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"CALIFORNIA REICH"

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1st Pink Revs. Full Script

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SLIDERS

"California Reich"

TEASER

FADE IN

1 EXT. STREET - DAY (D1) 1

Quiet. Empty. Some garbage cans lined neatly against the curb. Then... CRASH! A young ethnic-looking MAN flies headlong into the cans. Dazed, his face bloodied, he scrambles to get away from... (X)

2 A GROUP OF FIVE THUGS 2 (X)

Young, wearing sleeveless jumpsuits showcasing tattooed biceps. Call them "Stompers." One of them steps forward. Oily. Vicious. His name is RALPH. (X)

RALPH (X)
Look at the mess you made. Were you raised in a barn?

The Stompers laugh. The frightened man tries to crawl away, but the Stompers grab him and hold him. Ralph steps up close, crinkling his nose in exaggerated disgust. (X)

RALPH (X)
Isn't that just like you migrants? Stinking up our country.

MAN
Please. I've got a family.

RALPH (X)
Really? That changes things.

He punches the man in the gut. As the man doubles over, Ralph lifts his wallet. He flips it open, revealing FAMILY PHOTOS: the man's smiling wife and two young kids. (X)

RALPH (X)
We'll visit them next.

MAN
(gasping)
You bastards.

A subtle nod to his troops and, the Stompers haul the man away fighting and hollering.

MAN
Somebody, help me. What's wrong with you people?

A few pedestrians on the street look away, pointedly ignoring the ugly confrontation. A beat passes and from an alley, we see a familiar FLASH OF LIGHT...

3 THE SLIDERS 3

step out onto the sidewalk.

QUINN
Everyone okay?

The Sliders nod and look around. Everything appears normal.

MAGGIE
How long are we here?

QUINN
(checks the timer)
Thirty-seven hours.

REMBRANDT
Piece of cake. Place seems
friendly enough.

The Sliders move on up the street.

4 EXT. SIDEWALK - DAY 4

The Sliders walk along the sidewalk. We see some of the shops are boarded up, but there are a few "OPENING SOON" signs posted.

COLIN
I could use a good meal.

REMBRANDT
How we fixed for cash, Q-Ball?

QUINN
A little light.

REMBRANDT
Well, we've been there before.

They approach a newsstand. Remmy picks up a local paper and hands the NEWS VENDOR a quarter. The vendor eyes Remmy hostilely. The Sliders don't notice.

REMBRANDT
Let's check out the local music scene. Maybe I can pick up a quick gig.

As Remmy flips open the paper, we see the front page: A SALUTING CANDIDATE smiles beneath the caption "Governor Schick Will Triumph."

As the Sliders move off, the news vendor picks up the phone in his stand and dials...

5 MOVING WITH THE SLIDERS 5

as Remmy flips through the paper. They pass a row of posters plastered on a wall featuring Schick.

CONTINUED

5 CONTINUED 5

REMBRANDT
Unbelievable. Not a single R and B
club listed.

The Sliders now notice everyone is giving them a wide berth.
A mother pulls her child away from them and ducks into a
storefront.

MAGGIE
There's something weirder about
these people than their taste in
music.

6 A VAN 6

swerves toward the Sliders, coming up behind them. It slows
as three young men lean out the open side door.

The Sliders react, but it's too late -- Rembrandt is grabbed
and yanked into the van.

MAGGIE
Hey!

COLIN
Rembrandt!

Quinn yells at some pedestrians who have witnessed the whole
thing.

QUINN
Call the cops!

But as before, the people turn a blind eye. Quinn and
Maggie run after the van, but it accelerates quickly away.
Colin looks around desperately and spots...

7 A DELIVERY TRUCK 7 (X)

idling at the curb. Colin runs toward the truck and jumps (X)
behind the wheel. (X)

8 QUINN AND MAGGIE 8

slow to a stop as the van disappears around a corner.
Suddenly, the deliver truck SCREECHES to a halt next to (X)
them. Colin leans OUT the window.

COLIN
Get in!

Quinn and Maggie jump in.

9 INT. TRUCK - DAY 9 (X)

As Quinn and Maggie pile in...

CONTINUED

9 CONTINUED

9

QUINN
You can't drive.

COLIN
Just like my steam-powered buggy
back home. Hold on!

Colin mashes the accelerator, jamming Quinn and Maggie back
in their seats.

COLIN
(a bit scared)
Nice pick up.

MAGGIE
(pointing)
That way!

10 INT. VAN - IN THE BACK - DAY

10

The same gang of Stompers surround Rembrandt. The man they
roughed up in the opening scene and a second ethnic man lay
crumpled on the floor, their hands bound by zip-ties. (X)
(X)
(X)

REMBRANDT
(calm)
Listen, boys, I think you got the
wrong man.

No response.

REMBRANDT
Why don't you just pull over right
now and we'll call it an honest
mistake.

Ralph moves toward Rembrandt, a thin smile on his face. (X)

RALPH
Oh, we got the right 'man' all
right, migrant.

The Stompers converge on Remmy, and it's clear this is going
to turn very ugly.

11 OMITTED

11 (X)

11A EXT. CITY STREET - DAY

11A (X)

The delivery truck rounds a corner in pursuit of the
Stompers' van. Suddenly, a garbage truck rolls out from a
side street, cutting them off. Colin slams on the brakes as
the Stompers' van disappears. Colin lays on the horn. (X)
(X)
(X)
(X)

COLIN
Get out of the way. (X)

(X)

CONTINUED

11A CONTINUED

11A

The Sliders pile out of the delivery truck and move toward the garbage truck. (X)
(X)

MAGGIE (X)
You heard him, let's move it. (X)

There is no response from the cab and Quinn bangs on the driver's door. (X)
(X)

QUINN (X)
Hey, you awake in there? (X)

The driver turns to face Quinn, revealing his completely smoothed-out face. (X)

Just approximating normal human physiognomy, his features are unformed and molded. It's a dreadful sight. Off the Sliders' surprise, we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

12 OMITTED 12 (X)

12A EXT. CITY STREET - DAY - MOMENTS LATER 12A (X)

The Sliders stare aghast at the faceless driver. A second faceless creature robotically empties garbage cans into the back of the truck. Both of them wear small electronic collars around their necks. (X)
(X)
(X)
(X)

MAGGIE

Oh my God.

His curiosity getting the better of him, Colin tentatively reaches toward the second worker's face. (X)

MAGGIE

Don't touch it!

But the worker seems docile. Colin puts a hand on its face.

COLIN

It's warm.

MAGGIE

Is it human?

Quinn steps closer.

QUINN

I don't know.
(to the worker)
Hello? Can you understand me?

But the worker simply returns to his task, emptying garbage cans, as if he was programmed to do so. (X)
(X)

QUINN

Maybe some kind of genetically engineered worker. I don't know.

MAGGIE

Whatever it is, we'll have to worry about it later.

COLIN

Remmy.

QUINN

They're long gone by now. (X)

MAGGIE

We should head back to the Chandler. If Remmy gets loose, he'll expect us to be there.

