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"GENESIS"

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SLIDERS

"Genesis"

TEASER

FADE IN

1 EXT. A DUSTY WESTERN STREET - DAY (D1)

1

Deserted. Not a soul in sight, until QUINN and MAGGIE come racing INTO SHOT, running hard. They charge up onto the boardwalk, try to gain entry to the storefronts. Everything's locked up tight. They hammer at the locked doors, shout through the windows: "Open up! We need help! Come on, we know you're in there!", etc. No response. Now, in the distance, the SOUND of APPROACHING ENGINES. Maggie keeps pounding as Quinn pulls out the TIMER, drops to one knee and works at it with a small tool.

MAGGIE

How much time?!

QUINN

Less than a minute. I know I'm close, if I can just make this last adjustment it should work.

MAGGIE

(watching the end of the street anxiously)  
You know what 'should' comes between in the dictionary.

QUINN

We'll get back to Earth Prime, once I can fine tune it to track Remmy and Wade's photon trail.

MAGGIE

You've been saying that for three months and ten different worlds. I don't care about getting back to your home earth, just get us out of here.

2 ANOTHER ANGLE - MOTORCYCLES

2

come roaring INTO SHOT at the end of the street. Custom choppers, five or six of them. And straddling them, WARRIORS in full battle dress. A mixture of old and new, cowboys and Indians. Feathers, buckskin, and war paint, choppers, lances and tomahawks. The bikes stop, riders gunning the throttles.

(X)

(X)

CONTINUED

2 CONTINUED 2

QUINN

Let's go!

He and Maggie sprint for the other end of the street, only to be cut off by:

3 MORE MOTORCYCLES 3

It's a stand-off. The Native Americans gun their engines; their war cries rend the air.

MAGGIE

Maybe you should explain again that it's your double on this world that wiped out their village at Wounded Knee.

A WAR LANCE thunks into the dirt at their feet.

QUINN

Or maybe not.

4 THE MOTORCYCLES 4

charge forward: Maggie and Quinn have nowhere to run. Quinn looks at the timer...

QUINN

Now, baby... Now!

Suddenly, the VORTEX OPENS just as the warriors are closing on them. Quinn and Maggie dive in amid a hail of war lances and tomahawks as a motorcycle goes sliding, throwing its RIDER clear.

(X)  
(X)

CUT TO

5 EXT. A LOS ANGELES STREET - DAY 5

Eerily quiet. Cars abandoned, a few overturned. Garbage strewn around. The aftermath of some kind of urban upheaval. A couple of BUMS scavenge, climb through the windows of a looted store as:

6 THE VORTEX 6

OPENS and MAGGIE and QUINN are dumped out. The bums take off on the run. Quinn and Maggie dust themselves off and look around as Quinn checks the timer.

CONTINUED

6 CONTINUED

6

QUINN

This is it! Earth Prime! The  
coordinates match!

Maggie's having trouble getting her breath.

MAGGIE

I still can't breathe your air. We  
better get me to a hospital...

She begins to gasp, doubling over as Quinn looks around for help. There are obviously no hospitals nearby. He scoops Maggie up in his arms, hurries toward CAMERA.

QUINN

Hang on, Maggie... Just hang on.

As he's almost on LENS,

FADE OUT

END OF TEASER

ACT ONE

FADE IN

7 EXT. ANOTHER L.A. STREET - DAY

7

Quinn is almost jogging with Maggie in his arms, searching desperately for help. She's still breathing raggedly, but seems to be getting enough oxygen.

(X)  
(X)

MAGGIE

Slow up, you're gonna shake me to death before you save my life.

QUINN

We'll find some help, just hang in there...

She tugs at his shirt, getting his attention.

MAGGIE

Quinn... I'm okay. But if you like carrying me...

He reacts, slowly sets her down, relief washing over him. He checks her as her breathing evens out.

(X)

QUINN

Amazing. Your lungs must have adapted enough during all the slides to process our oxygen or maybe the pollution index is lower than it was before.

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

MAGGIE

The L.A. air's getting better?  
Yeah. Right.

(X)  
(X)

(looking around)

In all the excitement, have you noticed that things are definitely weird here? I mean we're not talking home sweet home, unless you grew up in Beirut.

QUINN

Yeah, where is everybody, it looks like a war zone. Let's get to the Chancellor and hook up with Wade and Remmy.

8 TRACKING WITH THEM

8

as they walk along.

CONTINUED

8 CONTINUED 8

MAGGIE  
Maybe the timer's screwed up, could  
be this is just another parallel  
world...

They HEAR a VEHICLE APPROACHING. They duck into an alley  
as:

9 A CANVAS BACK MILITARY TRUCK 9

turns the corner and rumbles down the street. As it PASSES  
CAMERA, we SEE its CARGO:

HUMANS

packed like sardines, under the guns of two APE-LIKE GUARDS.

10 FAVORING QUINN 10

as he reacts to the sight... a horrible memory is flashing:

QUINN  
(softly)  
Kromaggs...

DISSOLVE TO

11 OMITTED 11 (X)

12 RESUME SCENE 12

MAGGIE  
My God, what are those things?

QUINN  
My worst nightmare. Soon to be  
yours. (X)  
(X)

CUT TO

13 INT. CHANCELLOR HOTEL - DAY - QUINN AND MAGGIE 13

enter the main bar, standing a moment to let their eyes  
adjust to the low light. The hotel has been trashed and  
looted. It's in a shambles. Now they move into the room,  
talking as they check it out.

CONTINUED

13 CONTINUED

13

QUINN

The Kromaggs are a warrior race from a parallel world. They're sliders, only their technology is highly evolved. They conquer and enslave every world they find. They captured us once, we barely got out.

MAGGIE

So if this is your home earth...

QUINN

Now I'm praying it's not.

Quinn and Maggie exit toward the stairs, go up as camera FINDS a TEEN-AGE BOY peering out from behind the bar, watching them. He clutches an automatic weapon. He ducks OUT OF SHOT.

TIME CUT TO

14  
THRU OMITTED  
15

14  
THRU  
15

15A INT. HOTEL LOBBY - DAY

15A

Quinn and Maggie come down the stairs.

QUINN

This is where we always stayed.

MAGGIE

No sign Wade and Remmy were ever here.

15B ANOTHER ANGLE - QUINN AND MAGGIE

15B

look around: Maggie starts kicking through stuff.

MAGGIE

Let's see if we can find some food and water, where's the kitchen --

VOICE

-- Hold it right there!

CONTINUED

15B CONTINUED

15B

They whirl to SEE the teen-aged boy in the shadows behind the bar, a MAC 10 auto in his trembling hands. Ragged flannel shirt, down vest and jeans, a bandana around his head. His name is OTIS. (X)

OTIS  
Get your hands up!

Maggie and Quinn slowly raise their hands.

MAGGIE  
Easy does it, kid. That thing might go off and hurt everybody.

QUINN  
We mean you no harm --

OTIS  
-- Get out here where I can see you. Slow.

16 OMITTED

16 (X)

17 ANOTHER ANGLE

17

Quinn and Maggie move toward the center of the room as Otis cautiously comes from behind the bar.

OTIS  
You're human...

MAGGIE  
Nothing gets by this kid.

QUINN  
We're looking for two friends of ours, they would have been staying here for the last three months.

OTIS  
(now curious)  
Yeah? What're their names?

QUINN  
Wade Welles and Rembrandt Brown.

The kid's closer now; he lets down his guard a little.

OTIS  
Your name Quinn?

CONTINUED

17 CONTINUED

17

QUINN

Yeah. Quinn Mallory. They were here...

Otis reaches into his shirt pocket, tosses something to Quinn. He catches it, opens his hand to reveal:

18 INSERT - WADE'S SILVER NECKLACE

18

that spells out her name in small silver blocks.

