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"THE GREAT WORK"

Written by

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Directed by

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#E0806

SLIDERS

"The Great Work"

CAST

REMBRANDT BROWN
MAGGIE BECKETT
MALLORY
DIANA DAVIS

KEEPER JAMES
KEEPER ABRAHAM
SETH
SARA
HEAD MATRON

VORTAK

(X)

#E0806

SLIDERS

"The Great Work"

SETS

INTERIORS:

MONASTARY/SANCTUARY
INFIRMARY
REFECTORY
CORRIDOR
CELL
STAIRCASE
SMALL ROOM/ELEVATOR CAR

UNDERGROUND LIBRARY
SUBTERRANEAN TUNNEL

EXTERIORS:

A BEACH
MONASTARY/SANCTUARY,
COURTYARD

ROCKY BEACH
GIANT OFFICE

(X)

#E0806

SLIDERS

"The Great Work"

CHRONOLOGY PAGE

SCENES 1 - 3	DAY #1	
SCENES 4 - 9	DAY #1 - DUSK	
SCENES 10 - 16	NIGHT #1	
SCENE 17 - 23	DAY #2	
SCENES 24 - 45	NIGHT #2	(X)
SCENES 46-61	DAY #3 - DAWN	(X)
SCENES 62-76	DAY #3	(X)

SLIDERS

"The Great Work"

TEASER

FADE IN:

1 OMITTED 1

1A EXT. A BEACH - LATE DAY (D1) 1A

We pan across a desolate area of rocks and dunes. The VORTEX opens and deposits our Sliders on the side of a dune. Mallory and Diana come through first, Mallory carrying the timer. Then comes Rembrandt supporting a barely conscious Maggie. As soon as they land, Remmy carefully lays Maggie down in the sand, and the others come to see about her. They are dressed for the tropics -- light weight khaki shirts and shorts -- and it's clear from the tattered nature of their clothes that they've just had a rough experience.

2 CLOSER ON REMMY AND MAGGIE 2

Maggie is barely conscious. Remmy leans over to talk to her.

REMBRANDT

Hang in there, Maggie girl. We'll get some help as quick as we can.

MAGGIE

You've never let me down. It's so cold...

Maggie nods and closes her eyes. She shivers from the cold. Mallory has the timer. He checks it out.

MALLORY

We're here for 80 hours. Plenty of time to freeze to death. (X)
(X)

3 WIDER 3

As Rembrandt turns to the others.

REMBRANDT

How can we slide out of a jungle and into an icebox if we're basically in the same place?

CONTINUED

3 CONTINUED

3

DIANA

I have this theory about geothermal
space-time displacement...

CONTINUED

3 CONTINUED 2 3

Remmy rises and looks around.

REMBRANDT

Maybe later.

(then)

Maggie's burning up with fever.

We've got to find a doctor.

(shivering)

Someplace warm and dry.

MALLORY

(looking around)

Warm and dry. Looks like they may be
fresh out of all that here.

(X)
(X)
(X)

A BELL TOLLS. All eyes turn up.

3A ANGLE ON BLUFF (CGI) 3A

A low row of adobe style buildings. A monastery of some kind.

REMBRANDT'S VOICE

It'll have to do.

3B BACK TO SCENE 3B

They all take a breath, then Remmy slings one of Maggie's arms
around his shoulders as Mallory takes the other, and they
start off.

CUT TO:

4 EXT. MONASTERY - DUSK 4

The Sliders wearily approach a big door.

5 ANGLE ON THE SLIDERS (AS IF FROM AN UPPER FLOOR OF THE
MONASTERY) 5

MALE VOICE #1

There are four of them -- one of them
looks hurt.

CONTINUED

5 CONTINUED

5

MALE VOICE #2
They're not our concern.

(X)

MALE VOICE #3
They'll freeze out there. We have to
let them in.

MALE VOICE #2
We can't take the chance.

6 BACK TO SCENE

6

Remy POUNDS on the wooden door.

REMBRANDT
Hey! Anybody home in there!?

But there's no answer He pounds again.

That bell didn't ring itself --
somebody's in there!

(X)
(X)

7 INT. MONASTERY - CONTINUOUS

7

Now WE SEE who's been talking -- #1 is KEEPER JAMES, a good-
looking man in his thirties. #2 is KEEPER ABRAHAM, an older
man. #3 is SETH, eighteen-year-old son of Abraham. All wear
brown robes.

KEEPER JAMES
As a doctor, it's my duty to help
them.

KEEPER ABRAHAM
And as the master of this place, it's
my duty to preserve and protect it.

SETH
Even if it means they'll die?

(X)

Abraham shoots him a look, turns and walks away. James shakes
his head. He disagrees with this, but Abraham is the boss.
He exits. Seth takes a beat, then, slips off down the steps
toward the door as we cut to --

(X)

8 EXT. MONASTERY - CONTINUOUS

8

Maggie MOANS. Remy POUNDS ferociously on the door.

(X)

REMBRANDT

Open up! We've got a woman in bad shape!

(X)

(X)

MALLORY

Let's look for another way in.

(X)

(X)

Seth appears around a corner and goes quickly to the Sliders.

SETH

Welcome, friends.

(X)

The Sliders exchange looks -- the wind flaps at their rags.

SETH

Please, bring your friend. Come inside the Sanctuary.

moans again. What else can they do? With whatever they follow Seth.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

9 EXT. COURTYARD - DUSK

9

Other Keepers, male and female, move purposefully about the cloisters. All wear the robes. James and Abraham come down the steps to the courtyard, Abraham angry at his son.

KEEPER ABRAHAM

(to James)

He's brought those people in. If you didn't encourage the boy, he wouldn't be so rebellious.

the bottom of the stairs they meet Seth and the Sliders.

SETH

This is Keeper James, our doctor.
And Keeper Abraham, the master of the Sanctuary -- and my father.

goes to examine Maggie.

KEEPER ABRAHAM

Who are you? And how did you come to the island?

REMBRANDT

(thinking fast)

The island... we washed up here.
There was a storm. Our boat went down.

KEEPER ABRAHAM

What boat? Where were you going?

James turns to them, interrupting before Rembrandt can answer.

KEEPER JAMES

We can discuss this later. This woman needs my care.

(X)

(X)

(to the Sliders)

Seth, can you help me take her to the infirmary?

REMBRANDT

Whoa there. Where she goes, I go.

(X)

CONTINUED

9 CONTINUED

9

KEEPER JAMES

Then come. But let's waste no more time.

Supported between Remy and Seth, the nearly unconscious Maggie is taken away. Mallory and Diana look apprehensive and uncomfortable. Diana tries to smooth things over.

DIANA

(to Abraham)

Thanks for your help. We're very grateful.

(X)

(X)

Abraham still looks as if he wishes they'd never come. But now he'll make the best of it.

KEEPER ABRAHAM

You may stay the night. The refectory is this way.

Mallory and Diana follow Abraham out of the courtyard.

CUT TO:

10 INT. INFIRMARY - NIGHT (N1)

10

It's a rudimentarily-equipped place, with apothecary jars and cabinets filled with cloth bandages, etc. Candles give off a flickering light. Remy and Seth carefully deposit Maggie in a clean cot. James feels her pulse and her forehead. She seems to be asleep.

KEEPER JAMES

Fever, se ere dehydration. Could be some kind of infection.

(to Remy)

What happened to her?

