

EXEC. PRODUCER: David Peckinpah
EXEC. PRODUCER: Alan Barnette
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CO-EXEC. PRODUCER: Paul Jackson
PRODUCER: Mychelle Deschamps
PRODUCER: Richard Compton
CONS. PRODUCER: Josef Anderson
EXEC. CONSULTANT: Tracy Torme'

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"SLIDE LIKE AN EGYPTIAN"

Written by

Scott Smith Miller

Directed by

Adam Nimoy

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SLIDERS

"Slide Like An Egyptian"

TEASER

FADE IN

1 EXT. HOLLYWOOD SIGN - DAY 1

The familiar symbol of LA. Only here, the letters are in ARABIC. (CGI)

2 EXT. BEVERLY BLVD. SIDEWALK - DAY 2

A few Ankh symbols and a Djed pillar or two alter only slightly the otherwise familiar area between the Beverly Center and Cedars-Sinai Hospital. WE TRACK --

THE SLIDERS

from behind as they walk along the sidewalk, against the pedestrian traffic. The locals wear black arm bands, the universal symbol of mourning. Some of them sport Egyptian collars, but none of them has on traditional pharaonic eye make-up.

REMBRANDT

(off a glaring local)

Bad call, Professor. Everyone's staring at you.

ANGLE TO REVEAL

the EGYPTIAN EYE OF RE SYMBOLS around ARTURO'S RIGHT EYE. He's already wiped off the mascara from the left one with a handkerchief, and now Wade helps him remove the rest.

ARTURO

I was misled by that athlete on television.

QUINN

(patting Arturo's back)

Little advice... No matter what world we're on, never use a Dennis Rodman as your fashion barometer.

ARTURO

Admittedly, my exuberance has gotten the best of me here. I can't help it... as a child, I'd read about ancient Egypt, and get goose pimples.

CONTINUED

2 CONTINUED

2

WADE

You were probably a Pharaoh in a past life.

Rembrandt looks at their surroundings.

REMBRANDT

The Egyptians may rule here, but they haven't done much different with the place.

ARTURO

If we were in Cairo, I'm sure we'd see the real result of those extra three thousand years.

Wade stops in front of a U.S. POSTAL MAILBOX. She doesn't realize the guys have moved ahead as she points to a series of HIEROGLYPHIC SYMBOLS on it, and playfully translates...

WADE

"Neither locusts nor sandstorms nor gloom of night..."

(suddenly disgusted)

What's that smell?

Wade looks down an alley that runs along the back of the looming hospital's laboratory.

HER POV - A WOODEN BIG CRATE

is being transferred out of the lab by some muscle-bound men, under the supervision of a robed PRIEST and his GUARDS. The slaves' wrist and ankle shackles make it clear that this is forced labor, and when a thick ooze begins to flow out of the crate, SHEILAH, a beautiful slave girl, moves in to clean it up. She's pushing a mop along the crate's base until --

A GIANT INSECT CLAW

breaks through several panels, pinning Sheilah across the neck. She screams for help, but the slaves all back off from her in fear.

WADE (O.S.)

Omigod!

SHEILAH

(to her fellow slaves)

Help me! Please!

The slaves all force themselves to look away, and Sheilah struggles pitifully to free herself...

CONTINUED

2 CONTINUED (2) 2

Wade takes off down the alley, yelling at the slaves.

WADE
Somebody help her!

When no one moves...

WADE
Guys! Over here!

THE MALE SLIDERS

turn to see Wade, running. They head after her.

3 EXT. ALLEY - DAY - THE CLAW 3

throttles Sheilah's neck. She's dangerously close to losing consciousness, when Wade thrusts the mop up against the crate, and tries to pry it off. She strains with all her might, but the claw doesn't budge.

THE MALE SLIDERS

approach on the run. The Priest gestures for his guards to stop them. As Quinn, Arturo and Rembrandt are grabbed...

ARTURO
(struggling)
Are you mad?

REMBRANDT
Let go! She needs help!

PRIEST
She is beyond help.

Quinn's able to break free. He rushes to the crate and pulls back on the claw with his bare hands.

QUINN
(to Wade)
Now! Get her out.

The claw is just far enough off Sheilah's neck for Wade to pull her out of its clutches. Sheilah gasps and chokes, collapsing to the ground. Quinn leans down to her...

QUINN
Are you all right?

Sheilah continues to cough, but she nods her head.

CONTINUED

3 CONTINUED

3

ANGLE - ARTURO AND REMBRANDT

still being restrained.

REMBRANDT

Okay, okay, let go. It's over.

PRIEST

I'm saving your lives.

(gestures O.S.)

The Kheri-Heb himself saw your
friends touch the sacred scarab.

THEIR POV - THE KHERI-HEB

stepping toward the crate, looking ruthless. He wears an
afnet (head covering), and holds a big crook.

REMBRANDT (O.S.)

Who's he?

PRIEST (O.S.)

Don't you know? He's in charge of
royal funerals. And right now that
makes him God.

ANOTHER ANGLE

The Kheri-Heb eyes Quinn, Wade and Sheilah with disdain, then
turns to the Priest.

KHERI-HEB

Take them all to the pyramid.

Guards move in quickly, grabbing Quinn, Wade, and Sheilah.
They struggle to break free as they're dragged away.

WADE

Let go of me!

QUINN

We were just trying to help!

One of the guards strikes him from behind with a club.
Quinn collapses to the ground, unconscious.

WADE

Quinn!

KHERI-HEB

(points to Quinn)

Take that one inside. Notify
Doctor Achtbit he's to be used
immediately.

CONTINUED

3 CONTINUED (2)

3

As a guard drags Quinn off...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 INT. HOSPITAL - DAY - REMBRANDT 4

heads down a hallway, disguised as an ORDERLY. He pushes a GURNEY with a toe-tagged body that's covered from the ankles up in a blue hospital sheet. Rembrandt sticks his head inside a room...

REMBRANDT

(hushed)
Q-ball?

No response. But ahead of him --

DR. TUYA MUBARIC (28)

steps out of another room. She's a beautiful, dark-skinned woman, shining with aggressive intelligence. Tuya sees Rembrandt approaching. Something about the gurney activates her suspicions.

Rembrandt tries to angle around her, but Tuya grabs the gurney. She pulls back the blue sheet, uncovering the head, and revealing... a recently deceased old man.

TUYA

Where're you going with this man?

REMBRANDT

You have to ask?
(off her stern look)
The morgue.

TUYA

(suspicious)
Wait right there.

Busted, Rembrandt heads back the other way. He gives the gurney an inadvertent shove as he starts off down the hall.

CLOSE - THE GURNEY

rolling toward the wall.

TUYA (O.S.)

Hey... stop!

The camera follows the gurney, continuing to CLOSE until it hits the wall. The impact causes the dead man's EYES to POP OPEN.

