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" EASY SLIDER "

Teleplay by

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Story by

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Directed by

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REVISED PAGES

1st Pink Revs. 1-54

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#E0813

SLIDERS

"Easy Slider"

CAST

REMBRANDT BROWN
MAGGIE BECKETT
MALLORY
DIANA DAVIS

SAM
GUARD
PHIL
BARTENDER
LENORE
EVANS

(X)

#E0813

SLIDERS

"Easy Slider"

INTERIORS:

BUS

KINCAID CORP. HEADQUARTERS

KINCAID CITY RESTAURANT/BAR

TRUCK'S CAB

HUMVEE

SAM'S QUARTERS

 BEDROOM

 KITCHEN

SHACK

(X)

EXTERIORS:

DESERT

ROAD

BUS

CHECKPOINT STATION

KINCAID CITY

KINCAID CORP. HEADQUARTERS

(X)

KINCAID PETROLEUM PUMPING STATION

HUMVEES

EIGHTEEN-WHEEL RIG

WINDING ROAD

CONVOY

SHACK

(X)

SMOKER COMPOUND

KINCAID CITY RESTAURANT/BAR

ALLEY

(X)

#E0813

SLIDERS

"Easy Slider"

CHRONOLOGY PAGE

SCENES 1 - 26	DAY #1	
SCENES 27 - 32	NIGHT #1	
SCENES 33 - 59	DAY #2	(X)
SCENES 60 - 65	NIGHT #2	(X)
SCENES 66 - 117	DAY #3	(X)

SLIDERS

"Easy Slider"

TEASER

FADE IN:

1 EXT. DESERT - DAY (D1)

1

A vast expanse of disappointment; harsh, brutal terrain, its flatness disturbed only by a distant range of rocky hills. Whatever survives here does so only through herculean effort. Camera PANS the scene. From horizon to horizon it all looks the same.

2 ANGLE - THE VORTEX

2

dumps the Sliders onto this bleak landscape. They take a moment to get their bearings, turning slowly, as if looking for something besides what they see.

REMBRANDT

Figures. I would have to be thirsty.

MAGGIE

This place looks familiar.

REMBRANDT

Maybe all these barren, empty, God-forsaken deserts are just starting to run together.

Diana has been checking her PDL.

DIANA

Seems pretty normal. No radical matrix fluctuations.

(X)
(X)

MALLORY

I hate those.

(X)
(X)

MAGGIE

Remmy, make my day. Tell me we're here for twenty minutes.

Rembrandt checks the timer, says nothing.

MALLORY

If it's over an hour, I don't want to know.

CONTINUED

2 CONTINUED

2

REMBRANDT

Three days.

(X)

The others react.

MALLORY

Remind me of the science, Diana. How long can an adult human live without a double latte?

MAGGIE

To make latte, you need water. I'll settle for that.

3 ANGLE - REMBRANDT

3

He's been staring off in the opposite direction from where the others are looking.

REMBRANDT

I think there's a road over there.

4 ANGLE TO INCLUDE THE OTHERS

4

as they trudge off in the direction Rembrandt was looking.

5 ANGLE - THE ROAD

5

A two-lane strip of asphalt stretching endless miles in opposite directions. The Sliders walk into the scene, stare at the road.

REMBRANDT

Dennis Hopper should be along any minute.

MAGGIE

Well, which way do we go?

All of them look up and down the road, trying to decide.

DIANA

Wait. Look.

6 DIANA'S POV - A VEHICLE

6

Too small to identify as anything but a moving object. But it is on the road, and it is coming toward us.

- 7 RESUME SCENE 7
- REMBRANDT
Can't tell what it is, but bring it on.
- MAGGIE
Whatever it is, it's taking its sweet time.
- MALLORY
Check the sign.
- 8 ANGLE - ROAD SIGN 8
- It announces the speed limit as: 40 MPH.
- 9 RESUME SCENE 9
- MAGGIE
In the middle of nowhere?
- DIANA
Maybe this is 'Drive Safely' world.
- 10 ANGLE - THE VEHICLE 10
- begins to take shape. It looks like a bus. (X)
- 11 ANGLE - SLIDERS 11
- Maggie steps out on the road, waving her arms. The bus pulls up alongside them. The windows are smoked, and the engine idles without a sound. Below the row of passenger windows is the legend: KINCAID PETROLEUM, INC. Finally, the door swings open, revealing a female driver.
- REMBRANDT
We're kind of lost. Could you give us a lift to town? (X)
- The driver nods. The Sliders climb aboard.
- 12 INT. BUS - MOVING - DAY 12
- The bus is nearly filled with male and female workers dressed in clothes that suggest they do outdoor labor. A few have on hardhats. Rembrandt and Maggie find empty seats. Diana sits next to a worker. Mallory looks around for an empty seat,

CONTINUED

12 CONTINUED

12

finds a place next to a beautiful woman in her mid-20s, who seems to be asleep. He sits beside her. She opens her eyes, smiles. We'll get to know her as SAM.

(X)

MALLORY

Sorry to disturb you.

She looks him over, sizing him up, likes what she sees.

13 ANGLE - REMBRANDT AND MAGGIE

13

REMBRANDT

We get to wherever we're going, maybe we can get some jobs. Running low on cash again.

(X)

(X)

DIANA

(to Mallory)

Why did you think you needed a bomber jacket?

(X)

(X)

(X)

(X)

MALLORY

Never had one.

(X)

(X)

REMBRANDT

Looked great too, till it went into that wood chipper.

(X)

(X)

(X)

MAGGIE

I wonder how far the next town is. We might get there tomorrow if it's no more than ten miles.

14 ANGLE - MALLORY

14

Sam is looking out the window. Mallory wants to break the ice.

(X)

MALLORY

You work for Kincaid?

SAM

Yeah. We're B crew. On two weeks, off two weeks. My name's Sam.

(X)

MALLORY

Mallory. I had a girlfriend named Sam once. Samantha.

SAM

That right? What happened to her?

CONTINUED

14 CONTINUED

14

MALLORY

Don't know. I woke up one day, and she was gone.

SAM

Life's like that.

MALLORY

(a shrug)

I was young. A little wild.

SAM

Same here. Not as young, but just as wild.

(X)
(X)

MALLORY

That a fact?

The smile she gives him is as tantalizing as an illicit affair.

CUT TO:

15 EXT. CHECKPOINT STATION - DAY

15

Two Guards man the checkpoint booth. The bus arrives, stops. The door opens and workers start to file out. As they line up on the road, they produce documents for one of the Guards to look over.

(X)
(X)

16 ANGLE - MALLORY AND SAM

16

get off the bus.

SAM

Got your papers?

MALLORY

Ah... well... you see...

SAM

You don't have your work papers?

MALLORY

We're not from around here.

SAM

You're going to get hassled. Let me handle it.