19 RESUME ANGLE

19

QUINN

(now it can't be denied)  
So this is earth...

OTIS

Nothing gets by you. She waitressed here, Remmy played and sang in the bar, I was cook's helper. Until the Kromaggs overran us. Wade said to give you that if you showed up.

QUINN

(a beat, staring at the necklace)  
Where are my friends?

OTIS

(shrugs)  
Maybe alive, maybe dead. Kromaggs must've got 'em, they raided us, but me and Marta hid below. When we came up, everybody was gone.

Quinn moves slowly away, trying to deal with this. Otis watches him... and Maggie snatches the gun away, turns it on him.

MAGGIE

We need a little more information, kid. Let's go below, wherever that is, and see if this Marta knows something you don't.

20 INT. HOTEL BASEMENT - DAY

20

Otis leads Quinn and Maggie down the stairs into the large basement. It's been turned into a survival outpost, lit by

CONTINUED

20 CONTINUED

20

lanterns. Shelves lined with canned food, bottled water and other supplies, a short wave radio on a big table. City maps pinned to the wall and highlighted in red, indicating Kromagg troop placements. A stash of weapons. As they reach the bottom of the stairs...

MARTA (O.S.)

Move and I'll cut you to pieces.

MAGGIE

Your friend here will break our fall.

OTIS

It's okay, Marta. They're the ones Wade and Remmy told us about. Just chill.

(X)

21 A YOUNG WOMAN

21

eases out from behind some crates, training an automatic weapon on them. Faded Levis, logger boots, sleeveless T-shirt showing cut, muscular arms. There's a wildness in her borne of living on the run. Her name is MARTA.

MARTA

Damn it, Otis! I told you nobody gets down here!

MAGGIE

I didn't give him any choice. I'm getting real tired of people pointing guns at me. Put it down.

MARTA

You first.

MAGGIE

I'm not gonna ask you again.

A long, tense beat...

QUINN

If you two are going to shoot each other, let Otis and me get out of the way.

Marta barks a sharp laugh, slings the weapon over her shoulder.

MARTA

You'd be Maggie. Wade said you were a tough bitch.

CONTINUED

21 CONTINUED

21

MAGGIE

(lowers the gun)  
Yeah, I bet she did.

Quinn steps forward, offers his hand. Marta shakes it.

QUINN

I'm Quinn. Do you know where they are?

MARTA

Not for certain, the Kromaggs hit us hard and fast, some were killed. Your friends weren't in the pile. You have to figure they were taken.

(beat)

If they're alive you can bet they wish they were dead. You two look pretty ragged, sit down, Otis, crack a jug of water.

Maggie and Quinn take seats at the table as Marta opens a couple of cans of food and Otis brings a plastic water jug and glasses. Maggie and Quinn gratefully accept.

QUINN

When did the Kromaggs invade?

MARTA

Not long after your friends got here. They hit the big cities first, casualties were awesome. You never saw weapons like theirs -- freaking space ships shooting lasers, the whole sci fi enchilada. Within a few days they were in complete control. We dug in here, there are other pockets of resistance, but about all we can do is piss them off. So much for friendly extraterrestrials.

QUINN

They're not aliens, they're differently evolved humans from a parallel world.

MARTA

Yeah, well I never met a human that looks like them. How do you know so much about them?

CONTINUED

21 CONTINUED (2)

21

QUINN

We've run into them before. If there's a chance our friends are still alive, we've got to try to find them.

MARTA

It's a long shot. The odds are you'll be captured or killed yourselves.

MAGGIE

Yeah, well YOU can't win if you don't play. Just arm us up and point us in the right direction.

MARTA

If they're alive, they're probably in the hole the Maggs call the Re-Education Center. One of our people's a comgeek with an ear tuned to their mainframe, he can hack their data base.

QUINN

Where do we find this guy?

MARTA

You don't. Not without me.

22 INT. THE EASEMENT - A LITTLE LATER

22

Quinn is loading spare ammo clips, lost in thought. Maggie comes up, gives him the moment, then puts a comforting hand on h i s arm.

MAGGIE

We've got to keep the faith, Quinn. We can't last in a fight we don't expect to win.

QUINN

(a beat)  
Four years of sliding, more worlds than I can count, and I finally get them home... to this.

MAGGIE

When we find them, ask them if they blame you. You know what the answer's going to be.

Play the moment, then...

CUT TO

23 EXT. DESERTED CITY STREET - DAY 23

Quinn and Maggie move along the street with Marta and Otis. Marta freezes, raises her hand to stop them.

MARTA

Listen...

A low electronic HUMMING begins FILTERING O.S.

MARTA

(on the move)

Manta ship, let's move it!

The group runs down the street as a KROMAGG MANTA SHIP appears from around some buildings. It's a small hovercraft that looks like a silver manta ray, flying about thirty feet off the ground. It spots them, comes down the street AT CAMERA. It FIRES LASERS at the running human targets as they sprint toward:

24 AN ALLEY MOUTH 24

Otis turns and FIRES his weapon at the ship as the others race into the alley. He's HIT by a LASER BURST, sent flying backwards.

(X)

Quinn starts after him; Marta grabs him, pulls him back.

MARTA

Leave him, he's dead.

QUINN

You can't be sure --

MARTA

You want to join him? Let's go!

She ducks into an alcove. Maggie and Quinn follow, unable to help Otis. THE MANTA RAY passes the alley, too large to enter.

25 OTIS 25

lies dead in the street, smoke rising from his wounds as we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

26 OMITTED 26 (X)

26A EXT. ALCOVE - DAY 26A (X)

Marta checks up and down the alley, waves them forward. (X)

MARTA

We've got to move, that manta ship  
will have the Maggs on us any  
second.

QUINN

We can't just leave your friend out (X)  
there like a piece of meat.

MARTA

(cold)  
That's all he is now. I've lost  
too many to cry over this one.  
Come on.

She leads the way out of the alcove. Maggie senses Quinn's (X)  
feelings, speaks softly.

MAGGIE

She'll do her crying later. You  
see enough combat, you learn to  
choose your spots.

QUINN

(edgy)  
In the same situation, I'd like to  
think you'd at least drag me off  
the street.

MAGGIE

You're such a romantic, I love that  
about you.

They follow Marta OUT.

CUT TO

27 INT. A MAKESHIFT LAB - DAY 27

This "lab" is filled with scavenged electronic equipment,  
chemicals, microscopes, etc. It is the surveillance center

CONTINUED

27 CONTINUED

27

of this small resistance movement, and the man in charge here is TREVOR BLUE. Trevor is in his early 20's, a cross between a mad hacker and a Southern Cal surfer bandito.

His hair is wild and peroxided, his clothes strictly thrift/punk.

He's seated at his command center -- a counter piled with computer gear, jerry-rigged TV monitors, cell phones, and a microwave oven. He's making himself something to eat when a WALKIE-TALKIE crackles: he answers.

TREVOR  
House of Blues. Go.

VOICE  
M 1 incoming with two bogeys.

TREVOR  
(turns to a monitor)  
Got 'em.

28 OVER HIS SHOULDER TO MONITOR SCREEN

28

Marta leads Quinn and Maggie down a long corridor, escorted by two armed resistance fighters.

29 INT. HALLWAY - DAY - WITH THE GROUP

29

as they near a staircase.

QUINN  
Quite an operation you've got here.

MARTA  
One on one we can give the Maggs a run for their money. But once they bring in the heavy power, we're just spit in a hail storm.  
(to the escorts)  
I'll take it from here.

They peel off as our group climbs the stairs. MOVE WITH THEM as they reach the landing, enter...

30 INT. THE LAB - DAY

30

Trevor looks over his glasses at them as he jams the business end of an aerosol cheese can into the soft heart of a marshmallow and injects it with the orange stuff.