Seth quietly prepares a cold compress, pouring water from a jug into a wash basin.

REMBRANDT

(a tad evasively)

She got tied up in some very close -- and hot quarters.

KEEPER JAMES

I'll keep a close eye on her. Why don't you go and have dinner with your friends?

CONTINUED

10 CONTINUED

10

Remmy hesitates, as Seth puts the wash basin beside the bed.

KEEPER JAMES

What's important for her right now is (X)
sleep. For you... food. You can (X)
look in on her again later.

Seth moves to the door and waits for Remmy, who casts one last protective look at Maggie, then goes. Keeper James looks at Maggie a long moment, then goes to a cabinet and starts to work with a mortar and pestle. (X)

CUT TO:

11 INT. REFECTORY - NIGHT

11

Remmy and Mallory sit at a trestle table, on either side of Abraham. Seth sits at Remmy's other side. Candlelight is caught and reflected by a SPARKLING DISK OF NATURAL CRYSTAL which is mounted with other such crystals on the mantel above the fireplace.

KEEPER ABRAHAM

We're on the edge of the northern (X)
sea. The island of Saint Cataline.
This place is called the Sanctuary,
and we are known as the Keepers.

REMBRANDT

Keepers of what?

The dining hall is long and narrow, furnished with trestle tables at which the Keepers sit -- men on one side of the room, women on the other. Diana sits with the womenfolk. Rembrandt is cautious about accepting food, not eating until he sees others are doing so safely. (X)
(X)

KEEPER ABRAHAM

Of peace. Of harmony. We live
simple lives here.

Mallory takes a swig from his pewter goblet.

MALLORY

Well, you squeeze a damn fine grape.

Abraham doesn't quite know how to react to that. Mallory gives him a "just kidding" smile. Rembrandt gives Mallory a look about being careless with the wine. Then... (X)
(X)

CONTINUED

11 CONTINUED

11

REMBRANDT

But what about the rest of the world?
Off of the island?

CONTINUED

11 CONTINUED 2

11

KEEPER ABRAHAM

I would think you'd know more about
that than I do.

SETH

(eagerly, to Remmy)
I've never been off this island!
What's it like on the mainland?

Neither Remmy nor Mallory knows quite how to answer that.

REMBRANDT

Well, for one thing, there's a lot
less water, and a lot more land.

Remmy hastily covers by reaching for his wine goblet.

12 OMITTED

12 (X)

12A ANGLE ON THE WOMEN'S TABLE

12A(X)

A Head Matron sits at the head of the table. Diana sits
across from a bright-eyed eighteen-year-old, SARA, who is
whispering to her...

(X)

(X)

SARA

On the mainland, where did you live?

DIANA

(missing it)
Los Angeles.

SARA

(savoring the sound)
Los Angeles. 'The Angels.' It
sounds wonderful.

HEAD MATRON

Sara, why are you disturbing our
visitor? Let her eat in peace, and
keep your own counsel.

(X)

Chastened, Sara drops her eyes to her wooden bowl of stew.

13 BACK TO MEN'S TABLE

13

KEEPER ABRAHAM

But how is it that you escaped the
troubles?

CONTINUED

13 CONTINUED

13

MALLORY

The... troubles?

REMBRANDT

We move around a lot. Oh yeah, one day we're in one place, the next day somewhere else -- completely.

Abraham looks unsatisfied.

KEEPER ABRAHAM

You must be very lucky... or very blessed.

REMBRANDT

A little of both, I guess. But we've seen our share of troubles.

MALLORY

So the women here always eat separate from the men.

(X)
(X)
(X)

KEEPER ABRAHAM

The women do everything separate from the men.

(X)
(X)
(X)

MALLORY

So, there won't be any new little keepers, will there?

(X)
(X)
(X)

Before Abraham can react to that, a BELL TOLLS again, and all the Keepers silently rise from their benches, and begin to move out.

(X)

KEEPER ABRAHAM

We have a time for solitary contemplation now. Let me show you to your quarters.

Abraham rises, and as he does the camera moves to the CRYSTAL DISK, SPARKLING on the mantel.

14 INT. CELL - CONTINUOUS

14

A flickering candle rests on a nightstand between two cots. There is no window in the stone walls.

Remmy and Mallory take in the spartan cell. Keeper Abraham stands, head bowed, in the doorway.

CONTINUED

14 CONTINUED

14

KEEPER ABRAHAM

May whatever power has watched over
you thus far, watch over you tonight.

And with that, he starts to pull the heavy door closed. Remmy
waits a beat, then goes to the door.

REMBRANDT

I was told I could look in on Maggie.

KEEPER ABRAHAM

That will have to wait till morning.

CONTINUED

14 CONTINUED

14

REMBRANDT

I don't think so.

He quickly comes to the door, but Abraham closes it quickly,
and we hear a bolt slide closed. Remmy tries the door.

(X)
(X)

REMBRANDT

Hey!

(X)

Remmy turns back to Mallory.

(X)

REMBRANDT

How do you like that? We're
prisoners.

(X)
(X)
(X)

MALLORY

Maybe it's for our protection. They
seemed very nice.

(X)
(X)
(X)

As he talks, Rembrandt "cases the joint," checking for
windows, other doors, a vent... etc., any kind of escape
hatch. He finds nothing.

(X)
(X)
(X)

REMBRANDT

That's usually your first clue that
something's wrong. About a year ago
we ran across some people who seemed
to be very spiritual, very religious.
Next thing you know, the head
preacher is frying his congregation
and stealing their money.

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

MALLORY

A preacher did that?

(X)
(X)

REMBRANDT

A preacher did that.

(X)
(X)

MALLORY

I guess I've got a lot to learn.

(X)
(X)

Rembrandt is satisfied, but frustrated, that there is no way
out.

(X)
(X)

REMBRANDT

Let me see the timer.

(X)
(X)

Mallory takes the timer from his pocket and hands it to Remmy,
who checks it.

(X)
(X)

CONTINUED

14 CONTINUED 2

14

REMBRANDT

At least we've got plenty of time to
work things out.

(thinking out loud)

Maggie's sleeping in the infirmary.

They've probably locked Diana up
somewhere too. Tomorrow morning,
we've got to get a few things

straight with Keeper Abraham.

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

Mallory plops on a cot. Rembrandt is tired, but continues to
think carefully about what might lie ahead.

(X)
(X)

CUT TO:

15 INT. INFIRMARY - NIGHT

15

Maggie is awake now, propped up, as James spoon-feeds her
soup. In the glow of the candle, she still looks very weak.

MAGGIE

What was that bell I heard?

CONTINUED

15 CONTINUED

15

KEEPER JAMES

It calls us all to contemplation.

She takes the last mouthful of the hot soup.

MAGGIE

Am I keeping you . . . from your
contemplation?

KEEPER JAMES

Good works come first here.

He puts the empty bowl down, holds a glass of water to her
lips. She drinks.

KEEPER JAMES

Besides, I'd much rather take care of
you.

He puts the water glass back on the night-table. Maggie puts
her head back on the pillows.

KEEPER JAMES

You look as if you've been through
some serious trouble.

(Maggie nods)

Your friend said your boat was lost
in a storm.

Even in her weakened state, Maggie's defenses go up, even
though she doesn't know what Remmy told them.

(X)

MAGGIE

(haltingly)

Yes...

KEEPER JAMES

No boat washed up on the island.