The Guard appears. She hands him her work papers, during:

CONTINUED

16 CONTINUED

16

SAM

I'm afraid I've really screwed up.

GUARD

How's that?

SAM

(indicating Mallory)

I was carrying his papers, and I lost them.

(off the Guard's look)

I don't know what happened. We were late getting to the Bakersfield depot. That was my fault, too. I must have misplaced them. Whenever I'm late, I become completely scatter-brained.

GUARD

Maybe you should work on not being late.

He moves on. Mallory looks at:

17 REMBRANDT, MAGGIE AND DIANA

17

who are looking back at Mallory with a "Help us" look on their faces.

18 RESUME SCENE

18

MALLORY

(to Sam)

My friends don't have any papers either.

SAM

Perfect.

The wail of a SIREN fades in.

19 ANGLE - PICKUP TRUCK

19

drives up to the booth, stops. The light bar on the roof continues blinking, as two uniformed officers get out. Their uniforms differ from the checkpoint Guard's. The latter works for Kincaid Petroleum, while the officers are with the Air Quality Management District. The side panels on their truck bear that legend. In the back of the pickup is a crumpled

CONTINUED

19 CONTINUED

19

Harley chopper and a bodybag with a body in it. The officers lift out the bodybag, dump it on the asphalt.

GUARD

What've you got, Phil?

OFFICER (PHIL)

One deceased Smoker. A bunch of 'em raided the refinery at Holt Junction. This one made a wrong turn.

He and his partner get a plank from the truckbed, prop it up against a fence bordering the road, haul the bodybag over to the plank, during:

PHIL

(to the workers)

We want you to know the AQMD's declared war on the Smokers. This is the result.

He unzips the bodybag, then he and his partner lift out the Smoker's body, lay it on the plank.

20 ANGLE - MALLORY AND SAM

20

Sam stands behind Mallory. When she sees the Smoker's body, her eyes burn. But she keeps her mouth shut, as:

21 THE SLIDERS

21

react to the grisly scene. What kind of world is this?

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

22 EXT. DESERT TOWN (KINCAID CITY) - DAY 22

There are three means of transportation in this town: (1) on foot, (2) on a bicycle, (3) on a public transportation vehicle.

The windows of shops lining the street are being boarded up by their proprietors. A Kincaid Petro stake-bed truck is parked at the curb. Men on the truck are issuing rifles to citizens waiting in line to get them. (X)
(X)
(X)

23 ANGLE - THE BUS 23

glides to a stop in the center of town. A small group of men and women wait for the workers to get off the bus. The workers are greeted warmly when they hit the sidewalk. (X)
(X)
(X)

24 ANGLE - THE SLIDERS (MAGGIE, REMBRANDT AND DIANA) 24

get off the bus, take notice of the workers being embraced by the waiting group. (X)
(X)

REMBRANDT

Looks like a friendly place. (X)

Mallory and Sam join the others. Maggie indicates the weapons truck. (X)
(X)

MAGGIE

Not for everybody. (X)
(X)

MALLORY

Looks like everybody's getting ready to leave town. (X)

SAM

No. They're just getting ready.

DIANA

For what? (X)

SAM

The propaganda arm of the AQMD's got everyone freaking out that the Smokers are going to raid the town.

CONTINUED

REMBRANDT
'Propaganda arm?' Sounds like the Gestapo.

SAM
If it walks like a duck... and so forth...

DIANA
The guards at the check point called that dead guy a Smoker. They must be pretty nasty folks.

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

SAM
Depends on who you ask. The AQMD says they're outlaw bikers. They won't give up their machines, so now there's a bounty on them.

- MAGGIE
Sounds like the Old West.

(X)

Sam and Mallory walk away so our people can speculate about this world.

(X)
(X)

REMBRANDT
A guy on the bus told me internal combustion engines were banned a year ago. Some kind of Clean Air Act.

(X)
(X)
(X)

MALLORY
What about that bus?

(X)

DIANA
Hydrogen power. No private car ownership. Apparently, you can time-share one of the government's hydrowagons if you don't mind an eight-month waiting list.

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

MAGGIE
It's called Kincaid Petro -- so they've got oil -- what do they do with it?

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

DIANA
Plastics, paint, cosmetics.

(X)
(X)

REMBRANDT
Salad dressing?

(X)
(X)

CONTINUED

24 CONTINUED 2 24
The others react to that, and we... (X)

CUT TO:

25 OMITTED 25 (X)

25A EXT. KINCAID CORP. HEADQUARTERS - DAY 25A(X)

The workers who arrived on the bus are lined up before a long table, where company officials oversee the signing in process. The Sliders and Sam are at the tail end of the line.

26 ANGLE CLOSER - SLIDERS AND SAM 26

DIANA
What kind of jobs can we apply for?

SAM
Say you're drivers. They always need drivers. Pay's great.

DIANA
I can't drive one of those huge trucks.

SAM
Sure you can. They'll give you a crash course.

DIANA
I'll crash, all right.

SAM
(to Mallory; sotto)
I'll teach you, myself.

Mallory smiles.

CUT TO:

27 INT. KINCAID CITY RESTAURANT/BAR - NIGHT (N1) 27

Crowded with Kincaid workers, including the latest hirelings -- Maggie, Rembrandt and Diana. They're seated at the bar, sharing a pitcher of beer. Maggie looks across the room to:

28 A BOOTH

28

where Mallory and Sam are hard at work getting to know each other.

29 ANGLE ON BAR

29

Maggie, Remmy and Diana watching Mallory.

MAGGIE

Looks like we've lost Mallory.

REMBRANDT

I'm beginning to admire his adaptablility.

DIANA

My God, she just kissed him.

MAGGIE

(mock shock)

They do that on this world? Glad to hear it.

(X)

DIANA

What I mean is, they don't even know each other.

MAGGIE

Sometimes it's better that way.

(X)

(X)

REMBRANDT

We've only got three days here. The boy's got to work fast.

(X)

(X)

DIANA

But she doesn't know he's only got three days. She kissed him; just leaned up and boom.

(X)

(X)

Rembrandt and Maggie are amused at Diana's naivete. The BARTENDER appears.

BARTENDER

Can I interest you in a refill?

REMBRANDT

My man, you'll know when I'm not interested in a refill.

BARTENDER

How's that.

CONTINUED

29 CONTINUED

29

REMBRANDT

My head will be on the bar.

He pulls out his wallet.

BARTENDER

Your head isn't on the bar yet. I'll run a tab.

He refills their pitcher from a draft beer tap.

BARTENDER

You folks are new to Kincaid.

MAGGIE

Just arrived.

Just then, a female worker walks past. She's bracketed by two men and has her arms around each. The Sliders watch them walk by.

REMBRANDT

What's the ratio of men to women here?

BARTENDER

'Bout even.

REMBRANDT

Then how come some of the women got three, four and five guys hanging with them?