FADE TO BLACK

CONTINUED

4 CONTINUED

4

IN BLACK

We hear a heart monitor. The BEEPS tell us it's going flatline, and then there's only a long ominous WAIL.

DR. ACHTBIT (O.S.)
The exsanguination is complete.
He's drained.

FADE UP

5 INT. HOSPITAL OPERATING ROOM - HIGH ANGLE TO SUGGEST DEAD QUINN'S FLOATING POV - QUINN'S LIFELESS BODY

5

lies on a hospital bed, hooked up to a catheter balloon.

DEAD QUINN (O.S.)
What's happening to me?

DR. ACHTBIT
Time of death... Three-fifteen.

DEAD QUINN (O.S.)
What? No...I'm not dead...

We follow Dr. Achtbit from above as he and his INTERN look at this world's version of AN ENCEPHALOGRAPH.

DR. ACHTBIT
We have to find Dr. Mubaric.

They rush to the door, exit. A beat, then Rembrandt slowly opens the door.

REMBRANDT
(hushed)
Quinn?

He spots Quinn on the operating table. Hurrying to his side, he reacts to the flatline.

REMBRANDT
Oh no. Quinn, no.

Rembrandt leans over Quinn's chest.

REMBRANDT
(heartbroken)
Sweet Jesus... I'm sorry, Q-ball.
I'm so sorry....

DEAD QUINN (O .S .)
No, Remmy... I'm still here...

CONTINUED

5 CONTINUED

5

REMBRANDT
You can't... you just can't be gone.

Rembrandt looks up to the ceiling, and the tears flow. Suddenly the door opens and Dr. Achtbit hustles in with Tuya.

DR. ACHTBIT
(excited)
I think we finally have a real chance with this patient. The temporal lobe activity is...

They see Rembrandt.

DR. ACHTBIT
What the hell do you think you're doing?

Tuya steps to the door, opens it.

TUYA
Security! He's in here!

Rembrandt rushes for the door, shoving Dr. Achtbit out of his way. A SECURITY GUARD meets Rembrandt at the door. Rembrandt fights his way past him. As Rembrandt escapes...

DEAD QUINN'S POV - REMBRANDT

escaping.

DEAD QUINN (O.S.)
Rembrandt, no! Don't go! Don't leave me!

Suddenly a blinding white light flashes, and fills up the screen.

6 EXT. CELESTIAL LANDSCAPE - BATHED IN WHITE LIGHT

6

Quinn finds himself standing alone, enveloped in tranquility. He steps toward a lone FIGURE.

DEAD QUINN
(stunned)
Dad?

MIKE MALLORY
Hello son.

Tearing with emotion, Quinn rushes to embrace MIKE MALLORY.

CONTINUED

QUINN

Oh... Dad...

MIKE MALLORY

It's all right, Quinn.

QUINN

I thought I'd never see you
again...

Mr. Mallory suddenly breaks the embrace, moves off into the light.

QUINN

(alarmed)

Where are you going?

MIKE MALLORY

Hold on a second.

Mr. Mallory disappears into the light. A beat.

MIKE MALLORY (O.S.)

Go long, Quinn.

Quinn looks confused. He can just barely see his father again, but he's now holding something.

MIKE MALLORY

C'mon. You remember.

Suddenly, A FOOTBALL comes flying at Quinn. Quinn reaches out reflexively, but the ball hits his fingers and drops to the ground.

MIKE MALLORY

(warm reproach)

What did I always say?

QUINN

If you can touch it, you can catch
it.

Mr. Mallory closes in, and we see his fatherly smile.

MIKE MALLORY

(raising his hands)

Let's see that arm.

Quinn picks up the football, and tosses it to his father.

MIKE MALLORY

This is what I missed most. Just
us tossing a football together.

CONTINUED

QUINN

Me too.

Mr. Mallory senses Quinn's deep pain.

MIKE MALLORY

You're angry at me for dying.
(off Quinn)
It's all right.

QUINN

I know it was an accident. But I
was too young to accept that.
(and then)
Now we've both left Mom...

MIKE MALLORY

You'll make it back to her. I know
you will.

QUINN

(puzzled)
I don't understand...

MIKE MALLORY

It's not your time, son.

QUINN

But Dad... I'm already dead.

Mr. Mallory backs away towards the white light.

MIKE MALLORY

You must have faith, Quinn. We'll
all be together someday.

QUINN

(disbelieving)
No... you can't leave me again.

Mr. Mallory starts to fade into the light.

QUINN

No. Wait.

MIKE MALLORY

(an echo)
I love you, Quinn. I always will.

As he disappears, Mr. Mallory tosses the ball underhand to
Quinn. He catches it this time.

CONTINUED

6 CONTINUED (3)

6

MIKE MALLORY (O.S.)
If you can touch it, you can catch
it.

QUINN
Don't go, Dad.

But he's already gone. Quinn looks devastated for a beat,
and then a look of determination starts to build. As it
does, the white light starts to glow brighter, until it
fills the screen.

DR. ACHTBIT (O.S.)
He's coming back...

7 INT. HOSPITAL - OPERATING ROOM - DAY

7

Quinn's body is covered with an elaborate network of wires
and tubes that wrap all the way around him like linen strips
around a mummy. As the SANGUINATION UNIT pumps blood back
into him, Dr. Achtbit manipulates a control panel that
regulates the electrical charges, and as Quinn's body lifts
up in spasmodic jolts...

DR. ACHTBIT
Duration of death: six minutes.

Finally, the EEG Monitor sputters to life. Tuya grabs
Quinn's hand excitedly, and his eyes open.

TUYA
Welcome back, Quinn.

It's all happening so fast. Off his uncomprehending eyes...

CUT TO

8 INT. BACK OF VAN - DAY - MOVING

8

Wade and Sheilah are tied up on either side of a van.
Sheilah hangs her head.

WADE
Sheilah, please... I know you're
scared. But you've got to tell me
what's going on.
(no response)
What the hell was that thing?

CONTINUED

SHEILAH
(beat, then raising her
head)
It's a genetically engineered
scarab. The Pharaohs consider it
sacred. It's to be sealed inside
the tomb, along with the Pharaoh
and all of his personal slaves.

The van stops. It's reached its destination.

WADE
Something tells me that thing
doesn't make a good pet.

SHEILAH
The scarab guards the pyramid
against thieves. The slaves are
his food.
(and then)
And now we are going to join them.

As a horrified look crosses Wade's face, the van doors swing
open. A GUARD reaches in and grabs Sheilah.

SHEILAH
No, please!

The Guard drags the terrified Sheilah away, as Wade
struggles against her restraints. A Second Guard reaches in
for Wade.

WADE
Listen, I've got to talk to your
boss. There's been like a major
mistake...

The guard's stonefaced. As he undoes her restraints, he's
suddenly knocked unconscious from behind.