MAGGIE

It must have sunk.

KEEPER JAMES

And we've had no storm for weeks.

Maggie starts to retreat into her illness.

MAGGIE

A sudden squall, out of nowhere.

James nods -- he won't pursue it.

CONTINUED

15 CONTINUED 2

15

MAGGIE

I can't keep my eyes open.

KEEPER JAMES

Don't try.

He gets up, extinguishes the light, then opens the door.

KEEPER JAMES

I'll look in on you again in the morning.

Maggie's eyes remain closed.

MAGGIE

(softly, half asleep)

Um, thank you, yes.

But James remains in the door for a long beat, as he studies the sleeping face of his mysterious, and beautiful, patient.

CUT TO:

)

15A INT. REMBRANDT AND MALLORY'S CELL - NIGHT

15A

Angle across the room. Mallory seems to be asleep. Remy is sitting on his cot, still awake. A slit opens in the door and a pair of eyes looks in, checking on our guys. Remy reacts, looking around at the door. The slit closes.

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

16 OMITTED

16

16A INT. REFECTORY

16A(X)

Abraham sits alone in front of the fire, studying an old book. Another Keeper enters, known as SAMUEL. He crosses to Abraham.

KEEPER SAMUEL

One of them is still awake.

(X)

KEEPER ABRAHAM

Until we're certain these are not Volsang spies, I want you to keep a close eye on them.

(X)
(X)

KEEPER SAMUEL

And what if they are spies?

CONTINUED

16A CONTINUED

16A

Samuel reacts, and we...

(X)

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. REFECTORY - THE NEXT MORNING (D2)

17

Diana, Sara, and the other women take their places on the bench. Bowls of potato porridge wait at each place. Diana is wearing a robe like the others. Sara eagerly catches Diana's eye, but she speaks in a whisper.

SARA

Did you sleep well?

DIANA

Like I'd been hit on the head with a hammer.

Sara starts to laugh -- this is clearly a place where jokes are seldom made -- then stops. The Head Matron glares down at her. Diana looks around the hall.

DIANA

Do you know where my friends are?

Sara looks around too.

SARA

I'm sure they'll be here. No one ever leaves the island. I was born here. So was he.

Sara nods toward the door, where Seth now enters. Seth waits a second, for Remy and Mallory, whom he had been escorting. They are also wearing robes now.

DIANA

Excuse me for a second.

Diana quickly gets up and before anyone can stop her, she crosses to Mallory and Remy, speaks in low tones, out of earshot.

DIANA

Are you all right?

REMBRANDT

I think so. Have you seen Maggie?

(X)

DIANA

No. They locked me in.

CONTINUED

17 CONTINUED

17

MALLORY

Same with us.

Rembrandt sees Keeper Abraham and Samuel enter and go to his place at the table.

(X)
(X)

REMBRANDT

I'm gonna have a word with the head man.

(X)
(X)
(X)

Seth, Rembrandt, and Mallory cross to their table, Diana to hers.

(X)
(X)

CONTINUED

17 CONTINUED 2

17

(X)

KEEPER ABRAHAM

I trust you're all well rested.

REMBRANDT

(cutting to the chase)

Why were we locked in our room last night?

(X)

(X)

(X)

(X)

KEEPER ABRAHAM

Everyone is locked in for their own safety. There are dangerous people at large in the night.

(X)

(X)

(X)

(X)

REMBRANDT

Well, we appreciate the concern, but as soon as Maggie is well enough today, we'll be on our way.

(X)

(X)

(X)

(X)

KEEPER ABRAHAM

I'm afraid that's not possible. Keeper James tells me your friend is still quite ill, and cannot be moved. Besides, there is really nowhere else on this island to go.

(X)

(X)

(X)

(X)

(X)

(X)

MALLORY

Then we'll go off the island.

(X)

(X)

KEEPER ABRAHAM

(mysteriously, but firmly)

That is not an option.

(X)

(X)

(X)

(X)

Before Remmy and Mallory can react to that, Abraham goes on.

(X)

CONTINUED

17 CONTINUED 3

17

(X)

KEEPER ABRAHAM

I'd suggest you eat quickly, you have a long day ahead of you.

(X)

REMBRANDT

We do?

KEEPER ABRAHAM

We earn our bread here by the sweat of our brow. My son will show you what to do.

(X)

And then, Abraham goes. Rembrandt looks around. There are several large Keepers looking closely at him, including Keeper Samuel.

(X)

(X)

(X)

MALLORY

(sitting to eat)

Sorry if we got you into trouble with your dad.

(X)

SETH

I'm always in trouble with him.

And on Seth's frustrated expression, we...

CUT TO:

18 INT. INFIRMARY - DAY

18

Two hands draw the curtains back, and sunlight fills the little room. Maggie stirs in the bed and opens her eyes. Keeper James stands by the window.

KEEPER JAMES

Good morning.

MAGGIE

Good morning.

James comes to her bedside, puts a hand on her forehead.

KEEPER JAMES

I think we've broken the fever.

CONTINUED

18 CONTINUED

18

His hand lingers for a split-second longer than it has to.

KEEPER JAMES

A few more days of bedrest, and
you'll be right as rain.

MAGGIE

I'm sure you're right, a few more
days would be great, but right now I
need to get up and out.

KEEPER JAMES

(shakes his head "no")
Doctor's orders.

(X)
(X)

She throws back the blanket, and starts to swing her legs off
the bed.

MAGGIE

My friends and I, we have an ...
appointment. I've got to see them.

KEEPER JAMES

I wouldn't try to get up yet, you're
still not ready.

But Maggie is determined. She stands up, and almost the
moment she does, she teeters -- and starts to fall forward.
James swiftly steps forward and catches her.

KEEPER JAMES

(kindly)
What did I tell you?

He holds her in his arms and their eyes meet. He helps the
temporarily defeated Maggie back into the bed.

MAGGIE

Maybe I can't go to them yet, but
could you bring one of them to me?
Remy?

KEEPER JAMES

Yes, I'll see if I can do that.
(a beat)

Is this Remy someone special to you?

Even in this debilitated state, Maggie catches his drift, and
side-steps it.

CONTINUED

18 CONTINUED 2 18

MAGGIE
They're all special to me.

CUT TO:

19 OMITTED 19

19A EXT. BEACH - DAY 19A

A CLAM HOE DIGS into the hard sand. WE HEAR a grunt, and PULL BACK to see Mallory, Rembrandt and Seth working nearby. He mops his brow.

MALLORY
I've always said that if your job requires you to wear a paper hat -- (X)
or if some guy hands you a hoe, (X)
you've made a really bad career choice.

He digs. Then...

MALLORY
What's this place made of, anyway?

REMBRANDT (O.S.)
Rocks. Seaweed. (X)
(turns up a clam with his hoe)
And clams. Which explains the cuisine. Clam chowder, clam dip, clam sandwiches, clam a la mode, and clam surprise.

SETH
What's clam surprise?

