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"STRANGERS AND COMRADES"

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SLIDERS

"Strangers and Comrades"

TEASER

FADE IN:

1 INT. REAR AREA - NIGHT (N1)

1

We PAN over desolate landscape. It is pock-marked, cratered, apparently from a series of explosions, some kind of battle zone. We arrive on DIANA, seated on a rock. She is drawn, hollow-eyed, dirty. She wears a military-style uniform that is unfamiliar to us.

DIANA (V.O.)

I really don't know what I expected. When I first decided to take this ride I was a pampered, hyper-achieving, always eager-to-be-first, daddy's girl.

(a pause)

That was two weeks ago.

As we CONTINUE we see, a few feet from her, a body, prostrate, unmoving, in a different style of uniform. In the dark further details are non-discernible.

Diana holds up her hands to examine them. They are covered with blood.

DIANA (V.O.)

When my parents taught me about heaven, even at a young age I wanted to pierce that veil, see what was on the other side. I was convinced that accessing trans-dimensional physics was the key. I knew Oberon Geiger could show me how. I later learned my new companions could take me there.

She plunges her hands into a mud puddle, trying desperately to scrub off the stains.

DIANA (V.O.)

What I forgot was the second half of that lesson...you can't have heaven with out hell.

Suddenly the area is besieged by a massive barrage of shells. EXPLOSIONS light up the night sky. Diana cowers under the onslaught.

CONTINUED

1 CONTINUED 1

DIANA
How did this happen?

FLASH DISSOLVE TO:

2 EXT. COMPOUND - DAY (FLASHBACK) (D1) 2

Three quonset huts and a bunker are buttressed up against the side of a steep hill - a kind of small community showing no sign of life. It's an eerie, depressing-looking place. What's even more eerie is the SWIRLING GREEN/RED SKY that hangs over the horizon.

3 ANGLE ON SKY (OPTICAL) 3

A VORTEX-LIKE WORMHOLE shoots across it, like a vertical tornado. One end seems to break loose from an anchor point in the churning aether.

4 BACK TO SCENE 4

The wormhole swings to the ground depositing REMBRANDT, MAGGIE, MALLORY and DIANA onto a stark muddy plane. Diana turns and reacts to...

5 VORTEX 5

It uncharacteristically FREEZES, as if someone hit a quantum pause button. It doesn't close as it normally would. Instead it WINKS out of existence.

6 BACK TO SCENE 6

Puzzled, Diana pulls out the paddle and hits a few buttons.

The others shake off the landing, sit up and take stock. As they react to this very weird place...

REMBRANDT
(looking skyward)
Freaky, very freaky. Travel tip for the newbies. Never order the mushrooms on any world we visit.

MAGGIE
No, I see it too and I had the soup.

CONTINUED

MALLORY

What kind of Earth is this?

MAGGIE

Too early to say.

REMBRANDT

(ala Forrest Gump)

Sliding is like a box of chocolates...

MAGGIE

(a friendly admonishment)

Don't...

Rembrandt fires back an impish grin.

DIANA

(confidently)

I don't think we're on Earth.

REMBRANDT

No, sorry, lady. Thought I taught you Q-ball's rule of sliding number 32 B. Wherever we slide, we always end up on a parallel Earth, in or around the area of beautiful Southern California.

(beat)

This, uh, must be smog.

MALLORY

A world without catalytic converters.

Diana ignores this. She continues to run her calculations as if she were on some grand quest.

MAGGIE

(aside to Remmy)

She's not taking your word for it.

Rembrandt smiles and shrugs it off. She'll learn. Then...

REMBRANDT

Maybe those buildings can tell us something.

As we FOLLOW them toward the Compound.

MALLORY

Looks like the Stephen King Memorial summer camp.

CONTINUED

REMBRANDT

Never pegged you for camp. Kinda
figured you as the summer school type.

Mallory gives him a look and they continue toward the
buildings.

MAGGIE

(to Mallory)
Don't worry, the hazing won't last
much longer. He's just on a roll.

MALLORY

(a shrug)
I can take a punch.

DIANA

(stopping)
I knew it!

She parades her paddle and its data stream before the group.

DIANA (CONT'D)

We're not on Earth.

MAGGIE

How is that possible?

DIANA

We're actually on another planet that
exists in hyperspace.

Blank stares from the Slider gallery.

DIANA (CONT'D)

Hyperspace is what we travel through
when we slide -- the void that the
wormhole traverses. It seems the
gravity well of this world diverted
the wormhole's path, sending us here.