ARTURO

appears and moves in behind the Second Guard.

WADE
Thank God, Professor.

ARTURO
(untying her)
We have to get back to the hotel.

WADE
I can't leave Sheilah.

CONTINUED

8 CONTINUED (2)

8

ARTURO
Time's running out, Miss Welles, and
we have to rendezvous there with
Mister Brown.

CUT TO

9 INT. HOSPITAL OPERATING ROOM - DAY

9

Quinn struggles against his restraints. Tuya is now
frustrated.

TUYA
Quinn, please. It's important you
tell us everything you experienced,
in sequence.

QUINN
(hostile)
I don't have time!

Tuya and Achtbit exchange a concerned look...

TUYA
It's vital that you don't lose the
images of your death
manifestations. Tell me what you
saw. Now.

QUINN
I have to know what time it is.

TUYA
(urgent)
Quinn. What images do you
remember?

Quinn looks over at the window. He sees the angle of the sun
dropping.

QUINN
My friends... I have to get out of
here!

Quinn struggles against the restraints. Tuya tries to calm
him. Dr. Achtbit is shocked at Quinn's intensity.

DR. ACHTBIT
He should be as weak as a puppy.

CONTINUED

TUYA
(struggling with Quinn)
Well he's not.
(to Quinn)
Please, you must remain calm.

QUINN
I have to go!

DR. ACHTBIT
Sedate him.

TUYA
No! He'll lose memory. I'll take it
from here.

Achtbit, unhappy at being dismissed, marches out. Quinn realizes he's never going to break the restraints, falls back on the table, frustrated.

QUINN
Look... I get it. You want to know
what it was like for me being dead.

TUYA
Yes. Tell me.

QUINN
I will... on our way to the
Chancellor hotel.

TUYA
Quinn...

QUINN
I can tell how important this is to
you. Well, I remember everything.
From when I floated out of my body,
to when I came back.
(defiant)
But you won't get anything if you
don't take me to the hotel.

TUYA
It doesn't work that way.

QUINN
Look, the unknown fascinates me as
much as it does you. If you get me
to my friends, I'll show you more
about the unknown than you ever
dreamt.

CUT TO

10 INT. HOTEL DAY - REMBRANDT

10

is slumped forward in a chair, head in his hands. Arturo and Wade rush in. Rembrandt's expression freezes them.

WADE
(suspicious)
Rembrandt. Where's Quinn?

REMBRANDT
(a whisper)
When I got there the doctors were
working on him.
(it's so hard to say)
But... he didn't make it.

ARTURO
What? Are you absolutely sure,
Mister Brown!?

Remmy nods as he drops his head in his hands. Wade falls to her knees.

WADE
Please, God. No....

ARTURO
(his voice cracking)
This moment has flashed in my mind.
I'd hoped it was just a nightmare.

Arturo trails off, goes to Wade and puts a consoling arm around her. As she starts to sob...

CUT TO

11 INT. HOSPITAL CORRIDOR - DAY

11

Quinn and Tuya make their way out of the hospital.

TUYA
I can't believe you're a Slider.

QUINN
(puzzled)
You've heard of sliding?

TUYA
Of course. But on our world, only
the Pharaohs slide. It must be a
wonderful experience.

CONTINUED

11 CONTINUED

11

QUINN

It is. Except our timer has been corrupted and we can't find our home earth. Our only hope now is to land on it by chance.

(glances at watch)

Come on. I don't have much time.

As they rush out the main doors...

CUT TO

12 INT. HOTEL ROOM - DAY

12

Arturo's slumped in a chair, Remmy's on the couch. Wade stands by the window in thought.

WADE

I can't deal with this.

(then)

Rembrandt... I have to see him.

REMBRANDT

(deep pain)

Wade... I saw him. Trust me. It won't make it any easier.

WADE

I can't accept this. I'm sorry, but I can't.

REMBRANDT

All there is in that hospital is an empty shell. Quinn's in heaven.

As a non-believer, this sentiment increases Arturo's pain.

ARTURO

The boy meant everything to me. And I never really told him.

WADE

Quinn wouldn't leave me in some morgue. I know he wouldn't do that...

Wade heads for the door, but Rembrandt grabs her. She pulls away.

WADE

No!

CONTINUED

12 CONTINUED

12

She's breathing hard, losing it. Remmy knows the only hope is to motivate her in another direction.

REMBRANDT

Wade... what happened to that girl he saved?

Wade is too upset to answer.

ARTURO

They took her inside the pyramid.

REMBRANDT

(to Wade)

Q-ball gave his life for her. I don't think we should let him die in vain.

(and then)

You want to do something for Quinn? Help her.

Arturo sees Rembrandt's intention here, and looks at the timer.

ARTURO

We've got enough time to get back and try to free her.

Wade looks interested.

REMBRANDT

You know he'd want us to save her. Am I right?

ARTURO

Miss Welles...?

Suddenly, Wade looks determined...

WADE

Yes. For Quinn.

DISSOLVE TO

13 EXT. PYRAMID - ESTABLISHING - DAY

13

THE PYRAMID (CGI) is in the middle of town. It's a classic triangular shape, but modern looking.

CUT TO

14 EXT. PYRAMID ENTRANCE - DAY 14

The pyramid entrance is open. A single GUARD oversees the opening as construction workers exit at end of shift. He spots something O.S., reacts.

GUARD'S POV

Arturo and Rembrandt approach, flanking Wade. Each holds one of her arms as she struggles to get free.

WADE

Let go of me!

REMBRANDT

Shut up.

RESUME SCENE

As the guard steps forward to challenge them...

ARTURO

(very official)
New Alexandria PD. We caught the
escaped slave.

REMBRANDT

It's okay, we'll take her in
ourselves.

They blow past the guard without stopping. He doesn't care.
Not his job.

15 INT. PYRAMID - DAY - CONTINUOUS 15

The Sliders enter, immediately drop the act. They cautiously start across the pyramid floor, past the funeral bier where the Pharaoh's sarcophagus lays open. The mummy is clearly visible. Arturo pulls the timer out, checks it.

ARTURO

We have ninety seconds.

They react to the SOUND of soft sobs.

WADE

Over there!

ANOTHER ANGLE FINDS SHEILAH

off in a dark corner, tied up against a wall. She's crying softly, too upset to hear the Sliders approaching. She screams when Wade grabs her wrist. Wade's grim, intense, still bearing the weight of Quinn's loss.

CONTINUED

WADE
(untying Sheilah)
There's no time to explain. In a few seconds we're going to leave this city for good. If you want, you can come with us.

Sheilah looks them over.

SHEILAH
Where's your friend? The one who saved me.

REMBRANDT
Quinn died at the hospital.

Sheilah thinks a beat, then...

SHEILAH
Was he in the necrology ward?