COLIN

We've got to keep searching.

CONTINUED

12A CONTINUED

12A

QUINN
We won't get far in a stolen
delivery truck. (X)
(X)

COLIN
(upset)
We can't just leave him.

QUINN
We can't help him if we get busted
for grand theft auto.
(seriously)
Don't worry. We're not going
anywhere without Remy.

Colin nods. He gives a last, desperate look around as they
hurry up the street. (X)

13 EXT. DETENTION CAMP - DAY 13

The Stompers' van rolls through a gate in a razor
wire-topped fence into an armed compound -- guard towers
look down on military barracks. (X)
(X)
(X)

The van slides to a stop in the compound and the back doors
pop open. Remy and the two other prisoners are tossed out
of the van into the dirt, looking a bit worse for wear. The
Stompers pour out as a guard steps forward to meet them. (X)
His name is BECK.

BECK
You boys've had a busy week.
(to Remy)
Welcome to the Condos.

Rembrandt glares up at Beck. He struggles to his knees.

REMBRANDT
Who the devil are you people?

Ralph shoves Rembrandt over with his boot.

RALPH
Shut up.

BECK
Easy, Ralph. Bruise him and you
won't get your bounty.

Beck hands an official-looking form to the Stomper. A
uniformed guard attaches a red wristband with a number to
Remy's wrist. (X)
(X)
(X)

BECK
You know the drill. Fill in the
yellow areas and they'll pay you at
the gate.

REMBRANDT
You hear me? I didn't do anything.

CONTINUED

13 CONTINUED

13

RALPH

Well, that's part of the problem
isn't it?

The Stompers laugh.

BECK

Don't worry about it, migrant.
We'll make you productive.

Beck gestures to two guards, who hurry forward and jerk
Rembrandt to his feet.

BECK

Make our guest comfortable.

The guards drag Remmy off.

14 INT. DETENTION CAMP - BARRACKS - DAY

14

A military-style barracks filled with starving and injured
prisoners. The detainees are all people of color, clearly
oppressed and beaten down.

The guards drag Rembrandt into the room and dump him on the
floor. They exit, leaving Remmy to take stock of his
surroundings.

VOICE (O.S.)

Welcome to the Condos, boy.

REMBRANDT

(bristling)
I'm getting tired of hearing that,
and I don't like being called boy.

Rembrandt turns to the owner of the voice, an old detainee
named HAROLD seated on a nearby bunk.

HAROLD

No insult intended, son. To me
anybody south of fifty seems like a
kid. I'm Harold.

Remmy softens and moves to sit by Harold.

REMBRANDT

Rembrandt. What is this place?

HAROLD

Where the hell you been?

REMBRANDT

Don't ask. I'm too beat to make
something up, and you'd never
believe he truth.

Harold sees Rembrandt's had a real bad time of it.

CONTINUED

HAROLD
You're part of Governor Schick's
Economic Recovery Plan.

REMBRANDT
Economic recovery? I just got
grabbed off the street by a gang of
thugs.

HAROLD
Economic Recovery Facilitators, we
like to call 'em. They just call
themselves Stompers. (X)
(X)

REMBRANDT
That's what I'd call them. (X)

HAROLD
Since Prop 286 passed, they've been
kicking ass and taking names.

REMBRANDT
Prop 286?

HAROLD
You are out of it. The Racial
Repatriation Act. We just call it
'the round up.'
(sarcastic)
Schick's preserving American jobs
for American workers.

REMBRANDT
You mean white workers.

HAROLD
(shrugs)
I'm not here 'cause of my great
tan.

REMBRANDT
This Schick sounds like a regular
Hitler.

HAROLD
Who?

REMBRANDT
Adolph Hitler? World War II?

HAROLD
Didn't see the movie. Real life's
sci-fi enough for me.

REMBRANDT
So what happens to us now?

HAROLD
Deportation. If we're lucky.

14 CONTINUED (2) 14

REMBRANDT
I'm an American.

HAROLD
So? I was born in Pasadena.

Rembrandt absorbs this with a sense of dread.

15 EXT. STREET - DAY 15

Quinn Maggie and Colin move down the street toward the Chandler.

MAGGIE
We'll check the Chandler. Leave a message for Remmy. Then plan our moves from there.

COLIN
We should go to the police.

Quinn spots ...

16 SOME STOMPERS 16

chatting amiably with two beat cops.

17 BACK TO SCENE 17

QUINN
Not a good idea.

COLIN
What kind of place is this? Why would they take Remmy and not us?

We see several store front signs proclaiming that they're "Under New Pure Management.

QUINN
You were lucky, Colin. You were raised on a world where race didn't matter.

MAGGIE
Unfortunately, that's the exception not the rule.

On the corner, a pretty young WOMAN hands out campaign literature. She is neatly dressed and stands in front of a poster of Schick. (X)

WOMAN
America for Americans.

CONTINUED

17 CONTINUED

17

She presses a pamphlet into Colin's hand.

WOMAN
Vote Schick for President.

MAGGIE
We're not from this district.

WOMAN
(perky)
That's okay. I can give you your
Purity tests and register you right
here. Just take a sec.

QUINN
We usually vote absentee, thanks.

As they back away, Colin bumps into a passerby.

COLIN
Pardon me.

He turns to see it's another of the strange featureless
workers. This one is unloading luggage from a parked cab.
The campaign worker laughs.

WOMAN
It's just an Eddie. He doesn't
feel anything.

Sure enough, the "Eddie" continues his chore, oblivious to
the Sliders.

QUINN
C'mon, Colin.

WOMAN
Come hear Governor Schick for
yourself. There's a big rally
tomorrow at the City Square. (X)
(as the Sliders move off)
America for Americans!

18 INT. CHANDLER HOTEL - DAY - ON THE EDDIE 18 (X)

carrying luggage into the lobby. He walks past the (X)
counter, passing the woman who runs the hotel. Her name is (X)
VANESSA, attractive, mid-thirties, with dark hair and eyes.

19 QUINN, MAGGIE AND COLIN 19

enter, heading quickly to Vanessa.

VANESSA
Welcome to the Chandler Hotel.

QUINN
Hello. We're supposed to meet a
friend of ours here. Could you
tell us if he's checked in?

CONTINUED

VANESSA
Certainly, sir. What's his name?

QUINN
Brown. Rembrandt Brown.

Vanessa quickly checks the reservation computer.

VANESSA
No one under that name.

MAGGIE
He didn't leave a message?

COLIN
(blurts out)
Maybe you've seen him. He's a
black man, about twelve hands tall,
wearing a blue shirt.

Vanessa looks nervously around the lobby, making sure no one
overheard them.

VANESSA
You're not from around here are
you?

QUINN
Just passing through.

VANESSA
Then you better keep moving.
(softening)
I'm sorry, but things have gotten
worse around here since Schick
decided to run for president. I
hope you find your friend, but when
you do, you better get out of the
state.

MAGGIE
We plan to.

Quinn thinks quickly --

QUINN
Thanks for the advice. So, how are
your 'Eddies' working out?