CONTINUED

30 CONTINUED

30

TREVOR

Mad Marta, patron saint of assault and battery. What news of the front, and who are they? Answer the last part first.

MARTA

Friends. Looking for friends grabbed by the Maggs.

TREVOR

(injects another marshmallow, adds it to the pile before him)  
You're just in time for lunch.

He opens the micro, puts the plate of marshmallows in and zaps them. During this:

QUINN

Their names are Rembrandt Brown and Wade Welles. I understand you hack the prison mainframe.

TREVOR

You are correct, sir! But first things first, an army travels on its stomach.

(pulls out the plate of injected marshmallows)  
I present the latest recipe from my Hacker's Cookbook: CheezeNukes.

MAGGIE

(takes one)  
Why not? The Kromaggs speak English, or do you hack Magg?

MARTA

They've got humans doing all their squat work, some of them have been indocked, others cooperate willingly.

(X)

Maggie takes a bite, nearly gags, forces it down.

MAGGIE

That's just... really hot.

TREVOR

Are you loving it or what? Every recipe in the book can be made without butt leaving chair.

(X)

CONTINUED

30 CONTINUED (2)

30

QUINN

(takes one)  
About our friends?

Trevor pops a handful of cheesenukes and turns to a keyboard.

TREVOR

(as he types)  
You should dig my Chanish -- chili filled Danish, now that'll get your heart pumping in the morning.

MAGGIE

Or stopped dead. Your army's not gonna travel far on clogged arteries.

QUINN

Come on, man -- focus. Rembrandt Brown. Wade Welles.

Trevor glares at him, takes a long hit of aerosol cheese direct from the can.

TREVOR

The perfect survival food. It has the shelf life of a mop handle, it will survive beyond the cockroach.  
(reads)  
Brown, Rembrandt. Currently a guest of the Maggs at the Re-Ed Center. Brains washed, fluff and fold at no extra charge.

Quinn and Maggie trade worried looks.

(X)

MAGGIE

At least he's alive.

(X)

QUINN

What about Wade?

(X)

TREVOR

Welles, Wade. No current listing.

A leaden silence -- this is bad.

MAGGIE

There must be somewhere else they could have taken her.

CONTINUED

30 CONTINUED (3)

30

MARTA

Sure, they've got camps all over the state, but our recon isn't that sophisticated. Tracking her will be tough.

QUINN

If they haven't killed her.

Trevor aims the can's nozzle at his mouth, gets only a blast of air. He tosses it onto a small pile of similar cans in the corner.

TREVOR

They wouldn't waste a Betty, their parts work just like ours. Women are valuable as breeders.

Quinn slams the table with his fist, unable to deal with that image.

TREVOR

Hey, alive's alive, brother. She could be inside, just not listed in the active files. It's gonna be tough connecting with them, the Maggs don't exactly have visiting hours up there.

QUINN

People break out of jail all the time, it should be easier breaking in. They've got civilians working in there, so people come and go. We'll join them.

MAGGIE

I hate going in blind, anyone you know been inside?

MARTA

Not that came back out.

Trevor busies himself with a flurry of key strokes.

TREVOR

Feast your eyes. Blueprints of the complex. What you can't find online these days.

MARTA

You are amazing.

CONTINUED

30 CONTINUED (4)

30

TREVOR

You think I spend all my time in  
porno chat rooms? Give me an hour  
and I'll do you up some ciwie  
worker ID's, but you'll have to  
find your own uniforms.

(X)

MAGGIE

That's our worry. Download this  
for us?

A couple of keystrokes; the printer spits out the  
blueprints.

MAGGIE

Looks, brains, and he cooks.

TREVOR

Marry me. Be my love monkey.

MAGGIE

Not today. Maybe later.

QUINN

(tucks the blueprints  
inside his shirt)  
Thanks for your help, we owe you  
both big time.

TREVOR

(does the STAR WARS  
salute)  
Live long and thump butt.

(X)

He and Maggie start away; Marta moves to block them.

MARTA

Deal me into this.

QUINN

It's not your fight.

MARTA

Any fight with the Maggs is my  
fight.

(X)

MAGGIE

(a look to Quinn)  
Then we're glad for your help.

CONTINUED

30 CONTINUED (5)

30

QUINN

(takes the timer from his  
pocket: to Maggie)  
We've got to hide this here in the  
hotel, we can't risk the Maggs  
finding it on us.

MAGGIE

If they catch us, it won't matter  
what happens to the gizmo. But  
suit yourself.

They go OUT as Trevor sorts through his canned goods, making  
up his next recipe.

TREVOR

Umm, sardines... sardines snuggled  
in marshmallows, fish in a thermal  
blanket. That works!

CUT TO

31 EXT. WAREHOUSE LOADING DOCK - DAY

31

Workers are loading cases of canned food and supplies into a  
couple of trucks backed up to the dock. The workers all  
wear distinctive coveralls. One of the trucks pulls away,  
REVEALING Quinn, Maggie and Marta hiding behind some crates  
and barrels, watching. Now they fan out, make their way  
toward the loading dock.

32 ONE OF THE WORKERS

32

waits for a little forklift to drop a stack of cases, then  
starts loading them into the back of the truck. He HEARS  
something off to the side, leans down for a look -- and  
DISAPPEARS over the side.

33 MAGGIE

33

jerks the worker down into the dirt, hammers him unconscious  
with a karate chop. She starts to pull off his coveralls.

34 A SECOND WORKER INSIDE THE TRUCK

34

is stacking boxes. He hears something, starts to turn and  
MARTA buttstrokes him with her rifle. Down he goes.

35 MAGGIE

35

pulls herself up onto the loading dock, now wearing the worker's coveralls. She looks around, checks to see MARTA stripping the coveralls off her man. Suddenly, Marta sees something behind Maggie, ducks behind some boxes.

FORKLIFT WORKER

(as he drives toward the truck)

Come on, move it, we ain't got all day.

Maggie reaches inside the coveralls, keeping her back to the forklift, her fingers closing around the stock of her hidden machine pistol.

36 WITH THE FORKLIFT WORKER

36

He reaches the truck, lowers the load into place. Maggie still hasn't turned around.

FORKLIFT WORKER

What's with you, I said move it!

MAGGIE

(turns, pulling the gun)  
I'm on my break. Union regs.

The Forklift Worker is reacting when Quinn steps into FRAME behind him, taps his shoulder. As the man turns, Quinn clocks him, knocking him sprawling off the forklift. Quinn kneels, starts stripping off his coveralls as Maggie and Marta, guns ready, keep watch.

CUT TO

37 EXT. KROMAGG EDUCATION CENTER - DAY - ESTABLISHING

37

An industrial complex, circled by security fences. CAMERA FINDS and FOLLOWS the TRUCK from the loading dock as it pulls up to a SECURITY GATE. TWO KROMAGG SOLDIERS come to either side of the truck to check MAGGIE, MARTA and QUINN's ID's. Quinn's driving, Marta in the middle, Maggie shotgun.

Quinn shows his forged laminated badge: the Kromagg studies the picture on it against Quinn, hands it back, checks Marta's. The Magg on Maggie's side does the same, but he stares longer at Maggie, liking what he sees. He reaches in, traces his fingers across her cheek. She recoils; he wraps his hand in her hair, jerks her head back.

QUINN

Easy, let's stay calm.

CONTINUED

37 CONTINUED

37

MAGGIE  
(through gritted teeth;  
he's petting her again)  
Easy for you to say.

QUINN  
(to the fondling Magg)  
Be careful, she's sick. Fever,  
chills, throwing up blood...

The Magg pulls his hand away, wipes it on his pants. The other one waves Quinn through the gate. The truck enters the compound, moves off. The Maggs look after them, then at each other.