MALLORY

You mean...
(dare he say...)
we're Lost In Space? I thought this
never happened.

REMBRANDT

It doesn't.

MAGGIE

It never has.

CONTINUED

6 CONTINUED (3)

6

DIANA

It's not space, it's hyperspace. And you can't argue with the numbers.

REMBRANDT

I wouldn't think of it. I just know what I know. It's called experience.

Diana's takes this as a bit of a slam.

DIANA

Would you believe it if it came from Quinn? Your Quinn?

A beat. Would he? He dodges the question. Turning to Maggie...

REMBRANDT

How much time?

Maggie pulls out the timer and studies it. Her jaw drops.

MAGGIE

It's not moving.

REMBRANDT

What?

She shows it to the group.

7 ANGLE ON TIMER

7

The LED is stuck on thirteen hours, seven minutes.

8 BACK TO SCENE

8

MAGGIE

The timer's frozen.

MALLORY

What does that mean?

The others look to Diana. Where are all your answers now? She looks at her paddle again, then back. She's clueless.

DIANA

I, I don't know.

CONTINUED

8 CONTINUED

8

REMBRANDT

Could mean a lot of things. Number
one on the list? We're in trouble.

Off their reactions we...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

9 EXT. COMPOUND - DUSK

9

Remmy and Maggie are gathering whatever firewood they can find while engaged in idle chat.

MAGGIE

You know, I had a very vivid dream last night that Kromagg Prime and this miracle weapon we've been looking for didn't exist. That everything we've been doing has been for nothing.

REMBRANDT

You think there's a connection? Like maybe our time has run out.

MAGGIE

I'm saying it was so real I woke up in a sweat. My Aunt Charlene used to read tarot cards. She'd call it an omen. She use to say... pay attention to your dreams, they are your guideposts.

The two share a chuckle. None of this is taken seriously.

REMBRANDT

Then tonight dream about finding Kromagg Prime and unfreezing the timer. Don't worry, Maggie, I've got enough hope for both of us. I think we're getting close.

10 ANGLE IN THE DISTANCE, A FOXHOLE

10

A helmeted head pops up for a look. We are being watched.

11 INT. QUONSET HUT - NIGHT

11

Lining the room are a series of cots and upright lockers. Signs of a military facility. This place has seen better days.

Diana is off in a corner totally focused on her calculations. Mallory throws a couple of pieces of wood on the fire in a wood burning stove. He begins to rummage through his pockets.

CONTINUED

11 CONTINUED

11

MALLORY

Now what did I do with those...?

(then)

Ah, thought I lost 'em! Chow time.

He proudly holds up two pieces of beef jerky. He tears one in half and hands it to Diana. She doesn't notice.

MALLORY (CONT'D)

Earth to Diana... or whatever world we're on.

She looks up from her work, disinterested.

DIANA

No thanks, I'm not hungry.

He stuffs the piece in her pocket as she returns to her work.

MALLORY

You may need this later.

Mallory starts to check the lockers. He pulls out a few tattered military uniforms.

MALLORY

Not much variety.

(no response, then...)

Maybe the others will turn up something. They've got this sliding thing down to a science.

DIANA

I'm beginning to wonder about that.

A beat as he sizes her up, crossing back to her.

MALLORY

We've known each other for about a year now. You've always been there with sisterly advice and sage observations. Maybe now it's my turn.

DIANA

Can it wait?

It can't.

MALLORY

I think you're pushing too hard. You think you screwed up back there.

(MORE)

CONTINUED

11 CONTINUED (2)

11

MALLORY (CONT'D)

That you were blind to what Dr.
Geiger was really up to.

Diana completes her last couple of key strokes. She doesn't
want to admit he's getting to her.

MALLORY (CONT'D)

You feel guilty about what happened
to their Quinn and Colin. In the
school I graduated from: State U. of
hard knocks, that's called
'overcompensation.'

DIANA

You finished?

MALLORY

I'm finished. You'll get my bill in
the morning.

DIANA

Well, my overcompensating just might
pay off.

(re: the paddle)

I was right, the problem is not the
timer. We're in hyperspace. But how
we can exist suspended out here and...

MALLORY

(giving up)

And where does the sunlight come from?

DIANA

(back to the paddle)

Excellent question.

MALLORY

Glad we had this chat, Di.

Rembrandt and Maggie enter, each with a handful of wood.

REMBRANDT

Well, folks, this is as good as it
gets.