BARTENDER

You people are from way out of town, aren't you? We're polygamous in these parts.

The Sliders react to that.

DIANA

Polygamous?

MAGGIE

You mean you can have as many wives or husbands as you want?

BARTENDER

Wives? You asking for trouble? Husbands. The women can have as many as they can handle. But only one wife per man.

(X)

CONTINUED

29 CONTINUED 2

29

MAGGIE

I could probably get used to that.

REMBRANDT

I used to be just a bachelor. Now I might become a monk.

(X)
(X)
(X)

30 ANGLE - MALLORY AND SAM

30

Their pitcher of beer has hardly been touched. They can't seem to take their eyes off each other.

MALLORY

I know we've just met, but it seems like I've known you for... oh... hours?

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

Sam laughs at that.

(X)

SAM

You're funny. Were you some kind of comedian in your other life?

(X)
(X)
(X)

MALLORY

Actually... there was a time when I was a biker.

(X)
(X)
(X)

SAM

Really?

(X)
(X)

MALLORY

Yeah, if I lived around here I'd probably be a Smoker.

(X)
(X)
(X)

Sam is suddenly very serious.

(X)

SAM

That's a dangerous thing to say.

(X)
(X)

MALLORY

You gonna bust me?

(X)
(X)

She smiles at him. He smiles back. And we...

(X)

CUT TO:

(X)

31 THE SLIDERS

31

at the bar. The bartender crosses down to them.

(X)

CONTINUED

31 CONTINUED

31

BARTENDER

You folks be careful on the job. The Smokers are raiding all over the district.

REMBRANDT

They as bad as the AQMD says?

BARTENDER

Let me tell you something: Those people are subhuman. None of us were happy about the AQMD's new policies. But it had to be. Those damn Smokers, though, they don't care about any of that. In the beginning there was some sympathy for 'em. But not anymore. They're thieving, murdering thugs. Like I said, be careful. Which rig are you going to be working on? -

REMBRANDT

None of them. We're hauling crude from the pumping station to the refinery.

The Bartender sets the pitcher on the bar, checks their tab.

REMBRANDT

Three pitchers... twenty-one-fifty.

REMBRANDT

Hey, man, my head hasn't even started to droop.

BARTENDER

Drivers pay as they go.

All three Sliders are confused by the Bartender's sudden change in attitude. But Rembrandt hands over a couple of bills, and the Bartender exits.

CUT TO:

32 OMITTED

32 (X)

32A ANGLE - MALLORY AND SAM

32A(X)

at their table.

CONTINUED

32A CONTINUED

32A

MALLORY

Isn't there someplace we can go that (X)
would be more private? (X)

SAM

We've got to check in at the barracks (X)
by eleven.

MALLORY

Barracks? What about that motel I (X)
saw? Three adult cable channels. (X)
Magic fingers. Mini-bar.

SAM

We'd get fired. Company policy.

MALLORY

I'm starting to hate this job.

SAM

Be patient. Just for tonight. I
promise you, it'll be worth it.

MALLORY

I'm counting on it.

He kisses her again. (X)

CUT TO:

33 EXT. KINCAID PETROLEUM PUMPING STATION - DAY (D2)

33

In b.g., oil rigs pump vigorously. Also, b.g., rows of huge,
cylindrical shaped storage tanks dot the landscape.

In the foreground there is a company utility structure, where
the workers are issued whatever gear they need for their jobs.
The members of B crew are present, most of them gathered in
front of a bulletin board, which, among other data, lists each
crew member's assignment.

34 ANGLE - CLOSER - SLIDERS AND SAM

34

They're checking out the assignment sheet.

DIANA

Great. Maggie, Remy, we're escort
guards. I don't have to learn to
drive an eighteen-wheeler. What's a
Humvee?

CONTINUED

34 CONTINUED

34

REMBRANDT
(indicating o.s.)
That.

35 THEIR POV - TWO HUMVEES

35

are parked near a couple of eighteen-wheel rigs.

36 RESUME SCENE

36

DIANA
I think I can handle that. On the
other hand, Remy, maybe you should
drive. I'll ride shotgun.

REMBRANDT
Then go get it.

DIANA
Go get what?..

REMBRANDT
The shotgun. Says right on the sheet
shotguns are being issued to the
guards, along with the standard
weapon, 'cause of the Smokers alert.

37 ANGLE - MALLORY AND SAM

37

SAM
We've got two hours before the first
run. Let's get you some time behind
the wheel.

They walk over to an eighteen-wheel rig. Sam boards the cab
from the driver's side, during:

SAM
I'll get us out of here.

Mallory gets in on the passenger side. Sam cranks the
ignition, and we watch the huge rig pull onto the road and
drive away.

CUT TO:

38 EXT. EIGHTEEN-WHEEL RIG - MOVING - DAY

38

It comes toward us, moving haltingly. We hear gears grind.

SAM (V.O.)

No, no, that's reverse.

MALLORY (V.O.)

I thought it was ninth gear.

SAM (V.O.)

Ninth gear is up and to the right.

MALLORY (V.O.)

So is reverse.

SAM (V.O.)

Not that far to the right.

The truck comes to a halt. The air horn blasts the silence to bits.

SAM (V.O.)

Will you stop that?

MALLORY (V.O.)

I love that sound.

The air horn blasts again.

CUT TO:

39 INT. TRUCK'S CAB - DAY

39

Sam scolds Mallory with a shake of her head. He pulls her close. They kiss.

SAM

I wonder if there's any teeth left on the transmission.

MALLORY

Speaking of teeth, yours are awesome.

SAM

How many forward gears are there in this rig?

CONTINUED

39 CONTINUED

39

MALLORY

Twelve?
(off her look)
Fourteen?
(off her look)
Sixteen?

SAM

Thank you.

MALLORY

Now I want to ask you something.

SAM

Go ahead.

MALLORY

Ever done it in a Peterbilt?

SAM

Is that all you think about?

MALLORY

In the beginning, yeah. Later, we'll get to know each other's taste in coffee, wine, music. How you like your back scratched. But it has to start with sex.

SAM

I like your style.

He kisses her again. Then she pulls away and looks at him.

SAM

Mallory, I have to know something, am I substituting for the other Sam? The one who ran out on you?

MALLORY

You mean, am I pretending you're her?
(off her nod)
I've only known two Sams in my life. I went for the first, and I'm going for the second. Other than that, there's no connection.

They hold a meaningful look, then Mallory shifts into first gear and accelerates, shifting smoothly through the gears, with a grin on his face.

CONTINUED

39 CONTINUED 2

39

SAM

You faker!

MALLORY

I'll do anything to get you alone.

(X)

CUT TO:

40 EXT. WINDING ROAD - DAY

40

Traffic on this remote stretch is light. In fact, there isn't any. Then we hear the roar of an eighteen-wheeler. Around a curve in the road comes a Humvee. The Peterbilt appears next, followed by a second Humvee.