(X)

1ST MAGG GUARD  
You've been here too long, the  
human female aroused you.

HORNY MAGG  
She had beautiful eyes. I would  
have enjoyed sucking them out of  
her skull.

CUT TO

38 INT. KROMAGG CENTER - CELL BLOCK - DAY

38

A Kromagg JAILER makes his way up a long flight of stairs. QUINN suddenly appears on the landing above him, throws a hard KICK into his face. The Magg falls backward down the stairs, hits a landing. MAGGIE and MARTA duck from cover, drag him into

39 A SMALL ROOM

39

Maggie pats him down while Marta, gun out and ready, keeps watch. Maggie finds an electronic ID card and a laser key in the guard's pockets.

MAGGIE  
This should do it. According to  
Trevor's readout, Remmy should be  
in the solitary cells on this  
block.  
(rises, moves out)  
Let's go.

Marta pulls a wicked-looking knife from her boot sheath.

MARTA  
I'll mop up.

CONTINUED

39 CONTINUED 39

STAY with MAGGIE as she watches Marta dispatch the Kromagg guard; she winces, looks away. Death is never easy for her.

40 ON THE TOP LANDING - QUINN 40

waits in an alcove, hand on his automatic weapon, eyes watchful. He reacts to the SOUND of FOOTSTEPS on the stairs, ducks to SEE MAGGIE and MARTA coming up. He gestures them up, and they move quickly down the hall to a steel door guarding the entrance to the solitary confinement cells. Maggie swipes the Kromagg's electronic ID through the reader: a GREEN LIGHT GLOWS as access is granted.

They slip through the door, close it behind them.

CUT TO

41 INT. REMBRANDT'S CELL - DAY 41

A figure lies curled in a fetal position on a narrow cot in the bare cell. It's nearly dark in here; the only light is from a tiny viewing slot high in the steel door. Now EYES peer through the slot; Quinn's VOICE calls:

QUINN

Remmy? Rembrandt Brown!

The figure on the cot stirs, and as he raises on an elbow to peer at the door slot, we SEE that it's REMMY. He's haggard, a haunted look about him, clothes stained with sweat and grime. He's been doing hard time, and it shows.

QUINN

Remmy, it's me! It's Quinn!

REMBRANDT

Leave me alone, you lying Maggot.

(X)

QUINN

We came to get you, buddy.

42 OUTSIDE THE CELL 42

Maggie and Quinn high-five as Quinn fits the key in the lock and opens the door. Marta keeps watch up and down the hall.

43 IN THE CELL

43

Quinn comes INTO the cell, and Remmy charges him like a mad bull, knocks him against the wall and takes him down, snarling mad. Quinn struggles with him, overpowering the weakened man quickly and pinning his arms.

QUINN

Remmy, look at me! I'm your friend, Quinn! Q-Ball!

MAGGIE

It's all right now, you're okay, we're here now.

Remmy stares into Quinn's eyes, then looks at Maggie, forcing himself not to believe.

REMBRANDT

No... No, it's your damn mind games, I'm hip to you, you eye-eatin' freaks...

QUINN

Listen to me. You and Wade slid out of the last world ahead of us, Maggie and I were going to follow you back to Earth Prime by tracking your photon trail, right? Now I know you wouldn't have told them that no matter what they did to you, so there's only one way I could know the details, only one way! It's me, Remmy!

Rembrandt stares into Quinn's eyes, finding truth there that speaks to his heart.

REMBRANDT

Quinn, oh sweet lord...

Quinn rises, and Maggie helps pull Remmy to his feet. He hugs Quinn fiercely, tears hot in his eyes. Now he pulls Maggie into the hug, and the three Sliders hold the moment a long beat.

QUINN

Where's Wade, is she here?

Remmy steps away, wipes his eyes.

REMBRANDT

I don't know, Q-Ball. We were taken together, but once we were here they split us up.

(MORE)

CONTINUED

43 CONTINUED

43

REMBRANDT (CONT'D)  
I tried to find her, but I heard  
she was moved to another prison.

QUINN  
Damn it!

MAGGIE  
We'll find her, Quinn. We'll get  
her back. You've gotta believe  
that.

44 ANOTHER ANGLE - MARTA

44

sticks her head into the cell.

MARTA  
We've got to move, if they find the  
body we're cooked.

REMBRANDT  
Marta...

MARTA  
(a grin)  
I couldn't very well give you up to  
the Maggs, you still owe me fifty  
bucks.

CUT TO

45 INT. CELL BLOCK - AT THE SECURITY DOOR - DAY

45

Quinn and the group come through the security door and make  
their way toward the stairs. They're almost there when a  
couple of HUMAN WORKERS round the hall and spot them. The  
group dashes to the stairs and runs down as the workers give  
chase, yelling an alarm.

46 OMITTED

46 (X)

46A DOWN THE HALL

46A (X)

Quinn and the others come tearing out. More Workers at the  
end of the hall and a couple of MAGG GUARDS react, chase  
after our fleeing group. Maggie whirls, sprays the hall  
with GUNFIRE before chasing after her friends. The MAGG  
GUARDS FIRE their LASER PISTOLS as they pursue.

(X)

47 ANOTHER PART OF THE PRISON

47

KLAXONS are SOUNDING LOUDLY as Quinn and the others come running INTO SHOT.

QUINN

We've gotta get to the basement, we can get into the old tunnels from there!

CUT TO

48 INT. PRISON BASEMENT - DAY

48

The room is in near darkness when the Sliders and Marta make their way down the stairs, beams from their flashlights slashing the black. Maggie pulls a folded copy of the blueprints from inside her coveralls, scans it, points to the far wall.

MAGGIE

The tunnel entrance should be back there, behind those lockers.

(X)

They move to the wall, begin shoving a number of large lockers out of the way to reveal a moldy, darkened doorway.

(X)

(X)

QUINN

Go! Go!

Marta ducks through. Maggie follows. Now Rembrandt. Quinn starts to follow, HEARS HEAVY FOOTSTEPS on the floor above him, then the BASEMENT DOOR is hammered and kicked as the Maggs and their lackeys try to force it open.

(X)

Quinn makes his choice without hesitation. He hurriedly shoves the lockers back in place in front of the opening to cover the tracks of his escaping friends. O.S., the SOUND of the DOOR being BROKEN OPEN as he frantically moves the last couple of crates into place, then moves quickly away from the wall just as

(X)

49 TWO KROMAGGS

49

come down the stairs. Quinn FIRES, dropping one of the Maggs, but the second one FIRES HIS LASER pistol and

50 QUINN

50

is hit and goes down. He loses his gun as he falls, and is scrambling for it when the MAGG runs down, pins Quinn's hand with his booted foot, the red dot of his laser sight right between Quinn's eyes. Off this,

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

51 NARROW TUNNEL - DAY

51

Remmy, Maggie and Marta have escaped from the prison basement into an abandoned tunnel beneath the complex. It's dank, fetid, overhead pipes steaming and dripping, etc. They stand in anxious silence, listening...

REMBRANDT

If Q-Ball won that gun fight, he'd have been here by now, we've gotta go back!

MAGGIE

Let's do it.

(X)

Marta reaches to grab Maggie's arm.

MARTA

Trying to get back in there now will be suicide!

REMBRANDT

We're not leaving him!

MAGGIE

You want out, fine, but we're going back.

MARTA

Every Magg in the place is on full alert, you've got no chance at all. Getting yourselves killed won't do Quinn a damn bit of good.

REMBRANDT

You expect us to just turn our backs on him? It's not gonna happen, not as long as I'm still breathing.

MARTA

I've got friends outside that can help us. We'll need a plan to pull this off.

Maggie and Remmy don't want to give up, but Marta's making sense.