REMBRANDT
(hesitant)
Yeah. I think.

WADE
Why?

SHEILAH
I worked there for three months. The doctors run an experimental program where they kill patients just so they can be brought back.

WADE
Then there's a chance he's alive!

Arturo and Rembrandt aren't sure what to think...

REMBRANDT
(to Sheilah)
He was flatline. You really think he could come back?

SHEILAH
He's young and strong.

WADE
If anyone could come back, it's Quinn.

REMBRANDT
(urgent)
We've got to go back and find out.

ARTURO

Wait.

(then)

If we go, we miss the slide.

WADE

Professor, we can't leave. Not if there's a chance Quinn's alive!

ARTURO

But what if he isn't? If we go back there, we give up all hope of ever returning home. We'll spend twenty-nine years here because we gambled on a miraculous breakthrough.

REMBRANDT

You were the one thinking this culture was so advanced, Professor.

The timer hits zero and the VORTEX OPENS (CGI) It scares the hell out of Sheilah. She runs for the exit. But nobody else moves.

WADE

If they can make that scarab... maybe they can bring people back from the dead.

ARTURO

(pressing his point)

Then why is this funeral happening? If they-could bring anyone back, it would be their leader.

REMBRANDT

Immortality's different. We're talking about someone coming back who wasn't supposed to be dead yet.

WADE

I'm staying.

ARTURO

Look, I've lived my life. But you. You have too much to lose.

(handing over the timer)

If you two go... I'll stay.

REMBRANDT

(refuses the timer)

I couldn't live with myself.

CONTINUED

15 CONTINUED (3)

15

Wade puts out her hand to both men, and they stand resolute. And then, the sight they've only seen in their nightmares becomes a horrible reality... THE VORTEX CLOSES (CGI).

For a moment, things are deathly silent as they continue staring at the spot where the Vortex disappeared. Then, from across the large floor, the horrifying SCREAM of the scarab, behind the barricade, draws their attention, and off their reactions we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

16 INT. PYRAMID - DAY - LONG HAIRY HORNS 16

thrash from side to side behind a barricade.

PULL BACK TO SEE THE SLIDERS

eyeing the barricade.

REMBRANDT

We better get out of here.

As they start down the corridor, the long, hairy horns split open the barricade, and a big, black multi-horned SCARAB HEAD emerges (CGI).

AT THE EXIT

The giant door slowly closes as the Sliders enter frame, sprinting for the exit.

WADE

Wait!

The door slams shut just as they reach it.

TOGETHER

(banging on the door)

Let us out! Hey!

It doesn't budge.

REMBRANDT

We're trapped.

Wade turns around...

HER POV

The scarab makes its way along the corridor (CGI).

WADE

Come on!

As the Sliders run into an adjacent hallway...

CUT TO

17 EXT. PYRAMID - DAY

17

Several guards hold Sheilah as the Priest barks an order at a construction worker.

PRIEST

Seal the door.

The worker opens a CONTROL PANEL mounted on the pyramid wall near the door. He taps in some numbers on a remote keypad.

CLOSE ON DOOR

A shimmering silver liquid, resembling mercury, cascades from a crevice above the door and seals the door to the pyramid wall. (CGI)

RESUME SCENE

KHERI-HEB (O.S.)

What are you doing?!

The Kheri-Heb strides up to the Priest, who bows his head.

KHERI-HEB

You've sealed it forever! Your grandchildren's children will curse your name.

PRIEST

I had no other choice. The guards told me the scarab has broken loose. I had to seal the door or it would have escaped.

The agitated Kheri-Heb knows he did the right thing, but is still pissed. He gestures to Sheilah.

KHERI-HEB

Take her to Doctor Achtbit.

SHEILAH

No...

She's dragged away as the Kheri-Heb moves to the sealed door, lays his hands against it.

KHERI-HEB

(bitter)

The Pharaoh's eulogy was meant for the whole world to hear...

(bows his head)

To the East, to the East, the land of the just. The place thou didst love groans and laments.

(MORE)

CONTINUED

17 CONTINUED

17

KHERI-HEB (CONT'D)
He is going to the land of Eternity.
Homage to thee, O Osiris of Dedou.

He raises his head, looks to the Priest.

KHERI-HEB
Tell me the slaves had already been
placed inside.

PRIEST
No, Kheri-Heb. But I did hear
someone yelling in there.

KHERI-HEB
It pleases me to know the scarab
will be fed.
(pointedly)
Pray he survives until the next
feeding.

Off the Priest's concerned look...

CUT TO:

18 INT. SLIDER'S HOTEL ROOM - DAY

18

The room is empty until Quinn rushes inside, followed by
Tuya.

QUINN
(hopefully)
Professor? Rembrandt?
(looks into the bedroom)
Wade?

Nothing.

QUINN
Maybe they skipped the slide.
Maybe they're back at the hospital,
trying to find me...

Then he sees the orderly coat Remmy was wearing at the
hospital, lying across the couch. He picks it up.

QUINN
(softly)
Remmy was wearing this at the
hospital.

CONTINUED

18 CONTINUED

18

TUYA

Yes, he was. But how could you know?

QUINN

I saw him. From wherever I was.

He tosses it aside as the reality of what happened sinks in...

QUINN

They came back here.
(can't quite fathom it)
And they slid without me.

Quinn slumps down into a chair and holds his head in his hands. Tuya comes over and brushes his hair tenderly.

TUYA

Quinn. Don't do this to yourself.
Whatever time you had left with
them was going to be short anyway.

QUINN

What are you talking about?

TUYA

Your tumor.
(Quinn looks up at her,
confused)
We only experiment with this
procedure on the terminally ill.

QUINN

I'm not terminally ill.

TUYA

Quinn, I understand you're in
denial, but...

Quinn suddenly rises.

QUINN

Believe what you want.
(and then)
Look, thanks for bringing me here.
But I don't want to talk anymore.

He heads out, leaving Tuya to look after him.

DISSOLVE TO

19 INT. LAST CHANCE BAR - EVENING

19

TIGHT ON A TELEVISION MONITOR

A REPORTER looks into the camera...

REPORTER

It's not known as yet what precipitated the premature sealing of the pyramid, but the new Pharaoh has scheduled a press conference for six-thirty...

PULL BACK TO SEE DIGGS

at the bar. Lots of palmetto decorations all around him, and he wears an Egyptian-style wig under a baseball cap that features a CROCODILE LOGO. His fake Egyptian-style beard -- the long tubular kind -- is wrapped by a metal bracelet. Quinn sits alone, morose, an empty glass in front of him.

DIGGS

Just my luck. This place would have been packed the night of the funeral.

(puts another beer in front of Quinn)

Scarab's not happy either. His big meal's cancelled.

Quinn sips his beer.

REPORTER (O.S.)

Attempts to reach the pyramid's architect, Seyn Jebid, have been unsuccessful...

