking him, hatred in his eyes. When out of the corner of his eye he spots...

56 ANGLE IN THE DISTANCE

56

Diana helping the injured Kromagg across the field.

57 BACK TO SCENE

57

Rembrandt looks to her, shocked, then to the creature whose life he holds in his hands...

REMBRANDT

No...

He releases the Kromagg. He stands, looking down over his enemy.

A few feet away Mallory is mercilessly beating up another with the butt of his rifle. Rembrandt steps in and stops him. Mallory takes a swing at Remmy. Rembrandt shoves him away. Mallory looks at him, realizing what he has just done.

REMBRANDT

I said no! It stops now!

58 VARIOUS ANGLES

58

One by one the other combatants look over at Rembrandt and what has just transpired. They are astonished.

59 BACK TO SCENE

59

Maggie and Mallory see Diana and run to her. They help her lower the injured Kromagg Soldier to the ground, then welcome her with a barrage of hugs.

Rembrandt turns to his opponent, a KROMAGG LT., and helps him to his feet.

KROMAGG LT.

Why, human?

REMBRANDT

Just doesn't seem worth it any more.

Rembrandt turns and walks away, toward Diana, Maggie and Mallory. A grin slowly works its way onto his face and he greets Diana with a huge bear hug.

REMBRANDT

We thought we'd lost you.

MALLORY

Where have you been? You look like you've been through hell.

CONTINUED

That's exactly where I've been. But
I'm back.

She looks at Maggie.

DIANA (CONT'D)
I think I've got some work to do on
finding a way out of here.

(X)

Maggie smiles at her. We sense a growing bond between them.

(X)

KROMAGG LT.
Don't think this ends it, human.

Rembrandt turns back to the Kromagg Lt. Maggie joins him.

REMBRANDT
Haven't you had enough?

MAGGIE
You haven't found enough worlds to
conquer? You have to stomp out every
last human here too?

MALLORY
Not much of a conquest.

KROMAGG LT.
For us there is but one world. The
others are mere stepping stones,
their resources helping us along the
way in our great struggle.

MAGGIE
A struggle to conquer a world that
you ravaged.

KROMAGG LT.
It was our world too!

A beat as this sinks in. Does he have a point?

KROMAGG LT.
(continuing)
A fact that you self righteous humans
always conveniently omit. To lose a
struggle is never palatable to a
Kromagg but to be cast out from one's
own land is unbearable.

CONTINUED

59 CONTINUED 2

59

Rembrandt and Maggie are somewhat taken aback. This Kromagg is actually baring his soul to them.

REMBRANDT

As far as we're concerned, we're through fighting. The war here is over. What more do you want?

This is difficult for him to say.

KROMAGG LT.

We need food.

MALLORY

We haven't got any.

KROMAGG LT.

Do you take me for an idiot? Behind your lines you're guarding a vast storage bunker. Surely it contains emergency provisions.

Rembrandt and Maggie cross to Larson.

REMBRANDT

You said it yourself, there's got to be another way. This may be it.

MAGGIE

To win?

REMBRANDT

To live. Maybe long enough for Larson's superiors to come get us.

LARSON

I told you, I don't know what's in there. I don't even know how to open it.

CONTINUED

REMBRANDT
We're going to find out.
(to Kromagg Lt.)
We're going to crack that bunker
open. If there's food there, we'll
share it with you.

LARSON
I don't think so.

MALLORY
Do you have a better idea? If we all
starve who's gonna guard your bunker
then?

Larson's war weariness is starting to show through.

LARSON
I suppose it doesn't hurt to look.

KROMAGG LT.
How do I know I can trust you? I'm
coming with you.

MAGGIE
(sotto to Rembrandt
and Mallory)
Probably not the best idea in the
world, at least until we know what's
in there. If it's weapons we're back
where we started.

Thinking quickly, Mallory steps forward with a slight swagger (X)
and air of authority. Time for a bluff. (X)

MALLORY (X)
(to Kromagg Lt.) (X)
There are a number of automated anti-
Kromagg devices installed there for
security. Now you can come along, (X)
but I wouldn't recommend it. (X)

He buys it. Reluctantly, the Kromagg stands down. Remy, (X)
Maggie, Mallory, Diana and Larson move off. As they go...

MAGGIE (SOTTO)
(to Mallory)
You're good.

CONTINUED

MALLORY

You noticed.

REMBRANDT

Larson, you'd better keep an eye on these guys.