41 ANGLE - THE CONVOY

41

As the vehicles pass our position, we see Maggie driving the lead Humvee, accompanied by her partner on the run, a young woman -- LENORE. Mallory drives the truck; with him is Sam. The trailing Humvee has Rembrandt behind the wheel and Diana riding shotgun.

42 INT. LEAD HUMVEE - DAY

42

Lenore is clearly uneasy about something and getting more so. She has a death grip on the twelve-gauge shotgun issued her.

MAGGIE

You ride guard much?

LENORE

Why do you think I'm so nervous?

MAGGIE

Don't know. I'm new.

LENORE

They always put rookies on these runs.

MAGGIE

You're not a rookie.

LENORE

No, I'm an idiot.

MAGGIE

Break it to me gently. Why do only rookies and idiots make these runs?

CONTINUED

42 CONTINUED

42

LENORE

Rookies, because they don't know any better. Idiots for a lot of reasons. In my case, I owe two gamblers bigtime. And the vig is due in ten days. There aren't a lot of jobs that pay what we're getting.

Behind them, Mallory blows the air horn. Lenore jumps.

LENORE

I wish he wouldn't do that. It's like calling in our location to the Smokers.

MAGGIE

He's still got some growing up to do.

LENORE

If the Smokers come down on us, he's as old as he's ever gonna get.

Maggie reacts, then...

MAGGIE

Why do they hit oil trucks?

LENORE

They're running illegal I.C.'s.

MAGGIE

I.C.'s?

LENORE

Bikes. They need the crude to refine into gasoline. They must have a jury-rigged refinery somewhere.

CUT TO:

43 ANGLE - POV SHOT (BINOCULAR MATTE) - DAY

43

A high-angle SHOT looking down at the convoy passing by.

44 REVERSE ANGLE - THE SMOKERS

44

Decked out in denim and leather, their helmets emblazoned with their Smoker handles. Names like, RAZOR, WILDCHILD, BONE, and

CONTINUED

44 CONTINUED

44

so forth. They sit astride their Harleys. One of the women has the binoculars. They watch the convoy pass but make no move to pursue it. They look pretty threatening.

(X)

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

45 EXT. KINCAID PETROLEUM PUMPING STATION - DAY

45

The Sliders and Sam have made the round trip to the refinery and back. Their vehicles are visible, b.g. They walk and talk.

MALLORY

Was that a milk run or what?

MAGGIE

We were just lucky today.

MALLORY

What are you talking about?

- MAGGIE

According to the gal riding with me, the Smokers have been hitting nearly every convoy recently.

SAM

Yeah. We were lucky, all right.

MALLORY

Or maybe just good.

DIANA

Don't press your luck, Mallory.

REMBRANDT

She's got a point.

MALLORY

Hey, we're making beaucoup dinero. Everything's beautiful.

He puts his arm around Sam. She gives him a smile. He and Sam veer off, heading for the bar. The others follow a few yards behind.

(X)
(X)

REMBRANDT

Looks like our boy's fallen in love.

MAGGIE

I don't know if I'd call it love. But he's fallen in something.

CONTINUED

45 CONTINUED

45

DIANA

Do you think Sam has other husbands?

REMBRANDT

Wouldn't surprise me. It'll surprise the heck out of Mallory.

MAGGIE

I'm kind of looking forward to that.

They head for the restaurant/bar.

(X)

CUT TO:

(X)

46 OMITTED
AND
47

46
AND
47

47A INT. RESTUARANT/BAR - DAY

47A(X)

The Sliders and Sam come through the door. As soon as they appear, the room erupts in cheers. The Sliders react. Sam and Mallory head for their table -- the others go to the bar.

(X)

(X)

MAGGIE

What's this about?

REMBRANDT

Got me. Maybe one of my CDs found its way here.

BARTENDER

Step up to the bar. Your drinks are on the house.

As the Sliders make their way to the bar, they get handshakes and slaps on the back from the workers. The Bartender raises a mug of beer.

BARTENDER

I propose a toast to our new drivers. Safe run, both ways without a raid. What's your secret?

REMBRANDT

We're bad, I guess.

BARTENDER

Bad or lucky. All the same to me.

CONTINUED

47A CONTINUED

47A

He sets a pitcher of beer before them, fills their mugs.

48 ANGLE - SAM AND MALLORY

48 (X)

taking their seats at their table. Sam is smiling toward the Sliders at the bar, but something she sees o.s. takes the smile off her face.

(X)
(X)
(X)

49 SAM'S POV - THE ENTRANCE

49

where a MAN wearing a sport jacket (no tie) has just arrived. He crosses to the bar to chat with some of the workers.

(X)
(X)

50 RESUME SCENE

50

Sam turns her back on him. Mallory notices the concerned look on her face.

(X)

MALLORY

What's wrong, babe?

SAM

I've got to get out of here.

MALLORY

We just got here.

Sam rises and moves toward a side exit. Mallory follows. The Sliders see them leaving.

(X)

CUT TO:

51 EXT. RESTAURANT/BAR - DAY

51 (X)

Mallory and Sam come outside. Sam is walking fast, heading out of town.

MALLORY

Hey, what's up?

SAM

I can't tell you.

MALLORY

That doesn't work for me. Where are you going?

Sam kisses him.

CONTINUED

51 CONTINUED

51

SAM

I love you. But I've got to go.

She starts running down an alley. Mallory goes after her.

CUT TO:

52 OMITTED

52 (X)

52A EXT. ALLEY - DAY

52A(X)

Sam is moving toward a shack in the alley. Mallory follows.

(X)

MALLORY

I'm coming with you.

(X)

She stops and looks at him.

MALLORY

I love you.

SAM

Really?

MALLORY

Yes!

Sam makes a decision, takes some keys and opens the padlock on the door to the shack.

(X)

(X)

52B INT. THE SHACK

52B(X)

as the door swings open. Sam moves a couple of pieces of wallboard which conceal... a Harley. Mallory reacts.

(X)

(X)

SAM

I'm a Smoker, honey. I infiltrated Kincaid to scope out their delivery schedule. Did you see the guy that came in the bar?

(X)

(X)

MALLORY

I didn't notice.

(X)

SAM

AQMD detective. He's probably got a description of me.

(X)

(X)

(MORE)

CONTINUED

52B CONTINUED

52B

SAM (CONT'D)

(then)

We're not what they say we are. The townspeople have been brainwashed because the air pigs want to get rid of us.

(X)
(X)
(X)

MALLORY

Why?

SAM

We're the only ones who haven't knuckled under to their Nazi policies. If they can wipe us out, they'll have total control.

She straddles the Harley, kicks over the starter. The engine has the same classic rumble it does here. Mallory and Sam hold a look.

SAM

So what's it gonna be, baby?

MALLORY

I don't know. You're wanted.