DIGGS

You know, I don't yet what the big thrill is about being the pyramid's architect.

(then)

I mean, I know it's supposed to be an honor and everything, but let's get real, is it worth making the supreme sacrifice for?

QUINN

What are you talking about?

DIGGS

The architect gets sealed inside the pyramid as scarab food. You know, so they can go to the great beyond as their reward for designing the thing.

CONTINUED

19 CONTINUED

19

He takes a rag, wipes the bar.

DIGGS

Of course it's not happening for him now.

(a grin)

And I bet he couldn't be happier.

He laughs as Quinn takes this all in and we...

CUT TO

20 INT. HOSPITAL CORRIDOR - NIGHT - TUYA

20

is faced off with Dr. Achtbit. She holds some files.

TUYA

You told me Quinn Mallory had a tumor.

(re: files)

How would you know when we never took an X-Ray of him?

Achtbit knows he's caught, tries to reason with her.

DR. ACHTBIT

I know it wasn't standard procedure. But all we've had with the terminal patients is failure.

TUYA

Then we fail. We don't kill people who still have life expectancy.

DR. ACHTBIT

(whispers through clenched teeth)

Doctor, we have a window of opportunity... Someone in temporary power is on our side, and in these two cases, he's given me more than his official authorization.

TUYA

You're talking about the Kheri-Heb. He mandated these experiments?

DR. ACHTBIT

He wants results. That's all he cares about. And pleasing him is all we should care about.

(MORE)

CONTINUED

20 CONTINUED

20

DR. ACHTBIT (CONT'D)

(and then)

Do you really want to risk three thousand years of research into the afterlife because of a... a technicality?

TUYA

Research is one thing, doctor. Kidnapping is another.

She turns and walks out.

CUT TO

21 INT. HOSPITAL OPERATING ROOM - NIGHT - MOMENTS LATER

21

Sheilah is on the operating table. She's not intubated yet, but the equipment is there. Tuya enters.

TUYA

Sheilah? What are you doing here?

SHEILAH

The Kheri-Heb commanded it. Please Dr. Mubaric, don't let them do this to me.

TUYA

Don't worry. Nothing's going to happen to you.

Tuya starts undoing Sheilah's restraints.

SHEILAH

Is Quinn alive?

TUYA

(surprised)

How do you know him?

SHEILAH

He saved me. And his friends got me out of the pyramid. But their magic made the scarab go on that rampage.

TUYA

What happened to his friends?

SHEILAH

I'm not sure. All I know is the girl said she wouldn't leave.

CONTINUED

21 CONTINUED 21

Off Tuya's realization...

CUT TO

22 INT. PYRAMID - NIGHT 22

The Sliders climb over some construction equipment, totally out of breath. They hunch down, hiding behind a hydraulic lift. Leaning up against the wall, there are some thick metal poles.

WADE
(only half joking)
You were in the Navy, Rembrandt.
Ever assemble a shark cage?

Arturo raises his hand for silence. Faint FOOTSTEPS approach from the other side of the wall...

ARTURO
Over there.

The Sliders take cover as a sliding door opens, but then freeze as SEYN JEBID (25) steps out, looking down at some paperwork. He looks up, surprised to see them.

JEBID
What are you people doing here?

The Sliders exchange a look, then...

WADE
We were locked in.

JEBID
(suddenly concerned)
Locked in? What are you talking about?

ARTURO
The scarab broke loose of its restraints. I believe they sealed the door to keep it inside.

JEBID
(shaken)
Oh my God...

ARTURO
Does anyone know you're in here?
Will anyone come looking for you?

CONTINUED

JEBID

Of course not.
(and then)
Don't you people know who I am?

REMBRANDT

Sorry.

JEBID

I'm the architect. I'm supposed
to die in here. It's considered an
honor to be entombed with the
mummy.

A beat as the Sliders react.

REMBRANDT

What? So you built this place just
so you could die in it?

JEBID

I had a way to beat the system. I
stole something that a friend of
mine was going to leave in here
during the funeral tomorrow. It
would've given me a way out. But
now...

WADE

Wait a minute. Are you saying the
front door is the only way in and
out of this place?

JEBID

(thinks, then)
There is another way. The computer
room. It was supposed to be walled
up today but they're behind
schedule. You know how
construction crews are.

Suddenly, chilling, guttural SCRATCHING sounds behind them.
They turn to see --

A SCARAB CLAW reach out from around a corner (CGI) and grab
Jebid.

JEBID

Aaaaaah!

It yanks him back and as he vanishes

THE SLIDERS

CONTINUED

22 CONTINUED (2)

22

react. Off their horror we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

23 EXT. STREET IN FRONT OF CHANCELLOR - NIGHT

23

Quinn hurries out. Tuya's on his heels.

TUYA

Quinn, this is crazy. There's no guaranty that what the slave girl says she heard is accurate.

QUINN

But if it is... then it's possible they didn't slide without me.

TUYA

Yes, but the pyramid's sealed. There's no way in.

He stops. Turns to her.

QUINN

Tuya, if that scarab's supposed to live for a thousand years, sooner or later they're going to have to feed it more slaves. They had to have designed some type of secret passage to get the slaves in.

(and then)

I've got to find the architect. You with me?

TUYA

(beat, then)

Let's take my car.

CUT TO

24 INT. PYRAMID HALLWAY - NIGHT - CONTINUOUS

24

The Sliders slink along in the darkness, on guard for the scarab. They enter a long hallway. As they cross the floor, the CAMERA lingers on a square floor panel painted with an Eye of Re.

REMBRANDT

(looking off screen)

Hey. That looks like the computer room she was talking about.

Behind them, somewhere in the darkness, comes a loud GUTTURAL GROWL. The scarab. They hurry down the hall.

CONTINUED

24 CONTINUED

24

ANOTHER ANGLE - NEARING THE COMPUTER ROOM

The Sliders make their way through some construction debris and approach a BOARDED-UP DOOR. The SOUND of the scarab ECHOES down the hallway behind them. Wade peers through some cracks in the boards covering the door.

ARTURO

See anything?

WADE

Tables, chairs...
(relieved)
And what looks like an IBM.

REMBRANDT

Step aside, girl.

As Remmy rips a board off the door...

CUT TO

25 INT. ARCHITECT'S BUILDING HALLWAY - NIGHT

25

Quinn and Tuya stop in front of a beveled glass door. Letters across it read... SEYN JEBID, ROYAL ARCHITECT. They try the door. Locked.

TUYA

(looks through glass)
Not home, not here.

QUINN

Well, we can't wait for him to show up.

Quinn pulls his shirt off over his head.

QUINN

This is about to get seriously dicey. If you want out...

He wraps the shirt around his hand.

TUYA

If I wanted out, you'd be back at the hospital.

Quinn steps up to the door and puts his hand through the glass...