VANESSA
Zero cost labor. Without the Eddie
program, this hotel couldn't stay
open. It's great. The government
drops them off in the morning and
picks them up at night. I don't
have to worry about a thing.

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

COLIN
What about the people whose jobs
they took?

19 CONTINUED (2)

19

VANESSA
(uncomfortable)
You think I liked letting my staff
go? But we're all digging out of
the recession around here. Do you
want a room or not?

Before the Sliders can respond ...

20 A GROUP OF TEENAGE STOMPERS

20

enter the room. They're dressed in the same quasi-uniform as
the group that took Rembrandt.

They head for the bar, bragging and punching each other as
they go.

VANESSA
Kirk.

The youngest Stomper, KIRK, slows reluctantly.

KIRK
What?

VANESSA
Where have you been? The linens on
the second floor need to be
changed.

KIRK
Have the Eddie do it. That's what
they're for.

VANESSA
Kirk! What's gotten into you?

KIRK
Pride. You're just not used to
seeing it.

RALPH
Hey, momma's boy.

21 THE OTHER STOMPERS

21

are gathered at the bar. Their leader, who WE now recognize
as Ralph, the Stomper who delivered Remmy to the prison
camp, is flashing a wad of cash at the bar.

RALPH
You with us, or you doing migrant
work?

The Stompers laugh. Vanessa pulls Kirk aside.

CONTINUED

21 CONTINUED

21

VANESSA

(low)
I don't like you hanging out with them.

KIRK

We're celebrating. Ralph made another delivery to the Condos today. They want me on the next round up.

Vanessa pales. Quinn listens carefully, his attention piqued by "Condos" and "round up."

VANESSA

You promised me you'd never have anything to do with that place...

KIRK

Wake up, Mom.

Kirk shoves the Eddie, who is still silently sweeping the lobby. The Eddie stumbles, but then continues sweeping.

KIRK

We're already part of this.

Kirk heads for the bar. Vanessa looks devastated, but she puts on her game face for the Sliders.

VANESSA

He's just at that rebellious stage.

QUINN

Yeah. Kids.

Off the Sliders' grim looks...

22 INT. DETENTION CAMP - BARRACKS - DAY

22

Rembrandt huddles with Harold.

HAROLD

Almost suppertime. If they remember today.

REMBRANDT

We've gotta get out of here.

HAROLD

And go where? Even if you could get past the guards, Stompers'd pick you up again as soon as you hit the street.

REMBRANDT

I've got friends on the outside who can help us.

CONTINUED

22 CONTINUED

22

HAROLD

You just don't get it, do you?
You're not outside.

REMBRANDT

So, what are you gonna do? Let
them deport you? You're an
American.

HAROLD

This isn't my America, not
anymore. I figure I'll just go
wherever they send me, try to start
over. Leave this country to Schick
and his like. They deserve it.

As Remmy reacts to this, Beck and a pair of guards enter the barracks.

BECK

On your feet, migrants.

The guards fan out into the barracks, prodding people with batons, rousting them to their feet.

BECK

Numbers 1201 to 1249, let's go,
you're moving out. Deport time.

The guards roughly grab and shove the detainees, who plod toward the exit. Rembrandt stands up.

HAROLD

(low)
They didn't call your number.

Remmy slips a wooden slat out from under the cot and tucks it under his jacket.

REMBRANDT

You can sit around here if you
want. I'm busting a move.

Rembrandt gets up and blends in with the crowd shuffling out of the barracks. Off Harold's concerned look...

23 EXT. DETENTION CAMP - DAY

23

The detainees squint in the sunlight. Remmy blends in with the group as they are herded across the compound. He notices the detainees are not being loaded into any kind of transport, but are filing into a windowless building. Remmy spots...

24 A HUM-VEE

24 (X)

driving into the compound. It parks nearby and the driver gets out.

25 REMMY 25
suddenly goes into action. He pulls the bed slat out from under his coat and swings it at the nearest guard. The guard goes down with a grunt and Remmy sprints toward the hummer. Remmy is almost to the hummer when he jerks as if shot and drops on the spot. Reveal... (X)

26 BECK 26
standing behind Remmy holding a taser gun. Two thin wires run from the gun to barbs embedded in Remmy's back. Beck walks forward casually and stands over the immobilized Remmy.

BECK
Leaving us so soon?

Remmy glares up at Beck, unable to speak.

27 HAROLD 27
watches this exchange nervously from the open door of the barracks.

28 RESUME SCENE 28
Beck crouches down next to Remmy, an evil leer on his face.

BECK
I'm hurt. But we wouldn't want to keep you here if you're not happy.
(to the guards)
Process him.

Two guards move in and jerk the helpless Rembrandt to his feet. As they drag Remmy off, we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

29 EXT. DETENTION CAMP - DAY 29

Beck watches as the two guards haul Remmy away. Suddenly, Harold appears at Beck's side.

HAROLD

He don't look in any shape to ship out, Mr. Beck.

BECK

Get back inside, Harold. Unless you want to go with him.

HAROLD

Just saying I'm a man short on my work detail. Could use another hand. You wouldn't want to come up short on the collection this week, would you?

(X)
(X)
(X)

Beck stares at Harold for a long beat.

(X)

BECK

(shouting)
Hold up.

The guards dragging Remmy away stop.

BECK

Leave him.

The guards drop Remmy in the dirt. With a last look at Harold, Beck heads off...

BECK

Now let's get these migrants processed. Move it.

Harold moves over to Remmy and helps him up.

HAROLD

Now why didn't :I think of that? Take on a bunch of guys with machine guns with a board.

Remmy grimaces in pain as he locks his eyes on Harold's.

REMBRANDT

Least I didn't... stand around... and watch.

Harold just shakes his head and helps Remmy stagger off.

30 INT. CHANDLER HOTEL - LOBBY - DAY 30

The Sliders are sitting in the lobby. Colin is staring at Quinn. After a beat, Quinn looks up and notices Colin.

(X)
(X)

CONTINUED

30 CONTINUED

30

QUINN

What?

COLIN

This is the part where you always
get a great idea.

Quinn just looks at his brother for a moment. Then he looks
toward the bar.

31 KIRK AND THE STOMPERS

31

are drinking and carousing in the crowded bar.

32 BACK TO THE SLIDERS

32

Quinn looks back at Colin and smiles. He gets up.

QUINN

Wait here and watch.

Quinn moves off toward the bar. As he goes...

COLIN

You got something?

Quinn exits.

MAGGIE

He's got something.

33 INT. CHANDLER HOTEL - LAST CHANCE BAR - DAY

33

The Stompers raise their glasses of beer as they reach the
rousing climax of "America the Beautiful." Quinn steps up
and...

QUINN

(finishing the song)
And crown thy good with brotherhood
from sea to shining sea.

CHEERS sound from the Stompers. Kirk raises his glass.

KIRK

(toasting)
Governor Schick!

Quinn snags a spare beer off the bar.

QUINN

Governor Schick!
(toasting again)
America for Americans!