CONTINUED

51 CONTINUED

51

MARTA

We've got to get moving, if the Maggs find the tunnel entrance, we'll be trapped.

MAGGIE

She's right, Remmy --

REMBRANDT

-- No! I'm not leaving him.

Maggie moves to block him.

MAGGIE

I know you love Quinn, so do I. But we have to love him enough to walk away now, Remmy. We're the only chance he's got, and we need all the help we can get.

It's tearing Remmy up, but he knows Maggie's right. He slowly nods, and they start down the tunnel, their footsteps echoing as they go deeper away from CAMERA, the FRAME going BLACK as their FLASHLIGHTS disappear.

CUT TO

52 INT. KROMAGG CENTER - COMMANDANT'S OFFICE - NIGHT (N1) - UP FROM BLACK 52

HOLD BLACK FRAME for a few beats, then the SOUND of a LOW PITCHED ELECTRONIC HUMMING that BUILDS TO A PIERCING, SHRILL TONE and the SCREEN FLASHES HARSH WHITE.

53 QUINN'S EYES 53

pop open as his head snaps back: he grimaces awfully with the ELECTRONIC TONE ratcheting in his brain. Two electrodes are patched to his temples. He's soaked with sweat, clearly in pain as we PULL BACK

54 WIDER TO REVEAL COMMANDANT STARKE 54

sitting on the edge of his desk in the bare, harsh room, his fingers on a control panel control. STARKE is in Gestapo-like officer's uniform, and his face is devoid of emotion. He dials down the juice to Quinn's electrodes. Quinn has a large, raw burn wound on his chest from the laser blast he took in the basement. His head sags forward again as he breathes in hard, ragged gasps.

CONTINUED

54 CONTINUED

54

STARKE

Let's try again, shall we? The names of the rebels, and the locations of their outposts.

QUINN

I... don't... know.

STARKE

We know Rembrandt Brown was one of them, was he your leader? Is that why you risked certain death to save him?

Silence. Starke cranks the knob, zaps Quinn again. He dials down as Quinn slumps.

STARKE

Don't go blacking out on me, that won't do.

Starke rises, stretches as he moves around his desk, flips through an open file.

STARKE

He must be more important to the cause than his friend Wade Welles, since you went directly to his cell.

QUINN

(a gasp)  
Wade...

STARKE

Ah, a familiar name. Maybe you looked for her and couldn't find her, and took Brown as the consolation prize.

QUINN

Is she alive?

STARKE

Oh, very much alive. Just not here. I 'm afraid your friend is a guest of the Dynasty on another world, in a breeding camp. The Kromaggs are experimenting with cross-species replication. She's enjoying herself, no doubt. I've heard once a woman's had a Magg, she can't go back.

CONTINUED

54 CONTINUED (2)

54

Quinn snarls with rage, tries to rise, but he's cuffed to the chair.

STARKE

Cooperate, and I'll see what I can do about bringing her back. Give the names of the rebels and the locations of their --

Quinn spits at him; Starke ZAPS him again.

STARKE

Be smart, kid. Deal with me while you've got the chance. Don't make me turn you over to the Maggs.

QUINN

How does a human being sink low enough to be one of their lap dogs?

55 CLOSE - STARKE

55

Before Quinn's startled eyes, Starke MORPHS INTO A KROMAGG. It's the first time we've seen one close up, and the Neanderthal-like features are harsh and unforgiving. He's got teeth like a Great White; he shows them in a snarl.

STARKE

You'll get your chance to find out.

CUT TO

56 INT. CHANCELLOR HOTEL BASEMENT - NIGHT

56

Maggie and Remmy sit at the table, oiling guns and loading ammo clips, worried over Quinn. Remmy tosses a gun aside angrily, rises and moves away, pacing.

REMBRANDT

How long are we gonna wait? You've got no idea what they're doing to him while we sit here on our butts.

MAGGIE

We can't move before we're ready, you know that. Don't get crazy on me now --

REMBRANDT

No, crazy was leaving him in that hell hole! We should have fought our way back to him.

CONTINUED

56 CONTINUED

56

MAGGIE

We'd all be dead.

REMBRANDT

Feeling this way is worse than death. We should have tried, Maggie.

MAGGIE

(edgy now)  
You want to eat yourself up with guilt, fine, but leave me the hell out of it. We did what we had to do, and I'm not apologizing for it. We didn't run out on him, we're going back!

They react as MARTA comes down the stairs INTO SHOT.

MARTA

A runner just brought word from Trevor. He intercepted Magg E-mail; they're moving Quinn to a slave colony on another world.

REMBRANDT

Oh no... no! We'll never get to him in time!

MAGGIE

At least we know he's alive.  
(to Marta)  
We've got to make our move, even if it means we're short-handed. How many of your people have you been able to reach?

MARTA

Not too many, we're spread pretty thin, but the word will get out. It's better to wait than gamble going in unprepared --

REMBRANDT

-- I'm done waiting, lady! We're probably too late all ready.

He grabs a couple of guns, stuffs one down his pants and fills his pockets with clips. He grabs a flashlight and heads for the stairs, goes up.

57 INT. HOTEL LOBBY - NIGHT

57

Rembrandt is crossing the lobby when Maggie comes out behind him.

MAGGIE

Rembrandt!

He stops, turns toward her.

REMBRANDT

You coming with me?

MAGGIE

Hell yes. Just you and me against the whole Kromagg force. We don't have a chance in hell, but we'll go down in a blaze of glory. NOW'S as good a time as any to die.

REMBRANDT

I'm not asking you to come, don't put it on me.

MAGGIE

You're all I've got. You and Quinn. I already lost everything and everybody else that mattered in my life when the pulsar destroyed my world. So if you're set on getting yourself killed, I might as well take the ride with you.

Remmy stares a long moment, then turns, moves off to collect his thoughts.

MAGGIE

(quietly)

Or we give Marta an hour to put her people together, we go in with a plan of attack, and maybe we get lucky and we all come out alive.

He sits on a bar stool, lowers his head and the sadness held off by anger overtakes him. His shoulders shake with choked tears. Maggie comes to stand behind him, puts her arm around him, and he turns on h i s stool to hug her.

REMBRANDT

I couldn't save Wade... I tried to, but they clubbed me down, I couldn't get to her...

(beat, getting control)

It's all gone now, my mother, my family, these Magg devils have destroyed our world.

CONTINUED

57 CONTINUED

57

MAGGIE

Maybe we can't save your world, but we've got a shot to save Quinn. That's what we have to concentrate on.

REMBRANDT

(a long beat)

Maggie, there's no easy way to say this, but I'm not sure you can trust me, don't lean too hard on me.

MAGGIE

What kind of trash are you talking? I've put my life in your hands more than once.

REMBRANDT

I was in that hole three months, they worked me over with their mind control games and torture, I don't know myself if they got to me. I fought as hard as I could, but they could have programmed me, messed with my head somehow...

MAGGIE

I'm betting on you, same as always.

REMBRANDT

I pray to God you're right.

Off the look they share,

CUT TO

58  
THRU OMITTED  
59

58  
THRU  
59

(X)

60 INT. A WAREHOUSE - NIGHT

60

Remmy, Marta, Maggie and a small group -- four or five -- of her FREEDOM FIGHTERS are gathered in the warehouse.

There are enlargements of the Kromagg complex blueprints pinned to the wall, with red "X" marks at various points. Marta's RADIO CRACKLES.

CONTINUED

60 CONTINUED

60

SENTRY'S VOICE  
M 1, this is Bird Dog.

MARTA  
Go, Bird Dog.

SENTRY'S VOICE  
Pizza's here.

MARTA  
Roger that, M 1 out.  
(to Maggie and Remmy)  
Let's get this party started.