REMBRANDT
Anything that's not a clam. (X)

Seth laughs a little too loudly at this, a kid not used to laughing. (X)
(X)

REMBRANDT
Man you're an easy audience. Wish (X)
I'd had crowds like you for my shows. (X)

SETH (X)
What shows? What did you do? (X)

CONTINUED

19A CONTINUED

19A

REMBRANDT (X)
I was a singer. Rhythm and blues, if (X)
that means anything to you. (X)

SETH (X)
I've heard of rhythm. But blues? (X)

REMBRANDT (X)
If you wear a robe, do this all day, (X)
and eat nothing but clams, you (X)
deserve to have the blues. (X)

Seth smiles, but doesn't understand. He turns to Mallory. (X)

SETH (X)
And you? What did you do? (X)

Mallory takes a beat -- (X)

MALLORY (X)
Oh, a little of this, a little of (X)
that. Here and there. (X)

SETH (X)
'There' -- that sounds good to me. (X)
I've never been anywhere but this (X)
island. (X)

19B INSERT - HANDFUL OF STONES

19B

Quartzite. It glitters. Mallory's hand scoops some up. (X)

CONTINUED

19B CONTINUED

19B

MALLORY'S VOICE

Looks like... quartz, if I'm remembering my high school geology right.

19C BACK TO SCENE

19C

Rembrandt looks at the quartz.

SETH

You're right. My father says it represents the purity of knowledge. The biggest and most perfect examples are displayed in the refectory.

Remmy and Mallory react to that. Then Remmy moves closer to Seth.

REMBRANDT

When I told your father we had to leave the island, he said that was not an option.

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

SETH

Once here, no one ever leaves. It's not safe.

(X)
(X)
(X)

Remmy and Mallory react to that, then --

(X)

REMBRANDT

(tactfully as possible)
What happened here? Was your world overrun?

SETH

Yes, most of it. Or at least that's what I've been told. After the collapse of the Hemispheric Alliance, the Volsangs were pretty much in charge...

(then)

Why did you say 'your world'?

Mallory and Remmy exchange a look, that Seth notices.

SETH

I knew it! You're not even from this world, are you? You're from somewhere else. Where? Another planet? A star?

CONTINUED

19C CONTINUED

19C

They still aren't sure what and how much to tell him.

MALLORY

You've got a pretty wild imagination,
kid.

CUT TO:

20 INT. REFECTORY - DAY

20

Under the watchful eye of the head matron, Diana, Sara and several other women are down on their hands and knees scrubbing the floor of the refectory. Diana, surrounded by a puddle of soapy water, looks like she's fit to be tied.

HEAD MATRON

Be sure to wipe up the excess water.
We don't want anyone slipping and
falling.

(X)

Diana makes another desultory swipe at the floor and some dirty water splashes up on the wall.

HEAD MATRON

(pointedly)
We don't wash the walls again until
next week.

(X)

She gives Diana a stern look and exits. Diana watches as the matron moves to the door and then around the corner. Diana sits up as soon as she's out of sight.

DIANA

Okay, Sara, I want you to tell me a
couple of things.

SARA

Of course. Anything you want.

DIANA

Why is this floor so warm?

SARA

Pardon?

DIANA

Warm. It's made out of some kind of
stone, but it's warm to the touch.

Sara looks unsure what to say.

DIANA

And what's that noise? It sounds
like there's something down there.

SARA

I don't hear anything.

Diana wipes some water away and puts her ear to the floor again. WE HEAR a soft THRUMMING, like a distant engine.

CONTINUED

20 CONTINUED

20

SARA

But if we keep talking, we're going to get

DIANA

Into trouble?

Diana gets up and brushes the water off her robe.

DIANA

What can they do to me? Make me scrub the floors?

(X)

(X)

Diana turns -- the other women watch in astonishment -- and moves stealthily toward the door. Diana stops, looks both ways, then heads in the direction the matron went.

CUT TO:

21 OMITTED

21 (X)

21A EXT. BEACH - DAY

21A(X)

Remy, Mallory, and Seth sit on a fence, taking their lunch break. They eat bread and drink water from a jug. Seth has been blown away by their story.

(X)

(X)

(X)

SETH

When will you be leaving here to go back to your world?

(X)

(X)

REMBRANDT

Soon. In fact that's why we told you the truth about us.

(X)

MALLORY

We need your help. We all need to be together -- Diana and Maggie, too -- when we go.

REMBRANDT

Can you help us out, Seth?

Seth takes a beat.

CONTINUED

21A CONTINUED

21A

SETH

Yes. But you'll have to promise to do something for me in return. When I ask.

Remy and Mallory exchange a look.

REMBRANDT

If it's something we can do.

Seth nods.

CUT TO:

22 OMITTED

22 (X)

22A INT. STAIRCASE - DAY

22A(X)

Diana pokes her head around a corner, just in time to see the head matron go down the steps and through a door. Diana waits a beat, then quietly follows her. When she gets to the door, she quietly lifts the latch on the wooden door, and enters.

(X)
(X)
(X)

23 INT. SMALL ROOM - CONTINUOUS

23

Inside, the room is nearly empty. A spinning wheel stands idle in one corner. But there's no other door, no way for the matron to have left.

(X)

DIANA

(softly, to herself)

So where did you go?

She puts her hand on the spinning wheel, turning the wheel. As it rotates, she leans back against the wall.

Then, she quickly turns around and puts her hand on the wall, right where she was leaning.

DIANA

There it is again!

She presses her ear against the wall, and WE HEAR what she hears -- that same motor-like THRUMMING, only now it is much louder and clearer.

SARA (O.S.)

Diana! What are you doing in here?

CONTINUED

23 CONTINUED

23

Diana turns to see Sara standing nervously in the doorway.

DIANA

That sound is even louder in here.
What is it, Sara? It sounds as if
it's electro-mechanical. But that
can't be, can it?

SARA

I can't talk about it, Diana! Come
out of there, quickly, before
something happens!

(X)

Diana takes a beat, then moves toward the door to follow Sara.

CUT TO:

24 INT. INFIRMARY - NIGHT (N2)

24

Maggie is sitting up in bed when there's a KNOCK on the door.

MAGGIE

(eagerly)
Remy? Is that you?

The door opens, and Keeper James pops his head in. He carries
a dinner tray.

KEEPER JAMES

Hope you're not disappointed.

MAGGIE

No, please, come in.

But she is disappointed. James puts the tray down on the
bedside table.

KEEPER JAMES

I spoke to your friend Rembrandt, and
he'll be in later tonight.

MAGGIE

Did he say when?

KEEPER JAMES

After dinner, I'm sure. Was there
something urgent you needed to see
him about?

CONTINUED

24 CONTINUED

24

MAGGIE

No. Well, in a way, yes. How long have I been asleep? Did he say anything about leaving the island?

James pulls a chair beside the bed and sits down.

KEEPER JAMES

No. Why should he? Everyone is happy here. Besides, you should worry less about that than about getting better.

MAGGIE

You've been very kind.

KEEPER JAMES

you still want to leave.

MAGGIE

It's not that, it's just that we have to do.

(X)

I know what the outside world has to offer; I know what trouble and destruction it holds. I fear for your safety there.

(X)

(X)

MAGGIE

I'll be all right. My friends and I, we keep an eye on each other. We always have.

KEEPER JAMES

You could stay here, you know. It's a simple life, peaceful, quiet. Our days follow the natural rhythms, the changing of the seasons.

MAGGIE

(genuinely)

It does sound like a beautiful way to live. But...

KEEPER JAMES

But it's too foreign, too unknown, to you. And you're afraid. So was I when I first came here.

(MORE)

CONTINUED

24 CONTINUED 2

24

KEEPER JAMES (CONT'D)

I felt as if I'd turned my back on civilization -- or what was left of it. But now I can't imagine living anywhere else, in any other way.