The Stompers cheer. Stomper Ralph raises his glass.

CONTINUED

33 CONTINUED

33

RALPH
America for Americans!

Quinn puts his arm around Ralph.

QUINN
Kirk said you made another delivery
to the Condos today. Good work.

Ralph casts a sharp look at Kirk.

RALPH
Little man's got a big mouth.

QUINN
Don't blame him. He's just proud
of the work you're doing. We all
are.

KIRK
(a bit drunk)
Ralph's sent more migrants to the
Condos than anyone. He got a
letter from Governor Schick.

RALPH
We don't want to bore this man with
stories, Kirk.

QUINN
It's not boring to me. I hear
they've got quite an operation
running out there at the Condos.
I'd love to see it sometime.

Ralph looks at Quinn a little strangely.

RALPH
So, you're a Schick supporter.

Quinn raises his beer.

QUINN
All the way to the White House.

RALPH
You have your party card?

QUINN
I wish. I keep calling the
campaign office and they tell me
it's in the mail.

RALPH
Which office?

34 ANGLE ON COLIN AND MAGGIE

34

watching this exchange from the lobby.

CONTINUED

34 CONTINUED 34

MAGGIE

Uh-oh.

She takes off her wrist watch and puts it in her pocket.

MAGGIE

Get ready.

COLIN

Get ready for what?

Colin looks at Maggie. Suddenly, getting it... (X)

COLIN

'Oh.'

(X)
(X)

35 BACK TO QUINN AND RALPH 35

RALPH

Kirk, you know this guy?

KIRK

(focusing)
No. He's been hanging around here
all afternoon.

RALPH

(in Quinn's face)
What are you? ACLU?

QUINN

No. Hold on...

RALPH

You're a reporter, aren't you?
Damn East Coast liberal media.

Ralph takes a swing at Quinn, clocking him on the jaw. As Quinn reels, the Stompers move in. Quinn puts his hands up passively, like he's not going to fight. Then he charges into the throng.

36 COLIN AND MAGGIE 36

come running into the bar and jump into the fight. Several Stompers are dropped by Maggie. Colin does what he can to help but he hasn't been in many bar fights.

VANESSA (O.S.)

That's enough!

37 VANESSA 37

moves into the melee.

VANESSA

Take it outside!

CONTINUED

37 CONTINUED

37

When she sees her son swinging away, her face falls.

VANESSA

Kirk! Stop it!

Vanessa tries to break things up. In the struggle, she is (X)
knocked roughly to the floor, disappearing in a tangle of (X)
bodies. (X)

KIRK

Mom !

The fight suddenly stops. Reveal Vanessa lying still, (X)
Ralph heads for the door. His buddies follow him out.

RALPH

Let's go!

Kirk cradles his mother.

KIRK

Mom. I'm sorry. Mom.

The Sliders all move to help Vanessa.

QUINN

Easy. She's probably got a
concussion/

KIRK

You did this. Get away.

MAGGIE

We've got to get her to the doctor.

VANESSA

(murmuring)
No... no doctors.

Vanessa passes out. Colin and Quinn try to take her from
Kirk.

KIRK

Leave her alone.

QUINN

We're taking her to the hospital.

Kirk resists at first, but Maggie gently holds him back.
Quinn and Colin take Vanessa up in their arms and move
toward the door.

38 INT. HOSPITAL ROOM - DAY - CLOSE ON A DOCTOR'S HAND

38

setting a bandage on Vanessa's head wound. Her eyes open and
then shut again.

WIDEN as the DOCTOR steps away from Vanessa's bed. Kirk
stands by nervously. Quinn hovers in the background.

CONTINUED

38 CONTINUED

38

DOCTOR
It's a fairly serious concussion.
We'll have to monitor her closely.

KIRK
But she's gonna be okay?

DOCTOR
(nods)
I think so. Her MRI looks good.
We're just waiting on some blood
work.

Vanessa opens her eyes again.

VANESSA
Oh God. No.

KIRK
Mom, it's okay. You're in the
hospital.

Vanessa looks at her arm and sees an IV drip in her vein.
This sends her into a panic. She tries to rip out the IV.

VANESSA
You took my blood.

The Doctor and Kirk try to restrain her. Quinn steps
forward to help.

DOCTOR
Nurse!

KIRK
Mom, it's all right.

VANESSA
You didn't have the right...

As Kirk and Quinn hold her down,, the Doctor injects a
tranquilizer into her IV drip.

DOCTOR
Easy. Easy.

QUINN
No one's going to hurt you.

As she begins to go slack...

VANESSA
You don't understand...
(fading)
I'm sorry, Kirk... should have told
you...

KIRK
Told me what? Mom?

CONTINUED

38 CONTINUED (2)

38

But she's out. A nurse hustles into the room and hands the Doctor a folder. He flips it open. The eyebrows go up. (X)

DOCTOR (X)
(to nurse) (X)
Call the R.P.'s. This explains (X)
her agitation.

QUINN
What are you talking about?

The Doctor turns to Kirk.

DOCTOR
This is your mother's blood work. (X)
Standard DNA test revealed some
racial impurities.

KIRK
That's impossible.

DOCTOR
We've notified Racial Police. I'm
going to have to ask you to wait
here.

KIRK
There's been a mistake. Run the
test again.

DOCTOR
(cold)
There's no mistake.

Kirk shoves the Doctor.

KIRK
I'm not a mongrel!

He turns and bolts from the room.

QUINN
Kirk.

Quinn moves out after him. (X)

(X)

39 INT. HOSPITAL - WAITING ROOM - DAY

39

Colin and Maggie hang out in the waiting room. Kirk comes storming in.

COLIN
Is your mother all right?

Kirk stalks right past them. Quinn hurries in.

QUINN
Kirk.

CONTINUED

39 CONTINUED

39

KIRK

Stay away from me.

MAGGIE

(to Quinn)
What's going on?

QUINN

They ran some kind of DNA test on her blood. They say she's not racially 'pure.'

Kirk smashes his fist into a vending machine.

KIRK

It's a lie!

They hear VOICES. The Sliders turn to see...

40 TWO COPS

40

in riot gear standing at the end of the hallway. They are talking with the Doctor, who is pointing their way.

41 RESUME SCENE

41

QUINN

We have to get out of here.

KIRK

Then go. I'm not afraid of them. I know who I am. I don't care what their tests say.

The cops are now moving toward them.

QUINN

(to Kirk)
How many people have you rounded up who said the same thing? 'It's a lie. I'm not a mongrel.' Did you listen to them then?

He points to the cops, who are closer now, hands resting on their pistol butts.

QUINN

Will they listen to you now?

Kirk glances from Quinn to the cops. Then...

KIRK

Let's go.

He runs down the hall, the Sliders right on his tail. The two cops break into a run, drawing their weapons just as Kirk and the Sliders dive into a stairwell. BLAM! BLAM!
Bullets spark off the door frame.

(X)
(X)

42 EXT. HOSPITAL - DAY

42

The Sliders and Kirk sprint out the "Emergency" entrance to the hospital, dodging incoming patients and paramedics. Colin points to an ambulance parked at the curb.