CUT TO

26 INT. ARCHITECT'S OFFICE - NIGHT - CONTINUOUS

26

Quinn reaches inside and unlocks the door. It swings open and he and Tuya enter. Flipping on the lights reveals there's a big rendering of the pyramid on the wall, and a MODEL REPLICA of it on a table.

TUYA

What exactly am I looking for?

QUINN

Blueprints, drawings... anything that might show us another way into the pyramid.

As Tuya moves to some nearby cabinets, Quinn moves to the replica. He feels the outside, pushes on different spots. Nothing.

TUYA

(behind him)

Found something.

She approaches, smooths out a blueprint on the desk. As Quinn studies it...

QUINN

It's the master blueprint.

A thought forms in Quinn's mind. He looks back to the blueprint, points to a spot.

QUINN

Hold on, I think I get it... This whole thing is built to rotate.

Quinn puts both hands on the pyramid model, and begins turning it. The replica is built to rotate too.

TUYA

Why?

QUINN

It must be how they feed the scarab. If there's a hole in the pyramid floor, rotation could align it with an underground passageway where they can take in the slaves.

Quinn rotates the replica back and forth. There's a soft CLICKING sound.

QUINN

Did you hear that?

Quinn checks under the table. He reaches in, feels around.

CONTINUED

26 CONTINUED

26

QUINN
There's a hole in the table.
(confirming his
suspicion)
It goes up into the model.
(beat)
There's something in here.

He pulls his hand out, revealing...

QUINN
(stunned)
It's a timer.

As he rises from beneath the table, Tuya looks at the
TIMER (which looks remarkably like the one Quinn invented).
The timer's at 14 hours, one minute... and going down.

TUYA
Why is it counting down?

QUINN
(confused)
It shouldn't be. Not until the
next world. It must be programmed
differently.

TUYA
(re: ticking timer)
Does that mean it has to be
activated in fourteen hours?

QUINN
I don't know.

CUT TO

27 INT. PYRAMID - COMPUTER ROOM - NIGHT

27

WADE IS AT THE COMPUTER, HACKING HER WAY INTO IT. ARTURO
LOOKS OVER SOME DIAGRAMS WHILE REMBRANDT'S AT THE DOOR, NOW
RE-COVERED WITH BOARDS TO KEEP THE SCARAB AT BAY.

REMBRANDT
(wary)
You smell that?

He looks out the boards.

HIS POV - THE SILHOUETTE OF THE SCARAB
prowling the hallway.

CONTINUED

CONTINUED

RESUME SCENE

REMBRANDT

It's coming this way.

Wade quickly shuts off the computer monitor, Arturo the desk lamp. In the near darkness, we can HEAR the sound of the scarab as it slowly approaches the boarded-up door.

The creature hesitates outside the door, then continues on down the hallway. The Sliders breathe sighs of relief. As Wade turns the computer back on...

REMBRANDT

(taking one last peek
out)

Just walk on by, buddy. Kitchen's closed.

He crosses to the table as Arturo turns the lamp back on.

REMBRANDT

(pointing to the top of
the diagram)

What're all these stars drawn up here for, Professor?

ARTURO

Pyramids were actually the first observatories. We're not certain how, but they connected the structure... the pyramid's triangular shape itself... to their cosmological calculations.

WADE

(at the computer)

I'm in.

ARTURO

(puzzled at the diagram)

But these constellations aren't lined up correctly for this time of year. They're supposed to relate to this one pyramid face, but it doesn't make sense.

REMBRANDT

Maybe the guy who drew this up didn't know any better.

CONTINUED

CONTINUED (2)

ARTURO
Cosmologically, the Egyptians knew
what they were doing three thousand
years ago. It's not just a
mistake.

Arturo studies the diagram...

ARTURO
The only way it could line up with
these constellations would be...

WADE
If the pyramid rotated.

ARTURO
(surprised)
That's right. How did you know?

WADE
(eyeing computer screen)
This computer controls the
rotation.

REMBRANDT
(tired of the details)
Is any of this going to get us out
of here?

ARTURO
I'm not sure. But the architect
thought it would. Maybe if Miss
Welles can get this thing moving,
the answer will reveal itself.

As she taps away...

CUT TO

28 INT. ARCHITECT'S OFFICE - NIGHT

28

Quinn and Tuya look over the blueprints and some other
papers laid out across the architect's desk.

QUINN
There's a computer inside the
pyramid that controls the rotation
automatically.

They hear someone coming down the hall.

CONTINUED

TUYA

Hide. I can talk my way out of
this.

Quinn ducks down behind the desk as --

A MAN FROM THE BAR

enters. He looks at the broken glass, and then at Tuya.

FBI AGENT

(flashing his badge)

FBI... Agent Dibai.

(then)

Lemme see some ID.

Tuya's eyes turn down to THE TIMER. It's lying on the floor. As she hands him her license, she angles so that the FBI Agent isn't facing the timer.

TUYA

I know this looks bad, but my
friend Seyn was supposed to meet me
for dinner. When he didn't show, I
got worried.

ANGLE - QUINN

looking out at the timer, lying on the floor. He sticks his foot out to try and push it out of sight...

FBI AGENT

(skeptical)

You always break into someone's
office when they're late for
dinner, Doctor?

THE AGENT

moves around, and QUINN'S LEG pulls back behind the desk just in time thru...

TUYA

I thought something might have
happened to him. I'm also his
physician, and he's been under a
lot of stress recently.

FBI AGENT

Pending entombment has that effect on
architects.

The Agent sees the timer. He moves over and picks it up.

CONTINUED

28 CONTINUED (2)

28

FBI AGENT (CONT'D)
Especially ones that are trying to
shirk their duty.

TUYA
I... I don't know what you're talking
about.

FBI AGENT
This timer. We knew he stole it
from the Pharaoh's belongings. We
knew he planned to slide.
(then, pointedly)
What we didn't know was he had an
accomplice.
(pulls his cuffs)
Turn around.

Suddenly, Quinn leaps out from behind the desk. He tackles
the FBI Agent and holds him down.

QUINN
(to Tuya)
Grab the timer!

Tuya wrests the timer out of the Agent's hand, and takes his
gun.

QUINN
We've got to tie him up.

But now the Agent wrestles free of Quinn's grip. He kicks
Quinn back into the table, but Tuya levels the gun at him.

FBI AGENT
(stepping over to her)
I don't think you'll really shoot
me, Doctor.

QUINN
She's not gonna have to...

The Agent turns and Quinn jams the point of the pyramid into
his midsection. He collapses.

QUINN
C'mon.

CUT TO

29 INT. ARCHITECT'S BUILDING HALLWAY - NIGHT - CONTINUOUS

29

Tuya and Quinn race down the hallway to a flight of stairs.

CONTINUED

29 CONTINUED

29

TUYA
Where are we going to go? We can't
get into the pyramid until it
rotates.