SAM

That's a fact.

MALLORY

And I'm the one that wants you.

He climbs on behind her, and she guns the Harley into the night.

53 EXT. SMOKER COMPOUND - DAY

53 (X)

A secluded location up in the hills. A party is in progress. The ration of men to women must be two to one. Some of each are showing off their skills on their bikes. Food is plentiful and so is beer.

(X)

54 ANGLE - MALLORY AND SAM

54

Sam stops her bike on a ridge overlooking the compound. She and Mallory gaze at the scene below.

SAM

It's what I like to call home.

CONTINUED

54 CONTINUED

54

MALLORY

I like it.

She drives on. As she and Mallory arrive among the Smokers, all the partying stops. Respect, even reverence, shows in their expressions. Mallory reacts to that.

MALLORY

You're the chief of this tribe?

SAM

In a way. Does that change things between us?

MALLORY

Lead on, baby.

SAM

(to her comrades)
Everybody, this is Mallory. I love him, and he loves me. That's pretty much the whole story.

A cheer goes up from the Smokers.

CUT TO:

55 OMITTED
AND
56

55 (X)
AND
56

56A INT. RESTAURANT/BAR - DAY

56A(X)

The Sliders still at the bar enjoying the free beer. The AQMD man works his way down to them. His name is EVANS. (X)

EVANS (X)

Excuse me? (X)

(shows I.D.) (X)

I'm Evans, head of security for the AQMD. You're the new drivers, right? (X)

REMBRANDT (X)

That's right. (X)

EVANS (X)

I hear you've been doing a great job. (X)

CONTINUED

56A CONTINUED

56A

MAGGIE

All we're doing is pointing 'em north
and headin' up the road.

(X)
(X)

EVANS

Right. And so far you've had no
trouble of any kind?

(X)
(X)

DIANA

Flat tire on the way back.

(X)

EVANS

But no sign of the Smokers?

REMBRANDT

The only Smoker we've seen was long
past caring.

Evans nods then...

EVANS

What about this one?

He takes out a sheet of paper, shows it to them.

57 OMITTED

57 (X)

58 INSERT - PAPER

58

which is a wanted poster featuring police artist's rendering
of Sam. The likeness is good enough to be unmistakable.

59 RESUME SCENE

59

The Sliders stare at the poster but don't react.

EVANS

You seen her?

MAGGIE

Who is she?

EVANS

That's not what I asked. We don't
know her real name, but her Smoker
handle is 'Climax.'

DIANA

Pardon me?

CONTINUED

59 CONTINUED

59

MAGGIE

Is she dangerous?

EVANS

Very. She's the leader. Our intelligence indicates she might try to infiltrate one of the crews here. We just don't know when or which one. Well?

A brief exchange of looks among our people.

MAGGIE

No. I don't recognize her.

REMBRANDT

Sorry.

EVANS

Okay.

(hands Remmy a card)

You see her, get in touch.

He exits.

DIANA

Sam's a Smoker?

REMBRANDT

Looks that way.

MAGGIE

And Mallory left with her.

DIANA

You think it's a kidnapping?

MAGGIE

With a nickname like Climax, she wouldn't have to kidnap any guy I've ever known.

DIANA

What should we do?

REMBRANDT

We've got thirty-six hours till the slide. If the cops don't know where to find her, where do we start?

CONTINUED

59 CONTINUED 2

59

DIANA

And if she hasn't told him the truth about who she is, he could be in danger.

(X)

REMBRANDT

I'm guessing she told him. Gangsters fall in love, just like the rest of us. Besides, I'm still not clear on who's who in this deal. Heard a lot of talk about how bad the Smokers are. Yet to see any proof.

REMBRANDT

Anyway, Mallory's old enough to make up his own mind. And he knows when we have to slide.

(X)

(X)

CUT TO:

60 EXT. SMOKER COMPOUND - NIGHT (N2)

60 (X)

The revelry is continuing far into the night. A jousting match is in progress. It's all in good fun, with the tips of the lances well-padded, and Harleys substituting for horses.

Two Smokers, armed with lances, start toward each other from the far ends of the compound. They bear down on each other at ten-miles-per-hour. One gets unseated by the other. Two Smokers rush to their fallen comrade, get him to his feet, give him a beer, and he staggers off.

61 ANGLE - MALLORY AND SAM

61

Mallory is enjoying the hell out of himself.

MALLORY

Man, that guy's won five in a row.

SAM

I bet you can take him.

MALLORY

I don't think so. It's been a while since I rode.

(X)

(X)

SAM

Want to try? You never forget how.

(X)

CONTINUED

61 CONTINUED

61

MALLORY

Yeah!

SAM

Hey, Poison. I've got another challenger for you.

"Poison" rides his Harley over to Mallory and Sam, bows to Sam, as if he's Sir Poison of the Round Table. A lance is provided Mallory, and Sam gives her Harley to him. He rides off to one end of the compound. Before Poison leaves, Sam gives him a subtle shake of the head. He nods, drives off.

62 ANGLE - THE SCENE

62

Sam stands in the middle of the compound, holds a red bandana over her head, as Poison and Mallory ready their lances. Sam drops the bandana, the signal for the joust to begin. Poison and Mallory come at each other at a moderate speed, lances skyward. As they close the gap, they lower their lances and come together. Poison catches Mallory's lance in the upper chest and is thrown backward several yards. Mallory stops beside him, offers a hand.

MALLORY

You all right?

Poison nods, takes Mallory's hand and is pulled to his feet. The Smokers are cheering the newcomer's prowess. He rides back to the bandana, picks it up on the tip of his lance, presents it to Sam. The gesture is greeted with more cheers.

63 INT. SAM'S QUARTERS - LATER

63 (X)

There are four guys here. One is cooking, one is setting the table for two, the remaining two are cleaning. Mallory and Sam enter. Mallory reacts to finding four guys already there. But maybe they're just the hired help.

SAM

Thanks, guys. You can go.

The four exit without a word.

SAM

Sit down. Hungry?

MALLORY

Yeah. Curious, too. You got servants?

CONTINUED

63 CONTINUED

63

SAM

Well, no... not servants, exactly...

Sam pours some coffee. Mallory settles in at the table, looking around, sorting things out.

CUT TO:

64 INT. SAM'S QUARTERS - BEDROOM - NIGHT

64

Dinner's over, and Mallory and Sam have repaired to the bedroom for dessert. That, too, is over, and now they are lying in each other's arms. Mallory looks at her.

MALLORY

You want to fill me in on what's going down around here? The people in town are out for your blood.

SAM

And they got some of it. That guy you saw them bring in at the checkpoint? We used to call him The Hammer.

(X)

Sam looks at Mallory a moment, then...

SAM

I won't lie to you. We're in a war here. And the AQMD's got a bigger army. But we've got something on our side Big Sister will never understand.

MALLORY

What?