COLIN

There!

He rushes for the driver's door, but Maggie pushes him across the seat and squeezes behind the wheel.

MAGGIE

I'll drive.

Kirk and Quinn jump into the back of the ambulance just as the two cops run out of the hospital.

QUINN

Go, go, go!

Maggie floors it and the ambulance peels out. As the cops OPEN FIRE, we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

43 INT. DETENTION CAMP - WAREHOUSE - DAY

43 (X)

Harold leads Remmy into a large warehouse-type space. Long tables are set up. They are covered with piles of clothing and personal belongings. More piles of clothes are heaped on the floor.

REMBRANDT

What is this?

HAROLD

This is where we work. The Stompers like busy hands.

Harold moves to one of the tables. He picks up a coat and begins emptying the pockets into a plastic bin -- wallet, watch, change, eyeglasses, etc.

HAROLD

You empty the pockets into these bins, then dump the clothes over there.

REMBRANDT

Whose stuff is this?

HAROLD

You don't think they process you out of here with a c-note and a new suit of clothes, do you? They take this to help defray our 'cost to society.'

REMBRANDT

How can you do this?

HAROLD

It's the law. They took a vote.

REMBRANDT

Did you get a vote?

Harold shrugs and keeps working.

REMBRANDT

(disgusted)
I don't believe you. Schick stirs up a bunch of angry punks with some racist bull and you just go along with it.

HAROLD

What choice have. I got?

(X)

REMBRANDT

You always have a choice. You just have to make it.

(X)
(X)

(MORE)

CONTINUED

43 CONTINUED 43

REMBRANDT (CONT'D)

(then) (X)
There are some things that are so (X)
evil, you can't believe human
beings are capable of doing them.
So, you pretend it can't be
happening. But it is. And it'll
keep on happening until you all
open your eyes and do something.

Rembrandt walks out of the room. Hold on Harold as he stops working. He stares down at the items he's stripping from the pockets.

44 EXT. DETENTION CAMP - DAY 44 (X)

Rembrandt steps out of the warehouse and heads back toward the barracks. He pauses when he sees...

45 A LINE OF NEW DETAINEES 45

shuffling into the camp. Beck directs the prisoners. He points a Latino man toward the processing building.

BECK

Processing.

The next prisoner steps up...

BECK

Barracks.

The prisoners walk off in different directions. The next prisoner in line shambles up. It's...

46 VANESSA 46

Beck grabs her by the chin and looks at her bandaged head.

BECK

Get her into precessing, before she dies on us.

A guard guides Vanessa toward the windowless processing building. As she limps toward it...

47 REMBRANDT 47

watches grimly. A guard suddenly shoves him in the back. Remy glares at the guard, but moves along. (X)

48 EXT. STREET - DAY 48 (X)

Kirk stalks down the street, head down. The Sliders hurry to keep up with him.

CONTINUED

48 CONTINUED

48

MAGGIE
Kirk. We need your help.

Kirk spins and confronts the Sliders, his rage and confusion boiling over.

KIRK
(bitter)
My help? Thanks to you, I'm a mongrel on the run from the R.P.'s. So, gee, anything I can do for you, just ask.

Kirk turns to leave. Maggie snaps at his back.

MAGGIE
What about your mother? You just write her off? Walk away?

KIRK
She'll get what she deserves.

Kirk's attitude sparks a sudden flash of anger in Quinn. He grabs Kirk by the shoulder and spins him around.

QUINN
What she deserves?

Quinn slams Kirk up against the wall right next to a poster of Governor Schick, leering down at them.

QUINN
She saw the writing on the wall and she tried to protect you. What exactly does she deserve for that?

KIRK
She lied to me.

QUINN
She did. But you've got the same blood in you you had this morning. 'Pure' or not, you're still the same person... unfortunately.

He lets go of Kirk and turns to the other Sliders.

QUINN
Let's get out of here.

Kirk slumps against the wall.

KIRK
I used to ask her about our family. My father. My grandparents. She said she didn't have any pictures of them.
(bitter laugh)
Now I know why.

(X)

CONTINUED

48 CONTINUED (2)

48

COLIN
If you help us, maybe we can save
your mother and our friend.

QUINN
(softening)
Kirk. Where would they take her?

Kirk hesitates.

QUINN
To the Condos?

KIRK
(shrugs)
Probably.

MAGGIE
Can you take us there?

COLIN
Please.

Kirk looks into the faces of the Sliders crowded anxiously
around him.

49 EXT. DETENTION CAMP - NIGHT (NL)

49 (X)

Guards patrol the quiet compound. A van pulls up to the
gate and HONKS. Beck approaches the van as Kirk and Colin
get out of the front seat.

(X)
(X)

BECK
What do you want?

KIRK
You Beck?

BECK
Who the hell are you?

KIRK
Ralph sent me. We picked up a
couple of ACLU spies.

Kirk and Colin haul Quinn and Maggie out of the back of
the van. Their hands appear to be tied.

(X)

KIRK
They wanted to get a look at the
Condos.

COLIN
Ralph said Beck'd be happy to give
'em a tour.

BECK
Yeah? Where's Ralph? Why didn't
he come himself?

CONTINUED

49 CONTINUED

49

Kirk and Colin exchange a look.

KIRK
(hesitates)
Busy night, you know. Lots of
migrants on the streets.

Beck looks suspiciously at the group. Quinn suddenly leaps forward and spits at Beck.

QUINN
Fascists! Read the Bill of Rights!
You can't get away with this --

Picking up Quinn's lead, Colin hits his brother across the back, knocking him to the ground.

COLIN
Shut up!

BECK
(laughs)
Feisty one. Pick him up. We'll
show 'em around.

Colin pulls Quinn to his feet. Quinn shoots Colin a dirt look. Colin shrugs, "Sorry." Beck calls out to two nearby guards.

BECK
Get these card-carrying liberals to
processing.

As Beck heads back into the guard shack, the guards direct Kirk and Colin to bring the Sliders to the processing building.

50 FOLLOW QUINN AND MAGGIE

50

as they are led toward the ominous processing building. As they move out of sight of the guard shack, Maggie falls to the ground, begging the guards for mercy.

MAGGIE
Please, don't do this. It was a
mistake.

QUINN
(to Maggie)
Get up! Don't give them the
satisfaction!

MAGGIE
I'm not a spy. I'll do anything.

As the guards try to pull Maggie to her feet.

51 INT. DETENTION CAMP - BARRACKS - NIGHT 51

Rembrandt lies in his bunk. Suddenly, he bolts upright at the distant sound of Maggie's voice.

MAGGIE (O.S.)
Let me go. I don't belong here.
Please, I won't say anything...

REMBRANDT
Maggie.

Remmy leans over and shakes Harold awake.

REMBRANDT
Come on. Sounds like our ride just
showed up.

HAROLD
What?

REMBRANDT
My friends are here. Let's move.

HAROLD
Are you crazy? They'll shoot us.

REMBRANDT
One way or the other, I'm getting
out of here. You with me?