MAGGIE

I can see why. Really I can.

He puts a hand on top of hers.

KEEPER JAMES

I can't imagine why anyone would want to go back into that war ravaged world.

(then)

Think about it. You could become a Keeper... here... with me.

She makes a smile, but there's nothing she wants at this place but out...

(X)
(X)

CUT TO:

INT. REFECTORY - NIGHT

Remy and Mallory again sit at the head table with Abraham.

KEEPER ABRAHAM

Seth tells me you did good work in the fields today.

MALLORY

Oh yeah -- I personally dug up at least a dozen clams. They fought hard, but I boated them.

KEEPER ABRAHAM

Whatever providence offers us, we gladly accept.

MALLORY

I'll have to write that down somewhere.

REMBRANDT

Let me ask you something. Why, with so many Keepers living here, were we the only ones on the beach today? Where were all the others?

CONTINUED

25 CONTINUED

25

KEEPER ABRAHAM

(a bit evasive)

The Sanctuary requires many kinds of labor. Everyone, I assure you, contributes in his own way. Over time, you will come to know our ways.

REMBRANDT

(X)

Over time?

Keeper Abraham rises to leave. Remmy and Mallory react to that.

(X)

(X)

KEEPER ABRAHAM

(X)

Sleep well.

(X)

He exits, and we...

(X)

CUT TO:

26 OMITTED

26

26A INT. REMBRANDT AND MALLORY'S CELL - NIGHT - LATER

26A

Mallory is pacing. Rembrandt sits on his cot studying the timer. They hear a sound, and the door opens.

It's Seth. He stands in the doorway with a candle. Remmy and Mallory go to him.

REMBRANDT

We won't forget this, Seth.

SETH

You promised me a favor, remember.

MALLORY

We remember.

REMBRANDT

First, take us to Diana, then we'll pick up Maggie.

They exit.

ACT THREE

FADE IN:

32 OMITTED 32 (X)

33 INT. SMALL ROOM/ELEVATOR CAR - CONTINUOUS 33

The Sliders and Seth slowly get their balance again. (X)
Suddenly, recessed, fluorescent lighting pops on. The Sliders (X)
react in surprise. This is the first electric light they've (X)
seen here. (X)

MALLORY

What just happened, Seth? (X)

REMBRANDT

When those doors open, where are we
going to be?

But before Seth can answer -- the doors slide open TO REVEAL

34 SLIDERS' POV 34

A large brightly-lighted, high-tech operations center,
bustling with activity.

Some Keepers hurry to and fro, arms filled with papers; others
sit at sophisticated keyboard work stations, inputting data.
There is a large, central computer/CD ROM station. (X)

35 RESUME 35

The Sliders can hardly believe their eyes -- (X)

-- nor can Keeper Abraham, who suddenly sees them standing in
the open doors.

KEEPER ABRAHAM

How dare you!

Abraham charges toward them.

KEEPER ABRAHAM

Is this how you repay us for our
hospitality?

CONTINUED

35 CONTINUED

35

And now he catches sight of his son Seth, behind them.

KEEPER ABRAHAM

And you? You're the one who showed them here?

REMBRANDT

Nobody showed us here.

MALLORY

Wherever here is.

Diana steps past Abraham and marvels at what she sees.

DIANA

What's going on? What are all these?

Diana gestures at tall racks of transparent silvery disks, the size of albums. Through an open doorway we can see hundreds of such racks stretching away to infinity (CGI).

(X)
(X)

SETH

It's called the Great Work.

KEEPER ABRAHAM

(angrily)

Seth, hold your tongue -- these people don't need to know what we're doing here.

SETH

No, Father, I won't hold my tongue. The Great Work is pointless if it's not shared.

(looks at Sliders)

They are my friends, they've come here from another world.

KEEPER ABRAHAM

(scoffing)

Another world. My Lord, what

SETH

Yes, and maybe they can help us in this one. Maybe they know something about the Volsangs that we don't know. Something that can help us defeat them.

Remmy holds up his hands.

CONTINUED

35 CONTINUED 2

35

REMBRANDT

Whoa. Volsangs? The Great Work. If we're going to help at all -- and I'm not saying that we can -- you're going to have to take us through all this one step at a time.

Abraham hesitates -- he has learned never to trust anyone.

KEEPER ABRAHAM

How can you claim to be ignorant of the Volsang raiders? They have conquered virtually all of the earth by now.

MALLORY

Because your son has told you the truth. We're from another earth altogether.

REMBRANDT

The story about our boat and the storm... just a story.

KEEPER ABRAHAM

I knew that. But this one I'm supposed to believe? How do I know you're not Volsang spies, sent here to learn our secrets?

SETH

You don't, Father. You just have to believe someone, for once. You have to trust them. And me. I believe them.

KEEPER ABRAHAM

(to Seth)

If I had not concealed this place as well as I have, there might not be any Sanctuary at all. Vortak and his raiders would have taken the secrets of The Great Work, and reduced us to rubble long ago.

SETH

But they're here now, Father. They've seen it. There's nothing to hide.

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

36 ANGLE ON DIANA

36

observing young Sara at a keyboard, as she diligently transcribes information from a yellowing scroll.

CONTINUED

36 CONTINUED 36

DIANA
It's your job to input data? (X)

Sara nods, unsure if she should even be confirming that.

SARA (X)
Yes. You know about computers? (X)

DIANA (X)
A little. (X)

She leans in to study the screen more closely. (X)

CUT TO:

37 OMITTED 37 (X)

38 INT. INFIRMARY -- EVENING 38

Maggie sits on the edge of the bed, fully dressed. She pulls on her boots, as Keeper James enters.

KEEPER JAMES
What are you doing?

MAGGIE
(with determination)
Going out.

KEEPER JAMES
It's much too soon for that. You need to regain your strength first.

Maggie stands up. She's looked better, but she seems okay.

MAGGIE
No offense, but I can't do that lying down.

James realizes he won't win this argument.

CONTINUED

38 CONTINUED

38

KEEPER JAMES

But no one is allowed to walk around
the Sanctuary at night, without
permission.

(X)

MAGGIE

Fine. So who do I go to for my hall
pass?

KEEPER JAMES

(smiles warmly)

Me.

CUT TO:

39 INT. UNDERGROUND LIBRARY - NIGHT

39

The Sliders are gathered around a work station as Abraham and
Seth look on. Abraham has obviously decided to let our people
in on it.

(X)

KEEPER ABRAHAM

After the fall of the Alliance, the
Volsang raiders came together under
the leadership of a barbarian named
Vortak. They swept down from the
north, from Alaska, the Yukon wastes
like a plague of locusts.

REMBRANDT

And no one could stop them?

KEEPER ABRAHAM

There was no central authority left,
no government with an army strong
enough to withstand them.

MALLORY

But you've survived.

KEEPER ABRAHAM

Only through subterfuge, by
pretending to be a penniless,
contemplative order. But it's only
a matter of time before the Volsangs
come here too.

REMBRANDT

But why? What would they come here
for?

CONTINUED

39 CONTINUED

39

KEEPER ABRAHAM

For whomever they can enslave. For
whatever they can steal.

SETH

For the Great Work..

Abraham nods, solemnly.

KEEPER ABRAHAM

The record of all that our
civilization ever achieved, the sum
total of our knowledge:

Rembrandt, Diana and Mallory exchange glances. Could there be
knowledge here that could help them in their quest?