SAM

A righteous cause. The freedom to come and go... to be left alone. Does it sound strange to you that we're willing to die for that right?

MALLORY

No. A lot of people have died for that.

SAM

What about you?

MALLORY

Never had to make that choice before.

CONTINUED

64 CONTINUED

64

SAM

Could you?

MALLORY

For you? Probably.

They kiss. Then...

SAM

I have to tell you something. The reason there haven't been any raids on the convoy recently is because I ordered it.

MALLORY

I kind of figured that out.

SAM

And now that we're no longer driving, I'm reversing that order. We hit them tomorrow.

MALLORY

Hey, I've got friends riding with it.

SAM

Then you'd better tell them not to go.

Off Mallory's concerned look, we...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

65 OMITTED 65 (X)

66 EXT. RESTAURANT/BAR - MORNING - THE NEXT DAY (D3) 66 (X)
As the Sliders come out, and walk down the street. (X)

MALLORY'S VOICE (X)
Guys. (X)

66A ANGLE UP ALLEY 66A(X)
Slider's point of view. Mallory is there. (X)

- MALLORY (X)
Guys, I need to talk to you. (X)

66B BACK TO SCENE 66B(X)
as the Sliders join Mallory in the alley. (X)

DIANA
Where have you been?

MAGGIE
The cops are looking for your
girlfriend.

MALLORY
I know. Look, I've decided to stay
here with her.

REMBRANDT
What? She's a Smoker.

MALLORY
She's a revolutionary.

The Sliders exchange looks - "Oh, brother."

MAGGIE
Revolutions have a way of turning on
you.

CONTINUED

66B CONTINUED

66B

MALLORY

I love her, and I believe in their cause.

REMBRANDT

Even if their cause is just, they're going about it the wrong way.

MALLORY

It's the only way they've got.

MAGGIE

Look, Mallory, we're not passing judgment. If you're in love, great but don't let it blind you. She's an outlaw.

MALLORY

I don't look at it that way.

REMBRANDT

What, then? She's Robin Hood, and you're one of her merry men?

MALLORY

Look, you always told me any of us could stay in whatever world we felt we could live in. This world, these people -- they're so much like people I used to know people I was closer to than anyone in my life.

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

REMBRANDT

And then there's Sam.

(X)
(X)

MALLORY

(nods)
And then there's Sam.
(a beat, then)
I came here to say goodbye. And thanks for a great ride.

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

He offers his hand to Rembrandt, who shakes it, then hugs him. Maggie and Diana do the same.

MALLORY

One more thing. Don't go on the run today.

REMBRANDT

Why not?

CONTINUED

66B CONTINUED 2

66B

MALLORY

There's going to be a raid.

REMBRANDT

Wait a minute. When? Where?

MALLORY

I don't know. Just don't make the run. Wait for the slide and get out of here.

He ducks down the alley.

(X)

DIANA

We just let him go?

REMBRANDT

No. But I'm a little short of ideas at the moment.

DIANA

We can't just slide out of here without him.

MAGGIE

We've got to tell somebody about today. Innocent people will be hurt, even killed.

REMBRANDT

You're right. We'll tell the company supervisor we heard there's gonna be a raid on the convoy. But that's all we know.

They start walking away, during:

DIANA

But what if they want to know how we found out?

REMBRANDT

I haven't got that far yet.

He gets out the timer.

67 INSERT - TIMER

67

It reads: 5:32:29... 28... 27...

68 RESUME SCENE

68

REMBRANDT

Five-and-a-half hours.

They react to that, and we...

CUT TO:

69 INT. KINCAID PETROLEUM HEADQUARTERS - DAY

69

A woman clerk is working at a desk. Evans is standing nearby.

(X)

EVANS

Morning. Running late?

(X)

REMBRANDT

You won't believe how late. We're quitting as of now.

(X)

EVANS

What? Why?

(X)

MAGGIE

We heard a rumor that the Smokers are going to hit the convoy today. We think you should cancel it.

EVANS

How did you come by this information?

(X)

(X)

DIANA

(a little too eagerly)
It's all over town!

(X)

Evans looks at them a moment, then...

(X)

EVANS

Now you know that isn't true. And there are a few other things you know that aren't true, either. Am I right?

(X)

(X)

The Sliders don't respond. Evans moves in on them.

EVANS

Like, you really do know Sam.
(off their reactions)

(X)

(X)

Yes, I found out her real name. I also found out she was a driver on your crew. But you already know that. Why didn't you tell me?

(X)

(X)

CONTINUED

69 CONTINUED

69

MAGGIE

We were trying to protect a friend.

EVANS

Yes, Mallory. How noble of you.

DIANA

Just stop the run today.

EVANS

On the contrary. We'll definitely make the run. I appreciate the information.

The woman at the desk looks up, concerned.

EVANS

(to the woman)

The AQMD will provide the drivers. And the guards. This is the shot I've been waiting for.

He exits through the front door, leaving the Sliders concerned about what's next.

CUT TO:

70 EXT. SMOKERS COMPOUND - DAY

70

Mallory has just returned and is heading for Sam's quarters. He goes inside.

71 INT. SAM'S QUARTERS - DAY

71

Mallory comes through the door into the kitchen.

MALLORY

Sam?

SAM'S VOICE

In here, honey.

He walks into the bedroom, where Sam is in bed with the guy who cooked dinner for her and Mallory the previous evening.

SAM

Hi.

CONTINUED

71 CONTINUED

71

MALLORY

(after a beat to
recover)

What's this?

SAM

I'm sorry. I didn't think you were
ready to hear everything yet.

MALLORY

Like what? You sleep with the help?!

From under the covers a head appears. It belongs to the guy
who did the vacuuming the night before. Mallory's had enough,
starts out.

SAM

It's not what you think.

- MALLORY

If it's not, then I don't want to
hear the real story.

SAM

We want you to join us.
(to the guys)
Don't we?
(off their nods)
Come on in.

MALLORY

Sorry. Wrong guy, wrong time, wrong
world.

He starts to go again.

SAM

Wait. These are my husbands.

This stops Mallory in his tracks.

SAM

Two of them, anyway.

MALLORY

There are more?

SAM

Only a couple.
(then)
It's the way we live, baby.

CONTINUED

71 CONTINUED 2

71

MALLORY

I'm standing here like an idiot.
You've got two guys in your bed! And
you think it's okay because you're
married to them?!

SAM

It's better than not being married to
them, isn't it?

MALLORY

Where does that leave me?

SAM

Don't you see? I'm asking you to
marry me. You'll be husband number
five!

She is positively radiant. The guys in bed smile approvingly.
Mallory is outraged.

CUT TO:

72 EXT. SMOKER COMPOUND - DAY

72

The Smokers are getting ready for the raid on the convoy.
Choppers are getting gassed up, guns are being loaded.