LARSON

This better be a good idea, otherwise
it's my pension and I won't be (X)
responsible for what my two ex-wives (X)
are gonna do to you if I lose it. (X)

The Sliders walk off, leaving Larson and the Kromagg Lt. facing each other - an uneasy peace.

CUT TO:

60 (X)

Set in a hillside, a fortified steel door seals off this (X)
underground emplacement from the rest of the world. A hi-tech (X)
looking digital keypad lock panel completes the ensemble. (X)

DIANA

Do you really think there's food (X)
here? I'm famished. (X)

As they approach. (X)

MAGGIE

Who knows, but we bought ourselves
some time. And we may find something
just as useful.

They come to the bunker door. (X)

REMBRANDT

Improvise, it's the sliding way.
(to Diana)
Can you crack it?

Diana looks it over and sighs. This is her chance to make good. Can she handle the pressure?

DIANA

It looks like a magnetic lock with
redundancy insulators and a power
fail safe system.

CONTINUED

60 CONTINUED 60

REMBRANDT

That's not what I asked.

She hesitates, then...

DIANA

I don't know. (X)

MALLORY (O.S.)

Ah, excuse me. Would you geniuses (X)
mind stepping aside? (X)

The others turn to see... (X)

60A A NEW ANGLE 60A(X)

Mallory with the second LAWS rocket perched on his shoulder. (X)

60B BACK TO SCENE 60B(X)

No argument here. The other Sliders scatter. (X)

Mallory FIRES, the missile connects, BLAMMO, the door is scrap. (X)

As the smoke clears. (X)

MALLORY

That's ten thousand points and one (X)
free game! (X)

The others look on, stunned, but none the worse for wear. (X)

CUT TO:

61 EXT. BATTLEFIELD -- DAY 61

The Kromagg Lt. is approached by one of his soldiers who
MUMBLES something in his ear. (NOTE: Larson is oddly absent)
The Lt. nods, looks around and motions to the APC where...

62 ON APC 62

One of the Soldiers is wrenching the rifle lose from the
turret while another is working to unjam the fouled treads.

63 OMITTED 63 (X)

64 OMITTED

64

64A INT. BUNKER

64A

In the center of the room is a large OD green military transport container, about the size of a copy machine. Set into the back wall is a hi-tech console complete with keyboard, viewscreen and other assorted blinking lights.

Our heroes enter and take in their surroundings. Then they approach the container.

MALLORY

I may be wrong but that's no fridge.

Remy opens the container, revealing...

64B ANGLE IN CONTAINER 64B (X)
Another hi-tech device sporting a keypad and digital LED (X)
readout display. (X)

65 BACK TO SCENE 65

MALLORY

Okay, should we start taking bets on
what it is or start pushing buttons?

MAGGIE

No, button pushing would be bad.

Remy notices some markings on the device casing.

REMBRANDT

What did Larson say the anti-Kromagg
weapon was called?

MAGGIE

Vora something device.

REMBRANDT

You mean this?

Its markings read VORATON KR-17

67 BACK TO SCENE 67

MAGGIE

You mean to tell me that this is
Michael Mallory's anti-Kromagg weapon?

REMBRANDT

It's what we've been looking for to
save my world, and I just agreed to
hand it over to the Kromaggs.

Off their reactions we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

68 INT. BUNKER

68

As the reality of their situation sets in. Rembrandt is pacing, thinking, Maggie and Mallory are looking over the weapon while Diana examines the control console in the b.g.

MALLORY

What's it doing here?

MAGGIE

They're hiding a gun under their mattress, except in this case they tucked it in some out of the way corner of the universe.

REMBRANDT

Then they pull it out if things really do get desperate.

MAGGIE

It would have to be. Triggering another one of these things could probably trash what's left of their Earth.

(X)

REMBRANDT

We can't just turn the weapon over to 'maggs.

MALLORY

Can't go back empty handed. That'll end this truce real quick.

(to Diana)

What are you doing?

DIANA

This console doesn't seem to be part of the weapon.

She hits a few buttons and a view screen lights up, displaying graphic images and mathematical formulas. Diana's jaw drops.

DIANA (CONT'D)

Unbelievable.

MALLORY

Is this a good kind of unbelievable?

CONTINUED

68 CONTINUED

68

DIANA

I was right about this place, we are on an asteroid. It's orbiting a white dwarf that, because of its extreme density, is simultaneously existing in this space and our own.