(X)

KEEPER ABRAHAM (CONT'D)

We have to protect it against the
barbarian darkness that is swallowing
our world whole. There is much here
that the Volsangs could use against
their enemies. We must keep it from
them.

(X)

(X)

(X)

Off Abraham's sad but determined expression, we...

CUT TO:

40 INT. SUBTERRANEAN TUNNEL - NIGHT

40

Keeper James, with a lantern in hand, leads Maggie down a
tunnel of rough-hewn, rocky walls.

KEEPER JAMES

And just in case of a Volsang siege,
this was built to provide us with a
means of escape from the Sanctuary.

He stops at an IRON GRATE and pulls it open. It isn't easy.
He leaves it open behind them as they pass through.

KEEPER JAMES

This way.

Maggie balks.

CONTINUED

40 CONTINUED

40

MAGGIE

James, I appreciate the tour, but I
need to see my friends. Now.

KEEPER JAMES

You will, Maggie. Please.

He gestures at the gate, and they emerge from the tunnel and
onto --

41 EXT. ROCKY BEACH - CONTINUOUS - NIGHT

41

A narrow strip of rock and sand stops at the shore of a black
ocean. Maggie and James walk out of the tunnel. Maggie takes
a deep breath of sea air.

MAGGIE

I don't know why these Volsangs would ,
bother you here. What's on this
little island that would interest a
bunch of savages?

Maggie sits on a mound of driftwood and seaweed. James takes
a beat, looking out at the sea. As he does, Maggie's fingers
idly feel the shape of the mound beneath her. There's
something odd about it. She raps it softly.

KEEPER JAMES

The Volsangs are nothing if not
thorough. They would have come here
no matter what. All we can hope to
do, when and if the time comes, is
try to appease them.

MAGGIE

Where I come from, that's never
worked. It's better to fight than to
give up.

(X)

(X)

(X)

Maggie's eyes pick up a ROPE, half-submerged in the sand,
leading from the mound to the base of a boulder. Keeper James
looks at Maggie a long moment.

CONTINUED

41 CONTINUED

41

KEEPER JAMES

Maybe you're just braver than I am.

James comes closer to her.

KEEPER JAMES

I don't want you to leave.

MAGGIE

This is your home, not mine.

(X)

KEEPER JAMES

You'll be running from one place to another, always looking behind you, never knowing where you'll find yourself the next day.

MAGGIE

It's my choice, James.

KEEPER JAMES

Things here will change soon, but I will always be in a position to offer you a place of safety. You could reclaim your own life, Maggie.

MAGGIE

I have my own life. And I choose not to give it up.

Something has caught Maggie's eye, something out at sea. She points it out to James.

MAGGIE

What are those lights?

Keeper James looks, too -- and WE SEE what look like several boat lights far away, but silently approaching the island.

CONTINUED

41 CONTINUED 2

41

KEEPER JAMES
We've got to get back to the
Sanctuary!

(X)

James and Maggie retreat into the tunnel.

WE HOLD ON the APPROACHING BOAT LIGHTS as we...

CUT TO:

42 INT. UNDERGROUND LIBRARY - NIGHT

42

Sara is showing Diana, Rembrandt and Mallory a rack of disks.

(X)

SARA
Each of these disks contains hundreds
of volumes of information.

Sara takes one of the disks from the rack and hands it to
Diana. Its label reads: "Geology: Pre-Cambrian, VI-XX."

REMBRANDT
Like CDs.
(off Sara's reaction)
I used to be in the music business.

(X)

(X)

(X)

(X)

MALLORY
What are they made of?

(X)

(X)

SARA
Dissolved silicates, that we
reprocess in the lab.

REMBRANDT
Makes sense. We saw a lot of
crystals on the beach.

(X)

(X)

(X)

CONTINUED

42 CONTINUED

42

Diana puts the disk back in its slot.

DIANA

I've worked with silicate-derivatives before. It's very fragile stuff.

(X)

(X)

KEEPER ABRAHAM (O.S.)

True. Only we have nothing more durable, and no other way to pack so much information into such a concentrated form.

Diana turns toward Abraham.

DIANA

There is a way. I worked in a lab with a great scientist. We developed a form of crystal-silicate encryption. All of this data could be stored in much less space.

KEEPER SAMUEL (O.S.)

Volsang raiders!

Diana stops as Keeper Samuel bursts out of the elevator.

KEEPER SAMUEL

They're coming from the west!

The whole room falls silent, as terror -- then panic begins to take hold. Cries of "What should we do?" "Where do we go?" "Can we hide here?" Abraham steps forward to calm them.

ABRAHAM

They won't dare a night landing on the rocks. We have until dawn to prepare.

43 OMITTED

43 (X)

44 BACK TO ABRAHAM AND DIANA

44

Keepers are now scurrying in all directions. It's DEFCON five.

KEEPER ABRAHAM
(sadly, to Diana)
It's too late for your idea now.

Abraham starts to go but Diana grabs his sleeve.

DIANA
Not necessarily. If we can jury-rig (X)
the laser, I might be able to encrypt (X)
all this data on a single quartz (X)
crystal. (X)

She looks around, calculating quickly During the following,
Rembrandt and Mallory cross to join them.

REMBRANDT (X)
Like the one in the refectory? (X)

DIANA
It could work. (X)
(turns to Sara) (X)
Can you get it for me? (X)

SARA
Yes!

Sara starts toward the open elevator.

REMBRANDT
We're coming with you.

They rush to the elevator with Sara. Diana shouts to the
other Keepers still at their work stations

DIANA
All right, I want all of your data
streams put on the same binary line!
Now!

Then she whips out her PDL and jacks it into a terminal, then
goes to work dismantling the CD-ROM until she cannibalizes the
laser. As she does so, Abraham rallies his keepers.

CONTINUED

44 CONTINUED

44

ABRAHAM

Samuel, see to the upper parapets!
Open the armament room! I'll
activate the self-destruct on the
work vault.

Abraham goes to a red box on the wall near the door. And we:

DISSOLVE TO:

45 OMITTED

45

46 INT. INFIRMARY - DAWN (D3)

46

Maggie is grabbing up her stuff as Keeper James comes in and sees her.

KEEPER JAMES

There's nowhere to run, Maggie!

MAGGIE

I don't run.

KEEPER JAMES

You'll be safe with me.

MAGGIE

And why would that be? Do you know
something about the Volsang raiders
that nobody else knows?

Maggie looks into his eyes, and it falls into place...

MAGGIE

Even if there were a chance I'd stay
here with you... do you really think
I would after you betray your own
people?

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

James doesn't answer, and Maggie starts to move past him. But James grabs her and holds her.

(X)

KEEPER JAMES

Maggie. I'm the only one who can
save you.

MAGGIE

No. I'm the only one.

(X)

CONTINUED

46 CONTINUED 46

Maggie tries to pull away, but James hangs onto her. He tries to embrace her.

KEEPER JAMES

Maggie, don't leave me!

(X)

Maggie wrenches his arms free, and when he comes at her again she hits him in the mouth, knocks him on his ass and hurries out.

KEEPER JAMES

(after her)

Go ahead! See what the Volsangs will do with you!

As WE HOLD on a glowering James...

CUT TO:

47 EXT. SANCTUARY - DAWN 47

The bell TOLLS, as bombshells EXPLODE in the sky over the bell tower.