MAGGIE

It turns dark fast, too. We won't be
able to scout the place out until
morning. Any progress?

Mallory points toward the locker of ragged clothes..

CONTINUED

11 CONTINUED (3)

11

MALLORY

We just may have something in your size.

Diana looks up from her work.

DIANA

I think I'm on the right track here.

REMBRANDT

Hope you get some answers soon.

Suddenly the door splinters open. Three soldiers storm in, dressed in ragged but well kept uniforms. They each wear a strange hi-tech collar around their necks. Their M-16's at the ready. The man in the lead is SERGEANT VERNON LARSON, thirties, a seasoned non-com. He is followed by PRIVATE BATES, young but disciplined, and another n.d. Soldier.

BATES

Reveille, ladies, everybody up!

REMBRANDT

Who the hell are you?

LARSON

I'm the one who gets to ask that question. And another one: what are you doing in my barracks?

(then)

Private Bates!

From his backpack, Bates produces four more of the collars, handing two to the Soldier. They are quickly fastened around our heroes' necks. They react against it, but the N.D. soldier chambers a round and aims at them.

MAGGIE

What's the idea??

MALLORY/REMBRANDT/DIANA

(ad lib)

Hey! What's going on? You can't do this.

Bates turns back to Larson.

BATES

Collars secure, Sergeant.

CONTINUED

11 CONTINUED (4)

11

MALLORY

(defiant)
Got anything in leather and studs?

LARSON

Got us a Robin Williams in the cast.
(to Bates)
Okay, check 'em.

Bates pulls out a remote control device, punches in a couple of commands, then hits a larger red button. A high pitched ZAP is heard as our heroes fall to their knees in pain. The collars are choking them. It stops. Remmy, Maggie, Mallory and Diana are left conscious, gasping for air.

BATES

Clean, Sarge. No infiltrators.

Larson is genuinely surprised with the results. As if he expected something else. He takes the remote from Bates.

LARSON

That a fact?
(then to the Sliders)
Let that be a lesson, ladies. Here on Purgatory, I, Sergeant Vernon Larson, am the great and powerful OZ. Do as you're told and that'll be the only taste you get of Mr. Clicker. Now who are you?

Maggie and Rembrandt exchange a quick non-verbal "no". Then...

REMBRANDT

We're nobody, just passing through.

LARSON

Nobody just passes through Purgatory. For one thing, we're not on the map.

MAGGIE

You need to get to know us better.

LARSON

Oh, I plan to, but tonight we expect to be a little busy.

(to Bates)
Lock 'em up till morning. Maybe the freezing night air will make them a little more cooperative.

CONTINUED

11 CONTINUED (5)

11

BATES

May I remind the Sergeant that we are
down to thirty percent strength.

Larson hears Bates' words. They sink in. He considers,
then...

LARSON

Okay then, suit them up, and get them
some pieces.

Bates turns to a locker and pulls out four of the uniforms.
He starts to distribute them.

MALLORY

What is this? The draft.

REMBRANDT

We want no part of whatever is going
on here.

MAGGIE

You can't make us fight.

LARSON

Well, now, missy, I had an old top
kick once who put it like this:
You're right. I can't make you
fight. But I can take you where the
fighting is, and let you use your own
judgment.

Each Slider now has a uniform. They don't really want to put
them on.

LARSON

Suit up. Like I said, it gets cold.

Maggie takes her uniform and discreetly covers the timer and
Diana's paddle.

12 EXT. REAR AREA - NIGHT

12

As we FOLLOW our party, now in full combat gear, beyond the
Compound, we move closer to what appears to be some kind of
battlefield. We see a long Trench cut into the ground. We see
that the Compound was set up in a defensible position, backed
by hills, protected in the front by this meandering Trench.

CONTINUED

12 CONTINUED

12

DIANA

(quietly to Rembrandt)
I don't get this. Why don't you just
tell him about us. Maybe he can help.

MAGGIE

(whispering)
Sliders' Rule Nine A, you never know
who you can trust. At least not
right away.

Rembrandt moves over to walk by Larson.

REMBRANDT

Listen here, I don't know anything
about your war and frankly I don't
care. The fact of the matter is, my
friends and I have someplace to be...

LARSON

I'd like to see how you're going to
get there.

MAGGIE

Just keep watching, wise guy.

They arrive at the Trench.

LARSON

Good, you're angry. I can use that.
(pointing to trench)
Everybody in.

DIANA

You're serious?