MA

(puzzled)

We're orbiting a dense white dwarf?

MAGGIE

It's a star.

Rembrandt and Mallory react to Maggie's apparent expanding base of knowledge.

MAGGIE

(continuing)

And this device is keeping us here?

DIANA

This panel controls a stasis field around the asteroid that is holding it, and us, in hyperspace.

(X)

MALLORY

So if you turn it off we can slide out of here.

(X)

DIANA

The asteroid would return to normal space but we'd be nowhere near our sliding window. We could be millions of miles from Earth... any Earth.

(X)

They react. The situation is tense. The clock is ticking. Now what? They all look to Diana. She is their hope.

DIANA

(continuing; nervously)

I think I can figure this out. I just need some time.

Can she?

Larson enters, breaking the silence.

LARSON

What's taking so long?

CONTINUED

REMBRANDT

What are you doing here?

LARSON

The 'maggs are getting edgy, and so are my men, what few there are. Can you speed things up?

(sees the weapon)

What's that?

REMBRANDT

It's your ultimate weapon. You were guarding a Voraton device.

LARSON

You're kidding? Wait, you're not thinking of...

MAGGIE

No, they're not going to get their hands on this.

REMBRANDT

Okay, this is how I see it. We hide the weapon then tell the 'maggs we may have a way off this rock. Once Diana here figures it out.

Diana reacts. The pressure is on.

MALLORY

So you're saying we take them with us?

REMBRANDT

I made a deal.

MALLORY

A deal with the devil.

REMBRANDT

Mallory, you roll this thing out of here. Find it a good hiding place. I'll go talk to our new friends.

LARSON

I better give you a hand with that. Probably weighs as much as my first ex-wife.

(X)

MAGGIE

Then I guess I'll round up the troops, tell them what's going on

CONTINUED

68 CONTINUED 3

68

Maggie exits.

REMBRANDT

(to Diana)
Can you do this?

Diana's nervous but handling it well. She forces back a smile.

DIANA

I wouldn't want you and Maggie to
think I was all talk...

Rembrandt smiles, gives her a tender pat and exits.

69 EXT. BATTLEFIELD DAY

69 (X)

A heavy mist has taken to the field, obscuring the battlelines
from each other. Rembrandt is moving back toward the trench. (X)

MAGGIE (V.O.) (X)

Remmy, over here! (X)

Rembrandt crosses toward the voice. (X)

Maggie and two soldiers crouched over the body of Larson. (X)
He's dead.

MAGGIE (X)

They took his eyes. (X)

REMBRANDT (X)

Larson. But, I just left him... (X)

He touches Larson's collar. Suddenly he realizes... (X)

REMBRANDT (X)

Oh, no...
(to Soldiers)
Get your men together, now.

The soldiers head off for the Trench. (X)

MAGGIE

That's not Larson in the bunker, (X)
then. The Kromaggs must know about (X)
the weapon. (X)

Suddenly he sees...

REMBRANDT

Tell me about it.

70 OMITTED 70

70A OMITTED 70A

71 ANGLE IN THE DISTANCE 71

We hear the WHIR of the APC once again. Out of the morning mist it sputters, barely ambling over the terrain. It opens up on the two lone Soldiers, totally OBLITERATING them.

72 BACK TO COMPOUND 72

Remy and Maggie high tail it out of there.

73 INT. BUNKER 73

Mallory and Larson are in the middle of an all out savage brawl with all the trimmings. Unfortunately, Mallory is losing. Larson seems to be intensely strong for his size. He pins Mallory against the wall, slamming his head into it repeatedly.

Diana is behind the weapon, looking on. She must act, do something, what? She decides. She picks up Larson's rifle and slams him in the back of the skull with it. Larson falls face down to the floor, unconscious. (X)

They both look on in disbelief. Rembrandt and Maggie charge in, relieved to see the situation under control. Rembrandt bends down to turn Larson's body. We now see that Larson has transformed O.S. into his true form, a Kromagg Soldier. (X)
(X)
(X)

REMBRANDT (X)
Can't trust anybody these days. (X)

MAGGIE
Have you figured out how to get us
out of here?

She's shaking in her boots. Is she going to lose it again?

DIANA
Ah, no, I...

REMBRANDT
Now would be a good time.

She turns to the console, shaking.

BLASTER FIRE is heard from outside.

CONTINUED

73 CONTINUED

73

MAGGIE
(patiently)
Diana, we're behind you. You can do
this.