They're just about to start down when Quinn glances out a window.

QUINN
Tuya, look!

She joins him at the window.

THEIR POV - THE PYRAMID

stands out among all the other buildings, lit up like the Luxor in Vegas. It's rotating.

RESUME SCENE

QUINN
(beaming)
Wade figured out the computer.
(and then)
I knew they wouldn't leave me.

Quinn's joy is short-lived as they react to the SOUND of FOOTSTEPS heading up the stairs from down below. Quinn and Tuya peer over the railing.

THEIR POV - A LINE OF COPS

guns drawn, head up the stairs.

RESUME SCENE

Quinn glances around, spots an old wooden chair sitting in a nearby corner. He snatches it up, moves towards the window.

TUYA
Quinn...we're three stories up!

He RAMS THE CHAIR through the window. Off the shatter,
we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

30 INT. ARCHITECT'S BUILDING HALLWAY - NIGHT - CONTINUOUS 30

Quinn kicks out the last few shards of glass in the frame, then hoists himself up into the window.

TUYA

What are you doing? You can't jump from here !

QUINN

Watch me.

And with that, Quinn jumps out the window. A horrified Tuya sticks her head out and sees...

HER POV - QUINN

on a WINDOW WASHER'S SCAFFOLD, hanging just a few feet below.

QUINN

Come on!

RESUME SCENE

As Tuya starts to climb out of the window...

31 EXT. ARCHITECT'S BUILDING - NIGHT 31

A cop waits near the front entrance, his back to the building, guarding against any people entering during the raid. He doesn't notice the scaffold as it lowers into frame a few feet behind him.

A beat, then the cop walks off. Quinn and Tuya leap the last few feet off the scaffold to the ground and rush for her car.

ANGLE - CAR

As they run up...

QUINN

Give me the keys.

Tuya tosses him the keys over the roof. As they climb in...

THE COP

... sees them, pulls his gun and starts after them.

CONTINUED

31 CONTINUED 31

QUINN

fires up Tuya's car and peels out, leaving the frustrated cop in his tracks.

CUT TO

32 INT. PYRAMID - COMPUTER ROOM - NIGHT - TIGHT ON A COMPUTER MONITOR 32

as a digitalized pyramid turns on the screen. (CGI) THE WHIRRING SOUND tells us the real pyramid is rotating, as the digitalized one moves around. Some astrological coordinates read out along the bottom of the screen. We PULL BACK to see...

WADE

reading the coordinates as Arturo looks over her shoulder.

WADE

We're halfway through the entire cycle.

Behind them, Rembrandt rips off a board and enters out of breath. As he replaces the board...

ARTURO

See anything?

REMBRANDT

Nothing good. I was on the other end of this thing when it suddenly stopped. What was that all about?

WADE

I don't know. Other than that one brief stop, nothing else seems to be happening.

REMBRANDT

Maybe the computer does something else besides rotate the pyramid.

WADE

There's no other program in this thing.

ARTURO

Well, keep rotating it. The answer must be here somewhere.

CUT TO

33 EXT. STREET - NIGHT

33

Quinn screeches Tuya's car to a stop. He leaps out, map in hand, and Tuya joins him in trying to match the map to their surroundings.

QUINN

The real landmarks don't sync up
with what's drawn here...

TUYA

(looking at the map)
None of this exists yet. It's just
plans for future construction.

QUINN

(points)
That's north.
(heading out)
The passageway tunnel should be
about a hundred and fifty feet that
way. C'mon.

Quinn and Tuya race off. As they run, in the distance
SIRENS begin to sound and then close...

DISSOLVE TO

34 INT. CAVE - NIGHT

34

The cave-like tunnel is empty until Quinn and Tuya race into
frame. Tuya stops, out of breath.

TUYA

Give me a second.

Quinn looks down the darkened tunnel ahead of them,
concerned. They hear the WHIRRING of the rotating pyramid.

QUINN

(hopeful)
You hear that? We must be close.

Quinn leads Tuya out of frame...

CUT TO

35 INT. CAVE - AT DEAD END - NIGHT - CONTINUOUS

35

A beat, then Quinn leads Tuya around a corner of the cave
and into a dead end. Quinn stops, listens, then looks up at
the ceiling.

CONTINUED

35 CONTINUED

35

QUINN

(relieved)
There's the opening.

QUINN'S POV - THE HOLE IN THE CAVE CEILING

with the pyramid's cement floor moving above the opening.
The moving cement floor keeps the hole in the ceiling
continually covered.

TUYA (O.S.)

But there's no opening.

RESUME SCENE

QUINN

There will be. Think of this as a
big roulette wheel. Eventually,
the right slot will pass over that
opening and we'll be able to climb
up inside.

TUYA

But what if your friends don't know
where it's supposed to stop?

Good question. Quinn doesn't have a good answer. He looks
back up.

ANGLE - THE CEILING

The heavy cement floor rotates until a WOOD PANEL TILE
ROTATES into the slot overhead and freezes. It's the
underside of the panel with the Eye of Re on it. This
side also has an Eye of Re on it.

RESUME SCENE

TUYA

See? They've stopped the pyramid and
there's no opening!

QUINN

Yeah... but that's not cement, it's
wood.

He picks up a stone and throws it up at the panel. The
sound it makes tells Quinn that the panel is thin.

QUINN

That's got to be it. The opening's
just boarded over.

(calling above)

Wade! Professor!

CONTINUED

35 CONTINUED (2)

35

Suddenly, the floor starts moving again.

QUINN

No! Don't rotate it! Dammit.

(to Tuya)

You were right. They don't know
where to stop it.

CUT TO

36 INT. PYRAMID - COMPUTER ROOM - NIGHT

36

WADE

The computer keeps stopping the
pyramid in that one spot.

(and then)

Whatever the architect thought
would get us out must happen there.

REMBRANDT

I'm not going out there again
unless I know for sure.

She types in a few commands thru...

WADE

Sorry. You'll have to settle for
an educated guess.

The room stops, then starts rotating in reverse during...

WADE

I'm reversing the rotation so I can
freeze it at that coordinate.

ARTURO

Miss Welles...

WADE

I know what you're going to say,
Professor. "Let us guy types go
out there. When it's safe, we'll
come for you." I don't think so.

ARTURO

Actually, I was going to pay you a
compliment on your computer skills.

WADE

Oh.

CONTINUED

36 CONTINUED

36

ARTURO
And also offer... that we go out
there first. Not because you can't
handle yourself, but because
there's no reason for all of us to
be in danger.

WADE
(smiles)
Thanks, but this is a package tour.

The room suddenly stops.

WADE
Okay. It's locked it into place.
Whatever "it" is.

ARTURO
Then let's do it.

They move to the computer room door. As Remmy rips off one
of the boards...