Harold stares at Remmy in the darkness. He doesn't move.

52 EXT. DETENTION CAMP - NIGHT 52

The guards are still trying to pull a squawking Maggie to her feet. Suddenly the ropes tying her hands fall away. She grabs the guard bent over her by the collar and slugs him in the face. He drops, out cold.

Quinn shucks his bonds as well and swings on the other guard. The second guard ducks Quinn's punch, but Kirk takes him out with a vicious combination. Quinn grabs Kirk as the kid keeps hitting the downed guard.

QUINN
Easy, easy. Let's move.

Quinn and Maggie grab the guards' guns and they move off...

53 OUTSIDE THE BARRACKS 53

Kirk and the Sliders move stealthily along the side of the barracks, avoiding the periodic sweep of a searchlight. Suddenly, a window cracks open over their heads and Remmy pops his head out.

REMBRANDT
Only you guys make that much noise
during a rescue.

CONTINUED

53 CONTINUED 53

COLIN
Remmy!
MAGGIE
You okay?
REMBRANDT
I am now. Unlock the door. Down
at the end.

The Sliders hurry to...

54 THE DOOR 54

Quinn unbolts the door and the door swings open. Remmy hurries out. (X)

REMBRANDT
I hope you got a plan to get outta
here.

MAGGIE
You know us.

REMBRANDT
I was afraid of that.

Kirk is looking grimly at Remmy, unable to completely set aside his feelings about the "migrants."

KIRK
We're here to find my mother.

QUINN
(to Remmy)
Did you see a woman come in today?
She was injured. A bandage on her
head.

REMBRANDT
Yeah. Yeah, I saw her.

KIRK
Where is she?

REMBRANDT
In there.

Remmy nods toward the processing building.

55 INT. DETENTION CAMP - PROCESSING BUILDING - NIGHT 55

The door opens and Kirk and the Sliders hustle in. A vast room stretches into blackness. Still human forms lie on examining tables surrounded by a frightening array of clinical equipment. (X)
(X)
(X)
(X)

COLIN
What is this place?

CONTINUED

55 CONTINUED

55

REMBRANDT
Processing center. Supposed to be
where they ship people out of the
country.

QUINN
This is a lab.

MAGGIE
Let's snap it up, people.

(X)

The Sliders move deeper into the room, easing between rows
of gurneys. Still forms are sleeping. On one gurney, a
woman sits in half shadow...

(X)

(X)

KIRK
(excited)
There she is!

The CAMERA FOLLOWS KIRK toward Vanessa. In profile she
looks fine.

KIRK
Mom...

Vanessa hears her son's voice. She turns toward us,
revealing that the other side of her face has been smoothed
out. She's being molded into an Eddie!

Off Kirk's horrified reaction...

56 OMITTED

56 (X)

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

57 INT. DETENTION CAMP - PROCESSING BUILDING - NIGHT 57 (X)

The Sliders gather around Vanessa. Kirk stares at her in horror.

KIRK

Oh my God.

COLIN

They're not deporting the migrants,
they're turning them into these.

REMBRANDT

Turning them into what?

MAGGIE

Eddies. Synthetic workers. At
least we thought they were
synthetic.

QUINN

(grimly)
Zero cost labor.

Quinn hands his gun to Remmy and examines her closely.

QUINN

Vanessa. Can you hear me?

She is unable to respond, but there seems to be a slight
glimmer of recognition in her eyes as she looks at Kirk.

KIRK

I'm sorry. I'm so sorry.

At that moment a SIREN can be heard blaring outside. Maggie
puts her hand on Kirk's shoulder.

MAGGIE

We've got to go. Now.

Kirk and Colin help Vanessa to her feet.

58 EXT. DETENTION CAMP - NIGHT 58

The Sliders hurry out the door of the processing building.
Kirk and Colin lead Vanessa as Maggie and Remmy tote the
guard's guns.

QUINN

Head for the gate.

As they hurry across the compound, SEARCHLIGHTS stab from
the guard towers, seeking them out. Remmy FIRES the guard's
gun into the air. SHATTERING GLASS and the LIGHT GOES OUT.

CONTINUED

58 CONTINUED 58

REMBRANDT

Move it!

They hurry across the compound in the relative darkness. Guards head toward them. Maggie UNLEASHES A BURST into the air. Guards scurry for cover.

59 AT THE GUARD GATE 59

Kirk's van is still parked just inside the gate. (X)

(X)

MAGGIE

Go !

The Sliders dash for the van. Kirk loads Vanessa into the back. Colin goes for the driver's door, but Quinn pushes him aside. (X)

QUINN

I'll drive.

Maggie and Remmy continue to FIRE in the air, covering the Sliders escape. Maggie's gun clicks empty.

MAGGIE

I'm out!

Remmy's gun goes silent, too. He tosses it.

REMBRANDT

Me, too! Let's go!

As the Sliders all dive into the van, a SINGLE SHOT rings out. Kirk spins to the ground, hit in the arm. Reveal... (X)

60 OMITTED 60 (X)

61 BECK 61

walking toward them, holding his pistol on the Sliders.

BECK

(to Kirk)
Ralph needs to pick his friends more carefully.

REMBRANDT

Do people know what you're doing out here?

BECK

When unemployment drops to five percent, will they care?

He levels the gun at Remmy. As his finger tightens on the trigger...

62 HAROLD 62

lunges out of the darkness. He grapples with Beck, knocking the gun into the dirt.

HAROLD

Run !

Colin hauls Kirk into the van, hut Remmy hesitates. But (X)
the guards are regrouping. Maggie calls out from the van. (X)

MAGGIE

Come on!

HAROLD

Go, boy!

Beck and Harold continue to grapple. Harold manages to come Up with the gun. He gets an ann around Beck's neck and aims the gun at one of the guard towers.

HAROLD

Down here!

(X)

Harold OPENS FIRE on the guard tower.

BECK

No!

MACHINE GUN FIRE rips down from the guard tower, tearing into Beck and Harold.

REMBRANDT

Harold!

Quinn guns the engine and the van peels out through the (X)
gate, disappearing into the night...

DISSOLVE TO

63 OMITTED 63 (X)

64 INT. CHANDLER HOTEL - LAST CHANCE BAR - DAY - KIRK AND THE 64 (X)
SLIDERS (X)

sitting in the deserted bar. Remmy is solemn. Maggie (X)
tightens a bandage on Kirk's arm. Vanessa sits quietly in a
chair.

(X)

Kirk crouches before his mother, holding her hands. (X)

KIRK

She was so beautiful. Look what
they did to my mother.

(X)

Vanessa remains expressionless. Quinn intercedes, placing his hand on Kirk's shoulder.

CONTINUED

64 CONTINUED

64

QUINN

Kirk. Whatever they were doing,
they didn't finish. Maybe there's
some way to reverse the process.

Kirk knocks Quinn's hand away.

KIRK

Our lives are over... It's like
she's been branded by them now.

MAGGIE

We can take you somewhere where
they won't know that.

Kirk backs toward the door.