48 EXT. COURTYARD - MOMENTS LATER 48

Maggie emerges, lost and confused. Where is everyone? Which way should she go?

49 ANGLE ON CORRIDOR 49

The door to the secret room opens. Sara and Seth rush out and head for the refectory. Remmy and Mallory go toward the courtyard, looking for Maggie.

50 MAGGIE 50

crouching in the courtyard, wondering which way to go. She looks up and sees:

51 REMBRANDT AND MALLORY 51

coming toward her across the courtyard.

46 CONTINUED

46

Maggie tries to pull away, but James hangs onto her. He tries to embrace her.

KEEPER JAMES

Maggie, don't be a fool!

Maggie wrenches his arms free, and when he comes at her again she hits him in the mouth, knocks him on his ass and hurries out.

(X)
(X)

KEEPER JAMES

(after her)

Go ahead! See what the Volsangs will do with you!

(X)
(X)
(X)

As WE HOLD on a glowering James...

(X)

CUT TO:

47 EXT. SANCTUARY - DAWN

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50 MAGGIE

50

crouching in the courtyard, wondering which way to go. She looks up and sees:

51 REMBRANDT AND MALLORY

51

coming toward her across the courtyard.

52 MAGGIE

52

suddenly hears the whistle of an incoming shell.

CONTINUED

52 CONTINUED 52

MAGGIE
Remmy, Mallory -- get down!

53 ANGLE ACROSS COURTYARD 53

The shell hits right above our guys and explodes in a cloud of smoke, flame and dust. As Maggie runs toward the explosion site we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

54 EXT. COURTYARD - DAWN - CONTINUOUS

54

Maggie making her way through the rubble from the explosion.

MAGGIE

Mallory... Remmy... are you okay?

Through the dust we hear our guys coughing.

55 ANGLE ON PILE OF DEBRIS

55

As Rembrandt and Mallory shove their way out from under the pile, Maggie arrives and helps dig them out. Another shell flies over and explodes on the parapet above them.

REMBRANDT

They're aiming a little high.

Remmy and Mallory pull themselves out of the dust, and shake themselves off.

MALLORY

I'm trying not to take this personally.

MAGGIE

What's going on?

REMBRANDT

The Keepers have a big library in the underground. Diana's helping them save it..

MAGGIE

Yeah, well I'm more concerned about saving us.

(X)
(X)

Another shell explodes. Our people run for the corridor.

56 OMITTED
AND
57

56
AND
57

57A INT. UNDERGROUND LIBRARY - DAWN 57A

Diana sits intently at a work station, her fingers flying. The crystal from the refectory has been jerry-rigged onto the dismantled CD-ROM player. It's spinning fast, a laser light playing off its facets.

Other Keepers hurry to bring racks of discs from the storage vault to Diana. Seth and Sara are there, feeding discs into the CD-ROM. Keeper Abraham watches anxiously.

57B ANGLE ON ELEVATOR DOORS 57B

which open and Rembrandt, Maggie, Mallory and Keeper Samuel rush in, and cross to the work station.

57C BACK TO SCENE 57C

SAMUEL

(to Abraham)

The Volsangs are inside the reef.

(X)

(X)

Abraham reacts to that and crosses toward a weapons locker and opens it. Maggie, Remmy and Mallory cross to Diana.

MAGGIE

How much more time do you need?

Diana checks the racks nearby.

DIANA

Almost done.

MALLORY

What can we do to help?

Rembrandt is looking across at Abraham and the locker of rifles. He starts for the locker.

REMBRANDT

We've got to give her the time.

(to Diana)

We slide in twenty minutes.

Abraham, armed with a rifle has started for the door. He turns back to Sara, and Diana.

CONTINUED

57C CONTINUED

57C

ABRAHAM

If they break through, throw the
detonator. They must not get the
work.

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

Sara and Diana nod and look over at the red box by the door to
the vault. Remmy, Maggie, Mallory, Seth and Samuel have armed
themselves, and now follow Abraham to the elevator.

(X)
(X)
(X)

58 OMITTED

58 (X)

58A EXT. ROCKY BEACH - DAWN

58A (X)

The first of the Volsang raider boats GRINDS up onto the rocky
shore. TWO VOLSANGS leap out of the boat. They are fearsome
creatures -- barbaric men dressed in buckskins and furs,
carrying weapons. But even more frightening is their
leader -- VORTAK -- who now steps out of the boat. He wears
chain mail and a leather helmet.

(X)

Vortak strides toward a figure in a black robe, whose back is
to us, standing on the beach.

VORTAK

I hope these people know what they're
in for.

(X)
(X)

The figure, hands folded, bows his head. And when he speaks,
we know for sure that it is --

KEEPER JAMES

Since you've come so... unexpectedly,
I've not had time to lay the
groundwork. There will probably be
some resistance.

Vortak laughs and looks at his soldiers.

VORTAK

You hear that? There could be
fighting. What a shock.

The soldiers laugh and look pleased.

KEEPER JAMES

And the Great Work, which I promised
you, is still not done. Had you
waited just a

CONTINUED

58A CONTINUED

58A

VORTAK

I've waited long enough. It's time
you earned your keep.

Vortak brushes past him, followed by his soldiers. Other
boats land on the beach behind them.

VORTAK

So let's see the inside of this
Sanctuary.

59 OMITTED
THRU
61

59 (X)
THRU
61

62 INT. SUBTERRANEAN TUNNEL - DAY

62 (X)

Keeper James leads Vortak and his soldiers toward the'
Sanctuary. They come to a winding stone staircase, and
weapons CLANKING -- ascend into

63 EXT. OPEN COURTYARD - DAY

63 (X)

Vortak, surrounded by a dozen raiders, looks at Keeper James.

VORTAK

You promised me resistance. Am I
going to be disappointed?

KEEPER JAMES

They're in the library and the lab.
I'll take you there.

But as they cross the courtyard, Keeper Abraham steps out of
the shadows. Keeper James stops, as do the Volsangs he leads.

KEEPER ABRAHAM

(to James)
Why have you betrayed us?

KEEPER JAMES

So as not to betray the Great Work.
This is the only way to save it. If
you surrender now, they'll spare your
lives. I have their promise.

CONTINUED

63 CONTINUED

63

KEEPER ABRAHAM

(to Vortak)

Is that what you told the inhabitants
on the Isle of Anacapa?

(X)

VORTAK

I don't remember talking to them at
all.

Keeper Abraham lifts his rifle.

KEEPER ABRAHAM

You can leave now, in peace...

VORTAK

Or what?

Vortak turns to one of his soldiers -- and winks. The soldier
casually lifts his rifle and fires. Abraham takes the shot in
the chest. He falls to the ground.

SETH (O.S.)

No!

Seth comes from behind a column and FIRES his rifle at the
soldier, who drops. Bedlam now breaks loose, as the Volsangs
run for cover, and several Keepers shoot from various vantage
points. GUNFIRE fills the courtyard! We can see Rembrandt,
Maggie and Mallory with weapons, take their positions among
the Keepers as the fight begins.

64 ANGLE ON SETH

64

as he drags his badly wounded father into the cloister. Seth
props Abraham against a column.

SETH

Father, you'll be all right now.
You'll be all right.

But it doesn't look that way.

KEEPER ABRAHAM

Save yourself, son.

SETH

And you -- I can save you, too.