They move to roll up (or swing open) the heavy steel entrance doors as a PANEL VAN drives INTO the warehouse. (X)

61 ANOTHER ANGLE

61

Maggie and Remmy secure the doors as Maggie greets the van's driver, then moves to open the rear doors of the vehicle. A DOZEN FREEDOM FIGHTERS are crammed inside, armed up and ready to rumble. Most are young, racially and gender mixed. The group piles out as the others come to join them. Excitement and anticipation thick in the air.

62 MAGGIE AND REMMY

62

check out the group.

MAGGIE  
Marta was counting on twenty-five, maybe more, the ranks are a little thin.

REMBRANDT  
It only took three of you to spring me, hell we got us an army here.

Marta pulls a crate from the back of the van, goes to one knee and opens it.

MARTA  
Remmy, pop the hood, we'll rig this puppy to go up like the Fourth of July. You handle the briefing, Maggie. (X)

Remmy opens the hood. (X)

CONTINUED

62 CONTINUED

62

MAGGIE

You got it.  
(moves toward the front  
of the warehouse toward  
the blueprints)  
Okay, gather around, people, and  
I'll tell you about tonight's  
festivities.

63 REMMY AND MARTA

63

lean into the engine compartment. She hands him wads of  
plastique explosive, keeps some herself. They begin molding  
the clay-like substance into place on the truck's fire  
walls.

(X)

(X)

(X)

REMBRANDT

Lord, girl. You got enough  
explosive here to level the whole  
place.

MARTA

Yeah, well they were running a  
special on C-4 down at the National  
Guard armory, and I never could  
pass up a bargain.  
(beat)

You're a brave man, Remmy. You  
went toe-to-toe with the Maggs for  
three months and didn't break, that  
took real guts.

REMBRANDT

You could give me lessons in  
courage, with what you and your  
people are doing. There's no way  
we can ever pay you back.

MARTA

Nobody's looking for payback, just  
victory.

REMBRANDT

Yeah, I hear that. But I want you  
to know how much I appreciate --

MARTA

-- Will you shut up, I'm trying to  
work here.

They trade grins as we:

CUT TO

64 INT. KROMAGG CENTER - NIGHT - DOWN A CORRIDOR 6 4

64

as QUINN is escorted down the long hall by TWO HUMAN GUARDS. He reacts as he HEARS a WOMAN'S CRIES; TWO more HUMAN GUARDS enter SHOT from the other end of the hall, dragging a frantic, struggling WOMAN between them. One of her Guards gets tired of the hassle and strikes her with his fist; her knees buckle and she starts to fall.

QUINN

Hey, leave her alone! Hey --

One of his Guards jams a nightstick into his kidneys, still moving toward the other guards and the WOMAN.

QUINN'S GUARD

Eyes ahead, mouth shut boy.

Her Guards drag her to her feet, and she bites one of them on the hand. He hits her again, aims slaps at her as she cowers.

65 QUINN

65

drives an elbow back into the solar plexus of the Guard that jabbed him, then sweeps his free elbow flush into the nose of the other guard, sending him crashing to the floor. He charges the Woman's Guards, fists flailing. He fights like hell and seems to be gaining the upper hand when one of his Guards gets up behind him and clubs him to the ground.

66 INT. KROMAGG CENTER - HOLDING ROOM - NIGHT

66

A number of PRISONERS are sitting on the floor, pacing, propped against the walls, etc. They are all awaiting the same fate: transport to a slave colony on a parallel world.

The steel door is keyed open, and the GUARDS half drag QUINN into the room, throw him to the floor.

QUINN'S GUARD

The masters at the slave colony  
will get your mind right, boy.  
Have a nice trip.

The Guards EXIT. Quinn drags himself to a sitting position, leans against the wall to clear his head. Now the DOOR is opened again; the WOMAN Quinn tried to help is shoved sprawling into the room. She lands face down, moaning softly. The Guards EXIT.

Quinn kneels beside her to see if he can help.

CONTINUED

66 CONTINUED

66

QUINN

Easy now, they're gone, let me help  
you...

He gently turns the woman over, and the shock of recognition  
when he sees her FACE physically jolts him back. The  
WOMAN's eye is swollen, her lips bloody, but it's clearly  
MRS. MALLORY, Quinn's...

QUINN

Mom! My god it's you...!

MRS. MALLORY

Quinn... I thought I'd lost you  
forever. Oh, Quinn...

As Quinn embraces his mother, holding her like he'll never  
let go,

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

67 INT. KROMAGG CENTER - HOLDING ROOM - NIGHT (CONTINUOUS) 67

Mrs. Mallory cups Quinn's face in her hands, gazes into his eyes.

MRS. MALLORY

I'd given up hope of ever seeing you again, now you've come back to me.

QUINN

I promised you I would. It just took longer than I thought.

MRS. MALLORY

This isn't the homecoming we'd dreamed about.

(bitter)

Now I'm sorry you came back. At least out there sliding you were free. Where are your friends, are they with you?

QUINN

Yes, Rembrandt's here, but Wade's been sent to another world by the Maggs.

MRS. MALLORY

Just like we're going to be. Oh Quinn, I'm so frightened...

QUINN

Stay strong, this isn't over. Rembrandt and Maggie are free, they're going to get us out of here.

MRS. MALLORY

How, what chance would the two of them have against the Maggs?

QUINN

It can be done, the woman we're working with...

An alarm bell goes off somewhere deep inside him; he cuts himself short, and his attitude shifts as he pulls away from his mother, rises. She senses it.

CONTINUED

67 CONTINUED

67

MRS. MALLORY  
Quinn, what is it? Why are you  
looking at me that way?

Quinn looks around the room, his eyes finding a SECURITY  
CAMERA.

CUT TO

68 INT. COMMANDANT STARKE'S OFFICE - NIGHT

68

Starke, still in his natural KROMAGG state, is behind his  
desk, watching a VIDEO MONITOR. QUINN seems to stare right  
at him.

CUT TO

69 INT. KROMAGG CENTER - HOLDING ROOM - NIGHT

69

Quinn keeps staring at the camera. Mrs. Mallory gets to her  
feet, approaches him.

MRS. MALLORY  
What is it, son?

QUINN  
They're watching us. Maybe my  
meeting you here isn't a  
coincidence.

MRS. MALLORY  
I don't understand...

QUINN  
Don't you?

70 ANOTHER ANGLE

70

He turns toward her, his back to the security camera, speaks  
softly.

QUINN  
You didn't ask about the fourth  
Slider. There were four of us.

MRS. MALLORY  
Yes, of course. The Professor.

QUINN  
What was his name?

CONTINUED

70 CONTINUED

70

MRS. MALLORY  
Arturo. Maximillian Arturo.  
Quinn, please, I don't  
understand --

QUINN  
-- What was my dog's name?

MRS. MALLORY  
Bopper. Why are you quizzing me  
like this? You're scaring me.

(X)

QUINN  
Because 'you' may not be you at  
all. The Kromaggs are experts at  
mind manipulation. They can make  
me see what they want me to see.

MRS. MALLORY  
(reaches to touch his  
face)  
Look into my eyes, and listen to  
your heart. It's me. Ask as many  
questions as you have to, but let's  
not waste what little time we may  
have left. I have so much to tell  
you.

CUT TO

71 EXT. KROMAGG RE-ED CENTER - NIGHT - THE PANEL VAN

71

Remmy and Marta rigged with explosives approaches the  
security gates.

CUT TO

72 INT. VAN - MOVING - NIGHT

72

The Driver slips from behind the wheel, moves quickly to the  
rear of the van, goes OUT the back door. The VAN KEEPS  
GOING, heading for the GATES.