KIRK

You people just don't get it.
Schick is going to be president.
There's a big rally today. He's
going to take over the country.

REMBRANDT

Maybe not. A good man died to get
her out of that camp. I'll bet
there's more out there like him
willing to fight Schick.

Remmy rises and moves to Kirk, but the boy backs away from
him.

KIRK

You think some migrants are going
to be able to stop him?
(laughs)
They're why he's so popular in the
first place. There's only one way
to stop him.

Kirk turns and runs up the stairs.

(X)

COLIN

Kirk.

65 INT. SUITE - BEDROOM - DAY

65

Kirk enters and locks the door behind him. He goes to the
dresser and begins pulling out drawers, dumping them on the
floor. He ignores the KNOCKS sounding on the floor.

(X)

QUINN (O.S.)

Kirk! Let us in!

Digging through the spilled contents of the drawers, he
comes up with what he's looking for: a Luger pistol. Kirk
grabs the gun and a box of shells and heads for the window.

66 ON THE DOOR 66

as the Sliders begin to kick at it from the other side.

COLIN (O.S.)
Just let us talk to you.

The door BANGS from the kicks and finally breaks open. The Sliders rush inside the room.

REMBRANDT
Kirk?

Maggie runs to the window, and looks out on the street.

MAGGIE
There he goes. Kirk!

COLIN
(looks out window too)
He's got a gun.

(X)

Off the Sliders' concerned looks...

67 OMITTED 67 (X)

67A EXT. CITY SQUARE - DAY - RALLY 67A (X)

Schick's motorcade pulls up in a public square packed with supporters. As Schick steps from his limo, the adoring crowd begins to salute him wildly. (X)
(X)

REMBRANDT (O.S.)
This guy could end up killing millions.

Reveal...

68 THE SLIDERS 68

watching the mob scene from an alley across the street. Colin holds Vanessa gently by the arm.

COLIN
(incredulous)
So, we should let Kirk assassinate him?

REMBRANDT
They always say if you could go back in time and kill Hitler, would you? Well, would you?

QUINN
This isn't an ethics exam. We're talking about that kid's life.

CONTINUED

68 CONTINUED

68

MAGGIE

Schick will have a professional security force. They'd take Kirk down before he got within fifty feet of him.

REMBRANDT

Fifty feet is close enough.

The other Sliders look at Remmy.

REMBRANDT

I know. I don't want to sacrifice that kid. But I hate to leave this Earth like this.

QUINN

The problem with madmen is there's always someone waiting in the wings to take their place.

MAGGIE

This world never had their Hitler. What if the only way they can learn is by experience?

REMBRANDT

That's a pretty harsh lesson.

QUINN

Maybe we can expose him for what he is. Let the country decide for themselves.

Colin takes out the timer and checks it.

COLIN

(off the timer)
In one hour?

QUINN

I did say maybe.

69 OMITTED

69 (X)

69A CITY SQUARE - DAY - RALLY

69A (X)

An excited crowd waits anxiously for Schick to begin his speech. They wave flags and signs with the Governor's face. We see Ralph and his boys, spruced up in their Stomper finest, waiting to meet the candidate.

(X)
(X)
(X)

70 KIRK

70

steps up with Ralph's group. He looks a bit disheveled, but he smiles warmly at Ralph.

CONTINUED

70 CONTINUED

70

KIRK

Hey, Ralph.

RALPH

(a bit nervous)
Kirk. We didn't think you'd make it.

KIRK

Wouldn't miss a chance to see Governor Schick up close.

RALPH

So, um, is your mom okay?

KIRK

Yeah, just a bump on the head. No problem.

RALPH

(relieved)
Great. Well, welcome back.

Kirk nods. Then he turns toward the steps, staring with a single-minded intensity at the Lectern where Schick will soon be appearing. (X)

71 OMITTED

71 (X)

71A BROADCAST TRAILER - DAY

71A (X)

An armed guard stands at the entrance to the network broadcast trailer, a Secret Service-style radio plugged into his ear. He stares in shock as... (X)
(X)

72 REMMY

72

strolls casually up to him.

REMBRANDT

Hey, man, can you get me up front to see the gov? I'm dying to see him up close. (X)
(X)
(X)

As the guard reaches for his radio, Quinn appears behind him and grabs the handheld taser from the guard's belt. He jams it into his back and ZAP! The guard drops like a sack of rocks.

Remy grabs the guard's radio and tucks it in his ear. Maggie steps up with the placid Vanessa still in tow. Maggie takes the stunned guard's gun. (X)
(X)

(X)

QUINN

(to Remy)
Colin and I'll look for Kirk. (X)

CONTINUED

72 CONTINUED 72

MAGGIE
Watch yourselves. That's not a
friendly crowd out there. (X)

Quinn nods. Remmy and Maggie lead Vanessa into the trailer. Quinn and Colin head into... (X)
(X)

73 THRU 73
74 OMITTED THRU 74

74A EXT. CITY SQUARE - DAY - RALLY 74A (X)

The crowd is chanting and stomping for Schick. Quinn and Colin split up and head into the throng. They can barely push their way through the jostling crowd as they search for Kirk. Neither of them see...

75 KIRK 75

moving into position near the front of the crowd with the other Stompers. He forces his way through the mob, jostling people aside. Ralph glances at Kirk and notices... (X)
(X)

76 A BLOODSTAIN 76

seeping through Kirk's sleeve.

77 OMITTED 77

77A INT. BROADCAST TRAILER - DAY 77A (X)

A DIRECTOR and two technicians man THE BOARD.

DIRECTOR
Okay, two minutes to air.

The door to the trailer bangs open and Maggie rushes in. She holds the gun on the startled technicians. Remmy steps in behind her with Vanessa. (X)

DIRECTOR
What the hell is this?

MAGGIE
Take it easy, gentlemen. Just a slight change of program.

78 OMITTED 78 (X)

78A CITY SQUARE - RALLY - CONTINUOUS 78A (X)

Colin continues to search the crowd.

CONTINUED

78A CONTINUED

78A

Then he spots a Stomper banner floating above the crowd near the steps. (X)

COLIN

Quinn! Quinn!

79 QUINN

79

is about twenty feet away, also searching. He turns to see Colin pointing excitedly across the square. Quinn follows his eyes and spots... (X)

80 KIRK

80

pressing forward toward the dais with the other Stompers. Kirk slips his hand into his pocket.

81 QUINN

81

desperately claws his way through the crowd toward Kirk. He forces his way closer and closer, until he can grab Kirk's arm.

QUINN

Kirk, listen to me.

KIRK

You're not going to stop me!

QUINN

Schick deserves to die. But we can't act like him. Shooting him will just make you part of the disease he spreads.

Kirk hesitates. Quinn sees his words are getting through.

QUINN

Think about your mother. How is it going to help her if you do this?

Kirk seems to deflate, the fight knocked out of him by the memory of his maimed mother. Sensing his opening, Quinn presses closer to Kirk.

QUINN

Give me the gun.

Suddenly, the crowd erupts in ecstatic CHEERS as...