Keeper Abraham grabs his son by the robe and pulls him closer.

CONTINUED

64 CONTINUED

64

KEEPER ABRAHAM

It was always hard for me to say the things I should have said.

Seth looks at his father. Then...

SETH

I heard them anyway, father.

KEEPER ABRAHAM

Guard... the Great Work... from the barbarians.

Abraham's head rolls back. Seth is distraught, but the firing continues.

65 ANGLE UP STAIRWAY

65

Rembrandt, Maggie and Mallory have fired the shots that chased the soldier away. Now, as Maggie and Mallory cover him, Rembrandt goes to help Seth.

(X)

(X)

REMBRANDT

Come on! There's nothing more you can do here!

(X)

Rembrandt tries to drag Seth, numb with shock, away.

(X)

REMBRANDT

We can't hold them here, Seth!

(X)

SETH

Yes we can! I can fight them--

REMBRANDT

Down below! We've got to go below!

(X)

A BLAST knocks a hunk of plaster loose from the column. Remmy pulls Seth away from the battle, joining Mallory and Maggie to head for the underground.

(X)

(X)

CUT TO:

66 OMITTED
THRU
68

66
THRU
68

69 INT. UNDERGROUND LIBRARY - DAY

69

The quartz crystal GLOWS with a white-hot light as it spins.

But the library is in a frenzy as the remaining Keepers brace for the invasion. The sound of battle is louder and closer.

70 ANGLE ON ELEVATOR

70

as Remmy, Maggie, Mallory and Seth emerge, breathless. Remmy looks at the still-spinning, glowing crystal. They cross to Diana. She clicks a key and the crystal stops spinning.

DIANA

We're done.

WITH THE SLIDERS AND SETH

71

as they watch the crystal stop.

REMBRANDT

Then we've got to find a way to get it out of here!

MALLORY

And off the island!

Maggie hears this and remembers --

MAGGIE

There's a tunnel to the outside, James took me through it from the infirmary! And he's hidden a boat there, under some driftwood.

(X)

MALLORY

(to Seth)
Could you get there?

SETH

Yes. I could take someone there, but I'm not leaving the island.

MAGGIE

We don't have time to argue about this, Seth. You have to go.

CONTINUED

71 CONTINUED

71

SETH

You owe me a favor -- whatever I ask.
Remember?

MALLORY

Yes, but now isn't the

SETH

I was going to ask to go with you.
To leave the island. But that's not
what I'm asking now. Now I want to
stay right here and fight the
Volsangs!

MALLORY

The only way you can defeat them now
is by protecting the Great Work. By
doing what your father died trying to
do!

MAGGIE

He's right, Seth. If you want to
beat 'em, you've got to get that
crystal out of here.

(X)

72 ANGLE ON DIANA

72

who turns to Sara.

DIANA

And you've got to help him! You
can't stay here either.

SARA

But what about you?

DIANA

Don't worry about me. I've got my
own plans.

Diana goes to the cylinder and removes the crystal. Then she
gives it to Sara, along with a gentle push.

(X)

DIANA

You two get going, before it's too
late.

(X)

Seth and Sara run for a side exit, just as WE HEAR the
elevator doors WHOOSHING OPEN.

CONTINUED

72 CONTINUED

72

The first to step out is Vortak, followed by Keeper James and several raiders. Vortak takes in the cowering Keepers.

VORTAK
More slaves to sell.

And the open door to the vault and the racks of discs inside. (X)
Diana and Maggie move closer to the vault door. (X)

VORTAK
(off disks; to James)
And that? Is that The Great Work? (X)

KEEPER JAMES
Yes. (X)

MAGGIE
Correction.

Maggie and Diana slam and lock the door. Diana hits the (X)
switch on the red box by the door.. (X)

MAGGIE
That was the Great Work.

(X)

KEEPER JAMES
No!!!

There is a muffled explosion from beyond the bolted door. The (X)
Great Work has been destroyed. (X)

VORTAK
(of Keeper James)
Put him with the others.

Two Volsangs grab and lift a struggling Keeper James. He (X)
looks back at -- (X)

72A MAGGIE 72A(X)

who watches him go, hard eyes for a traitor. (X)

72B BACK TO SCENE 72B(X)

KEEPER JAMES
No! You can't do this! I'll find a
way to fix it! I'll put it all
together again! No!

CONTINUED

72B CONTINUED

72B

-- and drag him away. Vortak now turns toward the Sliders, and smiles.

VORTAK

You must be new in town.

And WE GO OFF on the Sliders huddling together, as Diana glances at the timer. Fifty-nine seconds and counting.

CUT TO:

73 EXT. ROCKY BEACH - DAY

73

Seth and Sara strip the driftwood and seaweed away from the hidden boat.

SARA

Have you ever sailed a boat before?

SETH

No.

(a beat)

But I transcribed the nautical section of the Great Work.

Sara looks unsure, but what choice do they have now, anyway? She climbs into the boat.

(X)
(X)

SETH

Which way should we go?

(X)
(X)

SARA

Let's try to find the City of Angels.

(X)
(X)

Off her hopeful expression...

(X)

CUT TO:

74 INT. UNDERGROUND LIBRARY - DAY

74

The timer has fourteen seconds and counting.

All the Keepers have been rounded up and removed. Now it's just the Sliders, facing off with Vortak and his raiders. Vortak brazenly sizes the Sliders up.

CONTINUED

74 CONTINUED

74

VORTAK

(to his raiders)

I can't be sure what price these newcomers will fetch. Maybe I ought to keep them myself.

The raiders grin.

VORTAK

We can find some use for them, don't you think?

(MORE)

CONTINUED

74 CONTINUED 2

74

VORTAK (CONT'D)
(a leer at Maggie and
Diana)
For two of them anyway.

Diana glances at the timer: five seconds left. The others
move closer.

REMBRANDT
We'd love to stay and help out --

MALLORY
but we really must be going

MAGGIE
And just when we were getting to know
each other.

Diana presses the timer, and the VORTEX OPENS. As the
Volsangs fall back in puzzlement and terror, we.

CUT TO:

75 OMITTED

75 (X)

76 INT. UNDERGROUND LIBRARY - DAY

76

Diana leaps through the vortex, then Maggie, then Mallory.

REMBRANDT
(to Vortak and gang)
Make sure you clean up this mess
before you leave!

Then Remy leaps through, too!

The barbarian chief turns in fury to his stunned raiders. Off
the raiders we go to...

76A OMITTED
AND
76B

76A (X)
AND
76B

76C INT. GIANT OFFICE - DAY

76C (X)

The Sliders arrive from behind camera in a storm of
interactive light, and we hear, but don't see, the vortex snap
shut behind them. They shake themselves off and look around
to get their bearings. They seem to be standing on the edge
of a huge desk. We see various desk top items: calendar,
in/out box, stapler, coffee cup, papers, files, etc. A big
phone.

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

DIANA
Where are we?

(X)
(X)

MALLORY
Looks like somebody's office.

(X)
(X)

MAGGIE
Somebody big.

(X)
(X)

Suddenly the phone rings. An enormous sound that almost blows
our people off the edge of the desk.

(X)
(X)

REMBRANDT
(between rings)
Let's get in a drawer or something.
I don't want to be around when
something answers that.

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

They scurry off the desk, the phone continues to ring, and
we --

(X)
(X)

FADE OUT:

THE END