CUT TO

73 EXT. KROMAGG CENTER - THE BACK OF THE VAN

73

as the Driver drops nimbly to the pavement, crosses quickly  
into the shadows, brings a remote control from his pocket.  
He watches the van as it approaches the GATE; the GUARDS  
begin FIRING at it.

CONTINUED

73 CONTINUED

73

The Driver flips a toggle switch; the VAN EXPLODES in a FIREBALL, washing him ORANGE.

CUT TO

74 EXT. REAR OF KROMAGG CENTER - NIGHT

74

Remmy, Maggie and Marta are crouched at the entrance to the old tunnel system. Marta brings a radio to her lips.

MARTA

M 1, we're a go!

They move quickly into the tunnel.

CUT TO

75 INT. KROMAGG CENTER - COMMANDANT STARKE'S OFFICE - NIGHT

75 (X)

Commandant STARKE is shrugging into his tunic (STILL A KROMAGG). Guards -- both human and Madd -- are milling, lots of shouting, KLAXONS BLARING, etc. Starke's female AIDE comes IN.

(X)

(X)

(X)

STARKE

What's happening!

AIDE

The rebels blew up the main gate, they've broken the perimeter! We're under attack!

(X)

CUT TO

76 INT. KROMAGG CENTER - HOLDING ROOM - NIGHT

76

Quinn and his mother listen to the sound of the conflict escalating outside. Running feet in the hallway, GUNFIRE, shouting, distant EXPLOSIONS... The other prisoners in the holding room are excited, on their feet milling around.

QUINN

I told you, Mom! Didn't I tell you?

MRS. MALLORY

Quinn, you've got to listen to me, I can't wait any longer, I have to tell you.

CONTINUED

76 CONTINUED

76

QUINN

Tell me what?

MRS. MALLORY

The truth. This is going to sound crazy, but I swear to you it's true, no matter how fantastic it is. I promised your... parents I would tell you when you came of age, but I was so afraid of losing you...

QUINN

My parents? Mom, what are you --

MRS. MALLORY

-- Listen to me! I'm not... I'm not your birth mother. Your parents gave you to Dad and me to raise when you were just a baby.

(beat)

They... weren't of this world, Quinn. Their world was at war, and they saved you the only way they could, by bringing you here. They were scientists, part of the war - effort, they had to return to fight.

Quinn is so rocked by this he can't fully comprehend it.

QUINN

You're saying my birth parents were from a parallel earth... This is crazy, this is all some Kromagg mind game --

(X)

MRS. MALLORY

-- No! It's the truth, I swear it. They gave me this...

She pulls a hairpin from her hair and DIGS at the flesh on her arm, breaking the skin and exposing a small micro dot. She presses it to his palm, closes his fingers.

MRS. MALLORY

Press this to your forehead, when you're alone. They said your questions will be answered.

QUINN

Who are you, why are you doing this? Why are you telling me these lies --

CONTINUED

76 CONTINUED (2) 76

She holds his face, staring at him through her tears.

MRS. MALLORY

I couldn't have loved you more if  
you were my own flesh, Quinn.  
Please forgive me if that love  
blinded me. Your parents came back  
to earth to get you two years  
later, but your father and I hid  
you, we couldn't bear to part with  
you we loved you so much. I'm  
responsible for this, for all of  
it...

77 ANOTHER ANGLE 77

The door is opened, and Guards come in , weapons drawn.  
Quinn's Guard is in charge; he grabs Mrs. Mallory.

(X)

QUINN'S GUARD

You're first for transport. Move  
it.

(X)

(X)

Quinn tries to intervene, but the other Guards hold him  
back.

(X)

(X)

78 INT. HALLWAY - NIGHT 78

Quinn's brought out with some other prisoners. SOUNDS of  
the rebel ATTACK CONTINUE; the atmosphere is charged,  
chaotic.

(X)

79 ANOTHER HALLWAY - QUINN AND HIS GUARDS 79

round the corner INTO SHOT...

MAGGIE'S VOICE

Quinn! Hit the deck!

Quinn flings himself down on his face as we REVEAL MAGGIE,  
MARTA AND REMMY stepping from a stairwell. They OPEN FIRE  
as soon as Quinn's clear; the GUARDS are driven back,  
ducking for cover. Quinn comes into a running crouch, moves  
toward his friends as REMMY FIRES over his head, covering  
him.

80 AT THE STAIRWELL 80

as they pull Quinn to safety, SHOTS SPRAYING around them.

CONTINUED

80 CONTINUED

80

QUINN

My mom's here, they've got her, I  
can't leave her --

MAGGIE

If we're gonna get out alive, we  
have to go now. Your call.

QUINN

You guys go on, I'm going after  
her.

REMBRANDT

I know how you feel, man...

Remmy butt-strokes Quinn with his rifle, knocking him out.  
He leans to get a shoulder under him, carries him down the  
stairs. Marta goes first, Maggie brings up the rear.

81 A BOTTOM FLOOR CORRIDOR

81

Our group comes OUT of the stairwell, starts down the hall.  
Suddenly, TWO HUMAN GUARDS appear at the other end, OPEN  
FIRE.

MARTA

(as she FIRES)  
Take cover!

Remmy quickly ducks back into the stairwell with Quinn as  
MARTA is HIT and goes down. MAGGIE is FIRING NOW; one of  
the GUARDS is knocked reeling as the other ducks away.  
Maggie kneels beside Marta; she's mortally wounded.

MAGGIE

We're gonna get you out of here.

MARTA

It's too late for me. You're a  
soldier, you know the rules. Go  
on.

MAGGIE

Remmy, help me with her!

MARTA

(squeezes Maggie's hand)  
I guess I'll have to make it easier  
for you...

Her eyes close as the life breath leaves her for the last  
time, and she goes limp in Maggie's arms.

CONTINUED

81 CONTINUED

81

Rembrandt, still carrying Quinn over his shoulder, looks down at the dead freedom fighter, then warily back up and down the hall.

REMBRANDT

God rest her soul. Come on,  
darlin', we gotta get to those  
tunnels.

(X)

Maggie reluctantly rises, and they move off down the hall.

TIME CUT TO

82 INT. COMMANDANT STARKE'S OFFICE - NIGHT

82

Starke is fishing around in a small pot with a cocktail fork when his female Aide comes IN.

(X)

AIDE

The prisoner Quinn Mallory has  
escaped.

(X)

STARKE

Casualties.

AIDE

Light. Three rebels killed.

(X)

STARKE

Public executions tomorrow. A  
hundred humans. Retribution for  
the rebel attack.

The Commandant spears something in the jar, brings it up, dripping fluid. It is a human eyeball. The Commandant admires it a moment, then sucks it off the fork as we

CUT TO

83 INT. CHANCELLOR HOTEL - SITTING AREA - DAWN (D2)

83 (X)

Rays of first dawn slide through the drapes and across the bed where Quinn lies, still out. Remmy is in a chair nearby, dozing. He stirs as Quinn wakes, looks around and rubs the back of his head.

QUINN

The timer ... where's the timer?

CONTINUED

83 CONTINUED

83

REMBRANDT

(shows it to him)  
Right here, safe and sound. We've got less than an hour left. But that doesn't matter, we're at the end of our journey.

QUINN

Man, my head is killing me. What hit me?

REMBRANDT

Me. Sorry, Q-Ball, but I didn't have time to convince you with common sense.

QUINN

(the realization)  
We left her there... my mom...

REMBRANDT

There was no other way. Besides, you can't be sure who she was. The first time the Maggs got us they had me convinced I was talking to my father, remember? He was as real as you are. Maybe she wasn't your mother at all.

QUINN

She was my mother. Maybe she didn't give birth to me, but she raised me, cared for me, she was there for me. She and Dad couldn't have loved me more or been any more parents to me if I were biologically theirs.

REMBRANDT

You were adopted? How come you never told me that?