CUT TO

37 INT. CAVE - DEAD END - NIGHT

37

The Eye of Re panel is locked in overhead. As Quinn
finishes building an improvised mountain of construction
boxes...

QUINN
Way to go guys.
(to Tuya)
I knew they'd figure it out.

He scrambles up the boxes and pushes against the wooden
plank covering the hole in the cave, but to no avail.

QUINN
Must be wedged in from the other
side.

He pounds on the ceiling out of frustration.

CUT TO

38 INT. PYRAMID HALLWAY - NIGHT

38

Arturo, Rembrandt and Wade cautiously inch down the hallway,
away from the computer room, eyes on the alert for the
scarab.

CONTINUED

38 CONTINUED

38

REMBRANDT
That damn thing has been here. I
can smell it.

WADE
Hey. Do you hear that?

They stop, listen. We can HEAR a muffled pounding.

ARTURO
What is that?

Then... a barely audible voice.

QUINN (O.S.)
(faint)
Wade...

WADE
Quinn?

QUINN (O.S.)
(faint)
Remmy...

WADE
(wild)
It's Quinn!

ARTURO
This way.

The jubilant Sliders rush down the hallway towards the sound
of his voice.

WADE
Quinn! Where are you?!

Arturo raises his hand to stop them. Nothing.

WADE
(worried)
It was him. I know it.

ARTURO
Mr. Mallory?!

Nothing.

REMBRANDT
Q-Ball!?

A long beat, then...

CONTINUED

38 CONTINUED (2)

38

QUINN (O.S.)

Down here!

The Sliders look down, realize they're standing on the square in the floor painted with the Eye of Re.

REMBRANDT

He's under us.

Rembrandt steps off the panel.

REMBRANDT

Look out below.

Rembrandt kicks down on the panel hard, then again. On the third try, the panel splinters and falls away, revealing the hole in the floor. Wade and Arturo get down and look into the hole.

WADE

Quinn!?

ARTURO

Mister Mallory!?

THEIR POV - NOTHING

A beat, then Quinn steps into frame at the base of the pile of construction boxes, looking up at them.

QUINN

(a big smile)

Oh man. You guys never looked better.

RESUME SCENE

The other Sliders' smiles are suddenly frozen when they hear the scarab's horrifying SCREECH. He's on the move.

ARTURO

Go, Miss Welles.

As Arturo and Remmy help Wade down into the opening...

39 INT. CAVE - DEAD END - NIGHT - CONTINUOUS

39

Quinn reaches up to help Wade down and she slides into his arms. She hugs him tightly.

WADE

Oh God, Quinn... I knew you had to be alive.

Wade holds him like she's never going to let him go as Rembrandt drops down from above.

CONTINUED

39 CONTINUED

39

Quinn turns to Remmy, embraces him.

REMBRANDT

Damn, it's good to see you....

QUINN

Took the words, Remmy. Took the words.

Arturo's next, dropping down from the ceiling. Quinn and Remmy steady him as he drops.

ARTURO

Well, Mr. Mallory... I'm glad you're okay.

QUINN

(smiling)
Don't let your emotions run wild, Professor.

What the hell. The two men hug warmly. As they embrace...

ARTURO

(a whisper)
You had me worried, son.

They break, then Remmy notices Tuya watching the reunion nearby.

REMBRANDT

(suspicious)
Why is she here?

QUINN

I wouldn't be alive if it wasn't for her.

WADE

Quinn... we missed the slide.

QUINN

I know.
(eyes his friends)
Thanks.

The moment's broken by the SOUND of VOICES and RADIO SQUAWKS behind them in the tunnel.

TUYA

The police...

CONTINUED

39 CONTINUED (2)

39

QUINN
(indicating ceiling)
Can we go back that way?

Another harrowing SCREECH as the scarab draws closer.

REMBRANDT
Not unless you want to be tonight's
main course.

Quinn pulls out the architect's timer.

QUINN
Then we'll slide out from here.

WADE
Where did you get that?

QUINN
It was the architect's escape plan.

REMBRANDT
Can that thing get us out of here?

QUINN
We're about to find out.

ARTURO
But it's already counting down.
That doesn't make any sense.

QUINN
All I can think of is that the
architect set an initial countdown
in case he couldn't activate the
timer manually. Otherwise, it
should be just like mine.

The sound of VOICES draws closer.

TUYA
The police are getting closer.

Another SCREECH.

REMBRANDT
That thing's right on top of us.

QUINN
(urgent)
Tuya, if you really want to see the
unknown... come with us.

She hesitates, considering, then...

CONTINUED

TUYA

I can't. I have to stop the experiments. Innocent lives are at stake.

He hugs her. Then...

QUINN

Thank you. For everything.

She turns to the other Sliders.

TUYA

Good luck. I'll try to delay them.

She turns and hurries out of frame.

QUINN

Who's got our timer?

WADE

I do.

QUINN

Keep it. I'm going to need the spectrum stabilizer when we get to the next world.

REMBRANDT

(eyeing the architect's timer)

We gonna make it to the next world? That thing still has thirteen hours on it.

QUINN

We're going now.
(to Sliders)
Activating it early means I've corrupted it. Just like I did to mine on our world.

ARTURO

Which means we're right back to random sliding.

WADE

I don't care. Just so we can get out of here.

Quinn activates the timer. The VORTEX APPEARS (if you want, a new chance for a different looking vortex.)

CONTINUED

39 CONTINUED (4)

39

Suddenly, a SCARAB CLAW reaches down from the opening and grabs Wade. She SCREAMS. Arturo snatches up a board, swats at the claw as Remmy pries Wade free.

QUINN

Go!

Wade slides. Remmy follows as Arturo keeps the claw at bay with the board.

QUINN

Professor!

ARTURO

I'm right behind you!

Quinn slides. Arturo tosses the board at the claw, then leaps into the vortex.

CUT TO

40 INT. CAVE - NIGHT - SAME TIME

40

The Kheri-Heb leads a contingent of police and guards towards the rear of the cave. Tuya appears from the other direction and stops in front of him.

TUYA

They're already gone.

KHERI-HEB

Then you don't mind if I look.

Tuya takes a beat, then realizes the scarab may already be in the tunnel.

TUYA

No. Go right ahead.

The Kheri-Heb pushes her aside, continues on his way.

CUT TO

41 INT. CAVE - DEAD END - NIGHT - SECONDS LATER

41

A beat, then the Kheri-Heb enters and approaches the dead end. Much to his disgust, Tuya was right. No one's here. He's about to leave when a SOUND catches his attention. He looks up at the ceiling.

THE SCARAB'S POV - THE KHERI-HEB'S EYES

CONTINUED

41 CONTINUED

41

go wide. His mouth opens to scream, but it's drowned out by the scarab's SCREECH as a CLAW darts out and grabs him.

FADE OUT

THE END