MALLORY

As a root canal.

Larson holds up the remote. Our heroes have no choice. They
climb down the ladder into the...

13 INT. TRENCH - NIGHT

13

where they find themselves in a nasty, mud-filled crevice.
Larson and Bates follow. There the Sliders meet their trench-
mates. Ten or so hollow-eyed young men and women, soldiers,
who look like they've been there an eternity.

CONTINUED

LARSON

These are special forces troops, my Untouchables, the finest bad asses ever conceived by the military mind. Untees, meet the recruits.

SOLDIER #1

Did you check 'em for food, Sarge?

LARSON

So bad are they that they can live on C rations for over a month...

(to Soldier #1,
sharply)

and not complain about it.

(to Bates)

Pass out the leftover gear.

Bates and Soldier #1 proceed to pass out M-16's, webgear and ammunition to the Sliders. Bates hands Diana her weapon. She's not sure how to hold it, let alone point it. Rembrandt snatches his weapon from Bates and checks the clip.

REMBRANDT

How do you know we won't turn on you?

Larson brandishes the collar remote once again.

LARSON

You're welcome to try.

MAGGIE

Okay, Sergeant, let's be reasonable. We're not part of your war. We're not soldiers. Why not let us go?

LARSON

Because I don't know where you came from and you've seen our compound.

MALLORY

We don't know who you're fighting or why.

LARSON

The why is because I got orders. The who? Nasty bunch of customers called Kromaggs.

Rembrandt and Maggie react to that, but suddenly a weird series of WHINES rip through the air, followed by a series of EXPLOSIONS.

CONTINUED

13 CONTINUED (2)

13

LARSON (CONT'D)

Mizers! Everybody down!

The trench is besieged by mortar like devices that can instantly atomize humans. Suddenly, two Soldiers standing next to Diana are instantly DISINTEGRATED. She is horrified, frozen in place as everyone else hits the deck. Remmy grabs her and pushes her down.

More MIZERS fall. More EXPLOSIONS.

LARSON

Defensive batteries, return fire!
Watch for a charge. Everyone else,
undercover!

Several Soldiers crawl their way to M-60 TYPE gun emplacements located on the lip of the trench. They OPEN FIRE.

Rembrandt, Maggie and Mallory have taken up positions against the enemy-side trench wall, trying hard to avoid getting fried. Diana is still face down in the mud. Remmy reaches out and pulls her closer to him.

Maggie spots several Soldiers disappearing into an opening in the Compound-side trench wall. She points out the entry-way to Rembrandt. He understands and they all duck inside.

As the barrage continues into the night.

DISSOLVE TO:

14 INT. UNDERGROUND - DAWN (D2)

14

This is a small underground area dug into the wall of the trench. There's a table, a couple of chairs and a couple of cots. We can see the first hints of the eerie daylight returning through the man-sized entry way.

Maggie steps in. She looks down at Diana, who is asleep in the corner. She reaches into her uniform jacket and produces the timer and paddle.

MAGGIE

Hey...
(a beat, no response)
Diana?

She stirs, opens her eyes and blankly looks at Maggie.

CONTINUED

14 CONTINUED

14

MAGGIE (CONT'D)

Come on, now's the time to show us
what that Ph.d. of yours is worth.

DIANA

Is it over?

MAGGIE

It's not going to be over until you
find a way to get us out of here.

Diana is trembling, seemingly lost, unable to think straight.
She looks at the equipment as if they were alien devices.

DIANA

Can't get this ringing out of my head.

Maggie takes her by both shoulders, shakes her, then looks her
in the eyes. No use, there's not much there. Maggie relents.
She picks up a tattered blanket and gently lays it over Diana.
She stashes the timer and paddle under her cot.

15 EXT. TRENCH - DAWN

15

Rembrandt is helping a Soldier who is missing an arm to the
Underground. Another Soldier steps up and helps his comrade
in. Remmy turns to Mallory who is blankly staring out over
the mist covered battlefield. Remmy looks out toward the sky.

REMBRANDT

Lord, where are we?

MALLORY

Didn't you hear Larson? We're in
Purgatory.

REMBRANDT

If I remember right, that means things
can get worse.

Maggie enters. She takes in the scene. Only half of the
Soldiers seen last night are present. Along with Mallory,
they maintain a watchful eye. Other Soldiers are helping the
wounded to the Underground.

MAGGIE

Our side's not winning.

Bates passes them.

CONTINUED

BATES

The mizers were just to soften us up.
They'll attack soon. They always do.