82 GOVERNOR SCHICK

82

himself strides to the podium. His grinning face appears on large VIDEO SCREENS set up on top of the steps. (X)
(X)

Seeing Schick reignites Kirk's hatred. He shakes off Quinn's arm and moves forward.

CONTINUED

82 CONTINUED 82

Quinn tries to go after him, but Ralph grabs Quinn.

RALPH
I thought we got rid of you?

No time to mess with this guy. Quinn smashes Ralph in the face. Ralph drops. Quinn moves toward Kirk, but he's already at the steps, right below Schick. (X)

QUINN
Kirk!

More of Ralph's Stompers grab Quinn, holding him back.

83 ON SCHICK 83

raising his arms to the crowd, basking in their praise. Then gesturing for them to quiet.

SCHICK
America for Americans!

The crowd goes nuts again.

84 SCHICK'S BEAMING FACE 84

fills the large video screens.

85 OMITTED 85 (X)

85A INT. BROADCAST TRAILER - CONTINUOUS 85A (X)

The same image of Schick fills the camera monitors in the control booth. The Director silts nervously at the control board. Maggie at his shoulder with the gun.

Maggie takes out the timer and looks at it ...

86 ON THE TIMER 86

which is counting down from five minutes.

87 RESUME SCENE 87

MAGGIE
Do it.

The Director hesitates.

MAGGIE
Now.

88 OMITTED 88 (X)

88A EXT. CITY SQUARE - RALLY - CONTINUOUS 88A (X)

Kirk is ten feet from the podium. He reaches into his jacket. The gun is in his hand... (X)

SCHICK
Good evening my fellow Americans...

89 THE LARGE VIDEO SCREEN 89

suddenly fills with staticky snow and Rembrandt appears on the monitor.

SCHICK
Who the hell?

The crowd stares in shock for a beat, then begins to "boo" the black face on the screen.

REMBRANDT
I know I'm not the man you expected to see tonight. A migrant. Someone you don't consider a real American, even though I was born in this country just like you.

Shouts and catcalls fill the air. (X)

REMBRANDT
There's a woman I want everyone in America to meet. Another migrant. Her name is Vanessa and she was taken to one of Governor Schick's relocation camps. The camps you approved under Prop 286.

Remy draws Vanessa into frame so that we see only her normal side.

90 KIRK 90

stares at the beautiful face of his mother filling the screen. His arm drops to his side and the Luger clatters to the ground. (X)

REMBRANDT
In a few hours, 'processing' would've been complete...

They turn Vanessa's Eddie-side to the camera.

REMBRANDT
And Vanessa would be part of Schick's unpaid labor force. Part of his plan for economic recovery.

91 SCHICK 91

flies into a rage. He screams from the steps ... (X)

SCHICK
Cut him off! Now!

92 ON REMBRANDT AND VANESSA 92

Their images filling the giant screens.

REMBRANDT
The Eddies aren't synthetic,
they're humans who were all like
Vanessa once. People who have been
mutilated by Schick's butchers.
(then)
He must be stopped.

THE SCREEN suddenly goes black. The crowd is shuffling and mumbling. Schick shouts from the steps. (X)

SCHICK
It's a lie. A migrant lie!

Quinn pulls loose from the stunned Stompers holding him. He grabs Kirk by the arm and drags him through the crowd.

93 OMITTED 93 (X)

93A INT. BROADCAST TRAILER - CONTINUOUS 93A (X)

Rembrandt is still standing before a camera.

REMBRANDT
How'd I do?

MAGGIE
Very nice. Now let's get out of here.

Remmy touches the radio in his ear.

REMBRANDT
Cops are corning.

MAGGIE (X)
(to technicians) (X)
We now return to our regularly (X)
scheduled program. (X)

94 OMITTED 94 (X)

94A EXT. BROADCAST TRAILER - DAY 94A (X)

Maggie and Remmy lead Vanessa from the trailer and run into Quinn, Colin and Kirk rushing up. (X)
(X)

MAGGIE
Glad you could join us.

QUINN
How much time?

(X)

CONTINUED

94A CONTINUED

94A

Maggie takes out the timer.

MAGGIE

Thirty seconds.

Remmy indicates Kirk and Vanessa.

REMBRANDT

We have to take them.

KIRK

Take us where?

COLIN

We don't know where we'll end up.

The hear shouts and we see a squad of Schick's security pushing toward them.

(X)
(X)

REMBRANDT

Any place will be better for them than here.

Quinn looks at Kirk holding tight to his mother.

MAGGIE

It's time.

She activates the timer. The VORTEX FORMS, mesmerizing Kirk.

REMBRANDT

(to Maggie)
Go.

Maggie jumps into the vortex, and Quinn looks at Kirk and his mother.

QUINN

All right. You're both coming with us.

No time to talk... Colin grabs Kirk and drags him into the vortex.

(X)

95 INT. HOSPITAL HALLWAY - DAY

95

The hospital staff's BLACK UNIFORMS look strange, but most of the faces are familiar. We saw their doubles on the previous world, including the doctor's.

The NURSE could be a double too, but an African American one.

NURSE

That electrical disturbance just shorted out Mr. Gross's bed.

CONTINUED

95 CONTINUED

95

DOCTOR
There's problems all over the
floor.

They both freeze. Ahead, they see LIGHT beaming out the
sides of a closed door.

DOCTOR
What the hell?

They head for the door.

96 INT. HOSPITAL ROOM - DAY

96

The Sliders, Vanessa, and Kirk have all landed safely.
Behind them the VORTEX CLOSES.

KIRK
(stunned)
Where are we?

REMBRANDT
On a parallel earth.

MAGGIE
(off the timer)
But we only have two minutes here.

THE SOUND OF A KEY at the door alerts them. The doctor and
nurse enter.

DOCTOR
Who are you people? What are you
doing in here?

COLIN
We have a serious problem.

Colin gently turns Vanessa toward them.

NURSE
My God...

QUINN
We have to know if you can treat
her. And we have to know now.

The doctor isn't sure what to make of this.

KIRK
Please, doctor. This is my mother.
Tell me you'll help her.

DOCTOR
I don't know. I've never seen
anything like this. But we have
the best plastic surgery team in
the country here...
(to the adults)
I need some information here...

CONTINUED

96 CONTINUED

96

COLIN
Sorry... We don't have time to
explain.

REMBRANDT
(to the nurse)
Do you have a good life here?

The nurse stares at Rembrandt, bewildered.

NURSE
What?

REMBRANDT
People treat you right? You happy?

NURSE
Very.

Rembrandt turns to Kirk.

REMBRANDT
This is a whole new world, Kirk. A
better place, where you and your
mother can start over. You Just
have to be brave.

Kirk looks scared, but takes his mother's hand.

KIRK
I'll try.

Quinn activates the timer again, stunning the Doctor and
Nurse.

QUINN
(to Kirk)
This may end up making you a media
sensation. Use the forum wisely.

Quinn disappears into the void, and as the other Sliders
follow him...

FADE OUT

THE END