QUINN

I never knew, until last night.

REMBRANDT

Wow, that must have rocked you. Did she tell you who your birth parents are?

CONTINUED

83 CONTINUED (2)

83

QUINN

Yeah. But you'll probably want to fit me for a straight jacket when I tell you. The bottom line is I'm not of this world, Remmy. I'm from a parallel world. My birth parents were sliders.

Remmy sits heavily back on his chair, concern on his face.

REMBRANDT

Just lie back and rest, man. I'm afraid that little tap I gave you scrambled something in your head.

QUINN

(opens his hand: the micro dot is pressed into his flesh)

I don't have all the details yet, but this micro dot's supposed to fill in the blanks. Stay with me, things may get weird.

REMBRANDT

May get weird? How much weirder can they get?

84 QUINN

84

lies back, closes his eyes and presses the micro dot to his forehead. After a beat, VIVID COLORS begin spreading across his flesh around the micro dot, shimmering with an energy of their own. A look of bliss crosses his face.

QUINN

(softly)  
Wow...

85 QUINN'S "VISION"

85

It's like being inside a kaleidoscope. Swirling COLORS, undulating shapes, very psychedelic as the micro dot reacts with Quinn's body chemistry and brain waves.

After a moment, the mists of color part to REVEAL a young COUPLE. They are man and wife, in their early 30's, beautiful and peaceful people dressed in futuristic jump suits. They are QUINN'S BIRTH PARENTS.

(X)  
(X)

CONTINUED

85 CONTINUED

85

QUINN'S MOTHER

Hello, our precious son. How we wish we could be with you, to help you understand all that we are about to tell you.

QUINN'S FATHER

And we hope you will find it in your heart to understand, and to forgive us. A civil war is raging on our world, and if our side should lose this war, it will mean the end of life for us as we know it. Our enemies are a separate race of higher primates called Kromaggs. We have lived in peace for centuries, but bloody conflict has broken out.

QUINN'S MOTHER

The Kromaggs now control more than half our planet, and the lands that they've conquered have been decimated, the peoples enslaved or killed. Your father and I are working with other government scientists developing a weapon that will drive the Kromaggs from our world, but we fear they may overrun us before the weapon can be finished.

QUINN'S FATHER

Our race against the clock may be lost, and we can not bear the thought of losing you and your brother to the Kromaggs. So we have made the painful choice to place you with foster parents on different worlds to ensure your safety.

86 QUINN

86

continues watching the playing in his head...

QUINN

I have a brother!

MAGGIE comes in with a plate of sandwiches and some water just in time to hear this, reacts.

CONTINUED

86 CONTINUED

86

MAGGIE

A brother? Since when?

Remmy shushes her, takes the tray and sets it on a table, nods her to another chair. They both watch Quinn...

87 BACK IN QUINN'S "VISION"

87

QUINN'S MOTHER

If we triumph, the Kromaggs will be destroyed or driven away. But if you're viewing this, you must assume the worst, for we have promised your foster parents to return for you should our side claim victory. They in turn have promised us to tell you the truth about yourself when you come of age and are able to accept it.

QUINN'S FATHER

Know that giving up our children, even in order to save them, is the hardest thing we've ever done. Our hearts will ache for you forever.

QUINN'S MOTHER

We love you, son. The numerical sequence you are about to receive contain the coordinates to your brother's parallel earth. We pray you find him, son. God bless and keep you both.

His parents blow a kiss as the VISION FADES into SWIRLING COLORS and an ELECTRONIC TONE SOUNDS; it's encoded with the numeric sequence his mother told him of.

88 RESUME THE ROOM

88

Maggie sits on the bed holding his hand as Quinn's head rolls side to side, his lips moving with the numbers filling his head. His eyes slowly open as the "vision" ends; he slowly sits up as Maggie and Remmy wait expectantly.

MAGGIE

Have a good trip?

QUINN

I just met my parents.

CONTINUED

88 CONTINUED

88

REMBRANDT  
Your parents, the sliders.

QUINN  
Yeah.

REMBRANDT  
(to Maggie)  
Q-Ball's not of this world.

QUINN  
That's right, and I've got a  
brother, Remmy. He's on another  
world, but I've got the  
coordinates.

Maggie rises, backs off to deal with this.

MAGGIE  
Whoa, have I fallen through the  
looking glass here? What are you  
talking about, sliding parents, a  
brother on another world, Quinn's  
an alien, you both went crazy and  
left without me! I want some  
answers. I mean there have to be  
some answers, right?

QUINN  
(rises)  
The good news is I'm not crazy. I  
guess the bad news is that it's all  
true.

Off Maggie's puzzled look,

CUT TO

89 INT. LAST CHANCE BAR - DAY

89

Maggie and Remmy sit at the bar. Quinn's over by the  
windows, lost in thought. Maggie looks over the trashed  
back bar, sighs wearily.

MAGGIE  
Too bad the looters got everything.  
I could use a drink. We all could.

REMBRANDT  
It's gonna take more than a good  
buzz to get him through this.

CONTINUED

89 CONTINUED

89

MAGGIE

How much time have we got till the gateway opens?

REMBRANDT

(checks the timer)

Three minutes and change. Then this gizmo's worth about as much as an 8-track tape player.

He rises, moves to join Quinn.

REMBRANDT

How're you holding up?

QUINN

My whole life's been a lie, it's hard to get my mind around that.

REMBRANDT

We'll gather up Marta's bunch and take another run at the Maggs, see if we can free your mom, then head on up to San Francisco and try and find my mother. As long as we've got life in us, we've got some fight left.

QUINN

The Kromaggs control this whole planet, Remmy. What real chance have we got? My mom's probably on her way to a penal colony on another world by now, and yours...

(beat)

Wade's out there somewhere, we can't just give up on her.

REMBRANDT

But we just can't roll over for these dogs, man. That's not our style.

QUINN

There might be a way to beat the Maggs, but we won't find it here.

REMBRANDT

What're you saying, Quinn? Tell it plain.

Quinn paces, mulling it, speaking almost as if to himself.

CONTINUED

89 CONTINUED (2)

89

QUINN

My birth parents came back for me. Mom told me she and Dad hid me because they couldn't bear to give me up... They came back. That means they won, they drove the Kromaggs off my world.

REMBRANDT

I'm still not following you.

QUINN

My birth parents were working on a weapon that would defeat the Kromaggs. They must have been successful, or they never would have come back for me.

Maggie overhears: she drifts over.

REMBRANDT

Then your home world may hold the secret that can beat the Maggs.

MAGGIE

And if it worked on your world, it could work here.

REMBRANDT

If we find that weapon, we can come back here and drive these bastards into the dust!

QUINN

That's right. We could literally save this world.

MAGGIE

But there are millions of parallel earths, what are the odds of ever finding your home?

QUINN

Better than the odds of beating the Maggs with a handful of resistance fighters.

(beat)

It's a long shot, but I think it's the only shot we're got. If we don't slide when the vortex opens, any chance we may have of beating the Maggs is gone. I can't make the decision for you, but I know what I have to do.

CONTINUED

89 CONTINUED (3)

89

Remmy checks the TIMER; it counts down to ZERO. He aims it and OPENS the VORTEX.

REMBRANDT

I'm with you, Q-Ball, same as always. Finding a way to kick the Magg's butts is as good a dream as any.

MAGGIE

I don't trust you two out there sliding by yourselves, there's no telling what kind of trouble you'll get into without me. Let's got for it!

They trade grins, and Remmy jumps through the gateway, followed by Maggie.

90 QUINN

90

turns, looks back a long moment.

QUINN

We'll be back. Count on it.

He jumps into the vortex: it CLOSES with a crackle of electricity. HOLD on the quiet, deserted Last Chance, then

FADE OUT

THE END