Mallory runs to the bunker door and peers out.

74 ANGLE THROUGH DOOR

74

The APC is closing.

(X)

75 BACK TO SCENE

75

MALLORY
The meter's running. Don't we have
a wormhole to catch?

DIANA
I can do this.
(she closes her eyes
for a moment, then)
Think...
(then)
catch a wormhole? That's it!

MAGGIE

DIANA
(pulls out paddle)
When the opening of the wormhole
entered the asteroid's stasis field
it was frozen in place.

MALLORY
A little less scifi-speak if you
please!

MAGGIE
I get it! The vortex is still here.
That's why the timer is frozen.

Rembrandt and Mallory give Maggie a "how do you know?" look.

MAGGIE
(continuing)
I've been paying attention, all right?

CONTINUED

75 CONTINUED

75

DIANA

We just can't see it because it's in (X)
part magnetic. When in stasis it (X)
exists outside the range of visible (X)
light. (X)

REMBRANDT

Fine, so the wormhole never closed. (X)
But it's out there and we're in here. (X)

DIANA

I can shift the vortex into this (X)
room. What's crucial is the timing. (X)
We'll only have a few seconds to (X)
summon the vortex after the field is (X)
down. (X)

She hands Maggie the timer.

DIANA (CONT'D)

Wait for my cue.

Suddenly a booming AMPLIFIED VOICE is heard.

KROMAGG LT'S. VOICE

Humans! You have one minute to
surrender the bunker and come out.

Mallory jumps to the control panel of the weapon. He starts
pushing buttons.

MALLORY

I'll give him one minute.

REMBRANDT

What are you doing?

MALLORY

This looks fairly simple. A keypad,
an LED for countdown. Let's give the
'mags a going away present.

MAGGIE

Forget it. There's probably a
sophisticated lockout system.

76 ANGLE ON WEAPON

76

The LED lights up, begining a thirty-second countdown.

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77 BACK TO SCENE

77

They are surprised to find that there is no lock-out system.

CONTINUED

77 CONTINUED

77

MAGGIE

I guess not.

DIANA

Just a few more seconds...

Diana hits a few buttons on the paddle, toggles the stasis field panel, then.

DIANA (CONT'D)

releasing stasis...now!

A WEIRD SHIMMERING EFFECT sweeps over all of them like a cross between the vortex effect and a tidal wave.

DIANA (CONT'D)

Maggie!

Maggie keys the timer.

The VORTEX APPEARS O.S.

One by one our Sliders leap out of frame...

While we slowly ZOOM IN on the bomb's LED READOUT 3, 2, 1, 0.

FLASH CUT TO: (X)

77A WHITE

77A(X)

78 INT. THE CHANDLER, BAR - NIGHT

78

Rembrandt nurses a drink at the bar. Maggie approaches him, placing an arm around his shoulder.

REMBRANDT

I just don't know, Maggie. What do you do when all your chances run out?

MAGGIE

When I think that has happened, I'll let you know.

Mallory and Diana enter. Drinks in hand.

REMBRANDT

(to Mallory)

I'm not sure but I think I'm mad at you.

(MORE)

CONTINUED

78 CONTINUED

78

REMBRANDT (CONT'D)

We should have tried to take the weapon. Maybe Diana here could have altered it somehow. Fixed it so it might be usable on my world.

MALLORY

There was no time. And what if she couldn't? Wasn't it worth it not to have it fall into Kromagg hands??

MAGGIE

REMBRANDT

Yeah, I suppose the point is, how you say, moot. The only thing that I thought would save my world turned out to be a dud hand grenade. So let's drink to what we have left. To friendship.

They share a toast, then...

MALLORY

How much time till we slide?

Maggie pulls out the timer.

MAGGIE

Couple of hours.

MALLORY

(puts mug on counter)
Good. Time enough for a few more toasts.

DIANA

I made you all a promise that I was going to help you and Mallory. I intend to keep it.

The three of them look at Rembrandt, waiting for an answer.

MAGGIE

We'll still find a way to save your world, Remmy.

MALLORY

Not without me.

Rembrandt considers. He takes the timer from Maggie's hand.

CONTINUED

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78 CONTINUED 2

78

REMBRANDT

I see hope lives in you all. Maybe
it's time I write a song about it.

(cracks a grin)

Maybe on the next world.

(X)

Remy puts his mug on the bar. The bartender fills another
round, as we...

FADE OUT:

THE END