73 INT. SAM'S QUARTERS - DAY

73

Mallory is in the kitchen, staring out the window at all the
activity.

SAM'S VOICE

I know it must be a shock. But if
you just give it a little time, it
will be all right.

MALLORY

It'll never be all right.

Sam enters from behind a screen. She's dressed in her Smoker
gear, including a bandolier of ammo slung over her shoulder.

SAM

Honey, can we talk about this after
the raid?

MALLORY

I'm not going on the raid.

CONTINUED

73 CONTINUED

73

SAM

And what about us?

MALLORY

Husband number five? I don't think so.

SAM

So it turns out there is no cause you're willing to die for, after all.

MALLORY

I have to have all the facts before I make up my mind what I'm willing to put it all on that particular line.

(X)

SAM

What if I divorce the others?

- MALLORY

One at a time, or as a group?

SAM

You're being childish.

MALLORY

This is nuts. Look at it this way, we had a good time. It didn't work out. I want to get back to my friends.

He exits. Sam follows.

74 EXT. SMOKERS COMPOUND - DAY

74

as they cross toward the others.

MALLORY

Can you loan me a bike?

SAM

Sure. But I wish you'd think this over.

She moves close to him.

SAM

I love you.

MALLORY

Those words come too easy to you.

CONTINUED

74 CONTINUED

74

SAM

I didn't create the culture. It's been like this forever.

Mallory looks around at all the guns on display.

MALLORY

People are going to get hurt today. Maybe worse.

SAM

Not if we can help it. Our code doesn't call for killing our enemies. But we will defend our rights.

MALLORY

You might get hurt...

Sam embraces him.

SAM

I knew you loved me. Come with us. Be one of us.

MALLORY

I can't...

For the first time, anger flashes in Sam's eyes.

SAM

Then go on.
(calling out)
I need a bike here!

A Smoker rides a Harley over to her, holds it for Mallory. He straddles it.

SAM

When you told your friends you were staying, did you mention the raid?

MALLORY

Yes.

They hold a look, then Mallory rides away. Sam turns to the others.

SAM

I couldn't have planned it better. He told his friends, and they told the company.

(MORE)

CONTINUED

74 CONTINUED 2

74

SAM (CONT'D)
Every cop in town's going to be
riding with the convoy.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

75 EXT. KINCAID PETROLEUM PUMPING STATION - DAY 75

A whirlwind of activity. Evans supervises the tripling of the guard for the convoy. AQMD cops are boarding the truck and three times the normal number of Humvees.

76 ANGLE - THE SLIDERS 76

They stand off to the side, watching the activity with concerned expressions. Evans walks up to them.

EVANS

When this is over, I want to have a talk with each of you. You're not to leave town, understand?

REMBRANDT

Where would we go without wheels?

Evans nods, takes a handset from his belt, walks away, during:

EVANS

(to handset)
Chopper eight-nine-seven, come in.

CHOPPER PILOT'S VOICE

(filtered)
This is eight-nine-seven.

EVANS

(to handset)
The convoy's leaving now. Stay five miles behind us, and keep your altitude under a hundred feet.

He walks off.

DIANA

You think Mallory will ride with the Smokers?

MAGGIE

If he has any sense left at all, he won't. He'll come back to us.

CONTINUED

76 CONTINUED

76

Rembrandt checks the timer, looking worried. They head for the bar.

CUT TO:

77 INT. KINCAID CITY RESTAURANT/BAR - DAY

77

The Sliders are sharing a pitcher of beer in one of the booths. They look glum. Nobody has anything to say. Then Diana gives a cry of joy at something she sees o.s.

78 DIANA'S POV - MALLORY

78

He enters through the side door, comes over to them, where he is greeted warmly by his colleagues.

REMBRANDT

What happened?

MALLORY

She proposed marriage.

MAGGIE

I knew that would tear it.

DIANA

I thought you loved her.

MALLORY

I do. But it gets real crowded in her bed.

The Sliders understand the reference, react.

REMBRANDT

There are other husbands?

MALLORY

Four.

(then)

You knew about this polygamy thing.

REMBRANDT

(a shrug)

We heard something about it.

(X)

MAGGIE

Is the raid still on?

CONTINUED

78 CONTINUED

MALLORY

Yeah.

REMBRANDT

Well, at least the people in town
will be out of harm's way.

DIANA

The AQMD loaded every cop in the
territory on that run.

Just then, the low rumble of internal combustion engines fades
in, growing louder by the second. Cries of alarm start up
outside. The Sliders go to the window.

79 SLIDERS POV - THE STREET

79

Citizens are running for cover and screaming in terror. A
beat later, the Smokers, led by Sam, roar down the street,
firing their weapons in the air.

80 RESUME SCENE

80

MAGGIE

What is this?!

MALLORY

She set me up. She was going to raid
the pumping station all the time!
They can get all the crude they'll
need for a year. She wanted to make
sure as many cops as possible were
with that convoy.

Rembrandt checks the timer.

81 INSERT - TIMER

81

The count is fifty-eight minutes, thirty-three seconds.

REMBRANDT

Fifty-eight minutes. We've got to
get word to Evans. Diana, go over to
HQ, see if you can raise him on the
radio.

DIANA

What are you going to do?

CONTINUED

81 CONTINUED

81

MALLORY

Whatever we can.

They rush out the door.

CUT TO:

82 EXT. STREET - DAY

82

A couple of pedestrians have been knocked down by the Smokers. Maggie, Mallory and Rembrandt help them to their feet, as Diana runs toward company HQ.

CUT TO:

83 EXT. PUMPING STATION - DAY

83

The Smokers have arrived and are laying waste to company property. Two AQMD guards left behind are getting beaten into submission by a host of Smokers, as:

84 A THIRD GUARD

84

trying to escape in the lone remaining Humvee, is surrounded by Smokers, led by Sam. A cycle with a sidecar roars up -- Poison in the sidecar. He jumps into the Humvee and grabs the driver in a choke hold. The vehicle stops.

(X)
(X)
(X)

84A ANGLE ON SAM

84A(X)

heading for the pumps.

(X)

SAM

Get those trucks up to the pumps!

There are three trucks, so three Smokers get off their choppers and jump into the trucks' cabs, as:

85 A SMOKER

85

brings the guard who was trying to escape in the Humvee up to Sam.

SAM

(to her gang)

What do we do with him?

CONTINUED

85 CONTINUED

85

ALL
Kill him! They killed the Hammer!
String him up!

Sam gives the nod, and the Smokers drag the hapless guard away, as:

86 ANGLE - MALLORY AND REMBRANDT

86

arrive on the scene, riding the chopper Sam let Mallory use. They see:

87 THE GUARD

87

with his hands bound behind him and a noose around his neck. A Smoker throws the other end of the rope over whatever is available to hang him from.

88 RESUME SCENE

88

Mallory guns the chopper forward.

89 ANGLE - SAM AND THE SMOKERS

89

They have formed a semi-circle around the terrified guard, who has been placed on top of a large crate. The Smoker has a rope tied to the crate. The other end of the rope is tied to his chopper. He revs his engine, waiting for Sam to signal him to pull the crate from under the guard.

90 ANGLE - MAGGIE AND DIANA

90

run into the scene and are immediately taken prisoner by some of the Smokers.

91 ANGLE - SAM

91

She's about to drop her red kerchief and, by extension, send the guard to eternity.

MALLORY'S VOICE

Sam!

She turns, reacts to Mallory and Rembrandt's arrival, lowers the kerchief but doesn't drop it.

CONTINUED

91 CONTINUED

91

MALLORY

Nobody has to die.

SAM

(indicating guard)

He does.

MALLORY

What about your code? You said it doesn't call for killing your enemies.

SAM

This falls under 'defending our rights.' They killed one of us, and now one of them is going to answer for it.

MALLORY

Then, everything you told me is a lie!

Two Smokers grab Mallory and knock him down, pick him up and get ready to knock him down again.

SAM

Wait!

The Smokers relax. Sam walks over to him, touches his cheek.

SAM

I love you. Why don't you understand what we're doing here?

MALLORY

I understand. Just a little too late.

Sam leans close to him.

SAM

You're brave, honey. I could use a man like you.

92 ANGLE - MAGGIE AND DIANA

92

under guard.

93 REMBRANDT

93

One of the Smokers has a weapon on him. The Sliders are out of action for the moment.

94 ANGLE - MALLORY AND SAM

94

Sam is studying Mallory, deciding his fate.

MALLORY

You gonna kill me, too? All of us?
And you accuse the AQMD of Gestapo
tactics!

SAM

You're getting real close to the
edge, honey. The AQMD pigs killed
one of us.

MALLORY

What you're going to do makes you
just like them. Prove you're not.
Prove your code of honor isn't just
talk.

SAM

And how would I do that?

MALLORY

I challenge the best guy you've got
to a joust. If I win, you ride on
out of here. If your guy wins, take
all the crude you want. But you
don't have to kill anybody.

Sam looks around, thinking it over.

(X)

SAM

You're on.

(X)

(X)

MALLORY

Now, you're talking. Who's your best
man?

As she says her next line she pulls a mace out of a scabbard
on her bike.

(X)

(X)

SAM

Me.

Mallory reacts, as Sam walks away. Then he crosses over to
Rembrandt, Maggie and Diana.

REMBRANDT

'Joust?' Are we talkin' King Arthur
here?

Mallory nods.

CONTINUED

94 CONTINUED

94

MAGGIE

Since when do you know squat about jousting?

MALLORY

The Smokers said I was a natural.

DIANA

We've only got ten minutes to the slide. Maybe we can stall 'em.

MALLORY

And what? Split without resolving anything?

MAGGIE

You're right. Good luck.

Mallory sees a pile of odd lengths of pipe and tubing. He picks out one about 8 feet long to use as a lance.

(X)

(X)

95 OMITTED
AND
96

95 (X)
AND
96

97 ANGLE - SAM

97

She whirls her mace over her head as she guns her bike to one end of a gauntlet the Smokers have formed.

(X)

98 ANGLE - MALLORY

98

He gets an embrace from both Diana and Maggie. Rembrandt walks beside him as he rides his chopper to the other end of the gauntlet.

99 ANGLE - THE SCENE

99

Mallory is in position. A Smoker runs to the middle of the gauntlet, raises his kerchief, lets it drop, and:

100 SAM

100

guns her chopper forward, as:

101 MALLORY 101
replicates her action, and:

102 THE TWO COMBATANTS 102
come toward each other at unequal speed. Sam is going much faster, as:

103 MALLORY 103
realizes how much faster she's going. He speeds up.

104 ANGLE - THE SCENE 104
Sam and Mallory close the gap. Mallory's lance misses, but (X)
Sam's mace takes a bite out of his left shoulder. (X)

105 MALLORY 105
The impact of the mace knocks him back, and for an instant it (X)
appears he's going to fall off. Somehow, he doesn't. His
bike weaves erratically, almost goes over, as:

106 SAM 106
brodies to a stop, turns to see:

107 MALLORY 107
still upright, fighting to stay that way.

108 RESUME SAM 108
She heads back toward him, determination etched in her
features, as:

109 REMBRANDT, MAGGIE AND DIANA 109
react to Sam's ruthlessness.

110 ANGLE - MALLORY 110
He manages to get his chopper under control, but has lost his
lance in the process. He looks back the way he came, sees:

- 111 THE LANCE 111
on the ground, midway between him and Sam, as she bears down on him.
- 112 RESUME MALLORY 112
Blood shows where he took the mace's blow on the shoulder. (X)
The pain makes him slump forward, but he accelerates his chopper toward the lance.
- 113 ANGLE - THE SCENE 113
It's simply a question of "getting there firstest with the mostest," as Nathan Bedford Forest was wont to say. As it turns out, Mallory gets to his lance a millisecond before Sam gets to him. As he seizes his lance, Sam's mace passes over his body. He whips the lance sideways, catching Sam with the mace, ripping it from her hands. Then he swings the lance back, hitting Sam a vicious blow that catapults her off the chopper. She hits the ground and is still, as: (X)
(X)
(X)
(X)
- 114 REMBRANDT, MAGGIE AND DIANA 114
start to cheer, think better of it, as:
- 115 MALLORY 115
brakes to a stop, gets off his bike, kneels over Sam. The other Smokers look like they're going to kill Mallory, but Sam's eyes open and she waves them off.
- SAM
- No!
- Mallory takes her hand.
- MALLORY
- You need a doctor.
- SAM
- So do you. It could have been beautiful, honey.
- MALLORY
- No. I'm the jealous type.
- SAM
- (to one of the Smokers)
Let's get out of here.

CONTINUED

115 CONTINUED

115

Mallory helps Sam up and onto the back of a chopper. Before they leave, Sam and Mallory hold a final look, then simply nod at each other. The Smokers, en masse, ride away, leaving the guard and the tanker trucks as they found them. Mallory watches them go, as Rembrandt, Maggie and Diana appear.

MAGGIE

(re: Mallory's
shoulder)

Is it bad?

MALLORY

I'll live.

Rembrandt smiles at him.

REMBRANDT

You looked just like Ivanhoe out there.

MALLORY

Ivan-who?

116 ANGLE - MAGGIE

116

who activates the timer. The vortex opens. Maggie and Diana assist Mallory into it. Rembrandt follows, and they're gone.

(X)

CUT TO:

117 EXT. DESERT - DAY

117

A long shot of the Smokers roaring into the sunset. One biker pauses -- Sam -- she looks back toward the town, her wild hair backlit. Then she guns her engine and rides away.

FADE OUT:

THE END

(X)