REMBRANDT

Like I said. It gets worse.

Bates moves on.

MAGGIE

We can't hold out for very long here.

REMBRANDT

Not against Kromaggs. We need Diana
to work us some magic, fast.

MAGGIE

I'm not sure that's going to happen
anytime soon. I think she's in shock.

Mallory can't help but to let out an ironic chuckle.

MALLORY

And that surprises you? Last night
she was face down in the mud while
bombs were being dropped on her head.
It's a bit of a change from a home in
Brentwood, a spotless lab and a
reclining office chair.

Rembrandt and Maggie exchange looks. How often they forget.

MAGGIE

(to Mallory)
And what about you?

MALLORY

Me, I do what I do best...adapt.

REMBRANDT

Well I just can't sit here. I need to
do something.

He storms off, up the trench ladder...

as an INJURED SOLDIER approaches them. Maggie steps in to
help him into the underground.

16 EXT. REAR AREA - DAWN

16

Larson and two Soldiers are behind the Trench, working their way toward the Compound. They are scavenging two bodies for supplies, ammunition, even usable articles of clothing. A Medtech then checks the bodies and tags the remains.

LARSON

Make sure you salvage every last round
and check for rations.

Rembrandt climbs out of the trench in the b.g.

REMBRANDT

It's time you and me had a talk.

LARSON

(distant)

Never figured those guys for
deserters.

(to Rembrandt)

Make a note, this is what happens when
you run. Better off taking your
chances in the trench. Cleaner death.

REMBRANDT

What's this all about? Why are the
Kromaggs interested in an empty world
like this?

LARSON

They aren't. A manta ship crashed
here a month ago.

REMBRANDT

So what are you doing here?

Larson points to a bunker, part of the Compound.

LARSON

See that bunker there. My orders are
to guard it.

REMBRANDT

That's it? Guard a bunker?

LARSON

With my life with the lives of my
men. With your life.

REMBRANDT

What's in it?

CONTINUED

16 CONTINUED

16

LARSON

You don't need to know that. Look, it just so happens that the future of our world may depend on what I do here. So you'll pardon me if I bend the rules of propriety in my favor.

REMBRANDT

Where are you from? -

LARSON

That's something else you don't need to know.

REMBRANDT

Listen, Sergeant, you're looking at a man who knows what it's like to have his world ripped apart by Kromaggs. I'm sort of on a mission myself, but I don't hijack people's lives to get the job done.

17 INT. UNDERGROUND - DAY

17

By now there are a number of wounded soldiers, all on cots in the b.g. Diana is still lying down and has her back turned to the group. She reaches in her pocket and retrieves the piece of jerky, hiding it in her cupped hands, she starts to chew on it. She's famished and apparently in no hurry to share it.

Maggie is laying a tattered blanket over the Injured Soldier. She looks over to Diana, then exits.

As soon as Maggie is gone, the Injured Soldier throws back the blanket and starts to quietly ransack the Underground. Seems he's not really injured. He finds the timer and the paddle, and looks pleased with his discovery.

Diana stuffs the jerky into her pocket and turns to face him. She sees the time and paddle in his hand. She is about to cry out when the Injured Soldier cups his hand over her mouth, pinning her down.

18 CLOSE ANGLE

18

On the Injured Soldier as he MORPHS into a Kromagg. He pulls a nasty looking knife and smiles as he starts to cut Diana's throat.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. UNDERGROUND - DAY - CONTINUOUS 19

The Kromagg is about to bring his knife down on a defenseless Diana who is frozen in fear. Suddenly Mallory appears from nowhere, and is on the Magg, knocking him away from Diana. The timer and Diana's paddle land in the mud. The Magg's knife goes flying, but he's right back in it with Mallory. He dives and takes Mallory down, the two of them rolling out of the Underground into...

20 THE TRENCH 20

as Mallory and the Kromagg come rolling out of the underground, fighting furiously. It's an all out brawl as the two duke it out in the mud. Bates is coming to Mallory's aid, but the Kromagg is tough and is holding his own. Suddenly a shot rings out, and the Kromagg grabs his chest and goes down.

21 A NEW ANGLE 21

showing Larson and Rembrandt standing at the top of the trench. Larson has his automatic pistol out, the barrel smoking from the shot he just put through the Kromagg.

22 WITH LARSON AND REMMY 22

as they hustle down into the trench. Larson goes to examine the dead Kromagg. During this Maggie returns in a hurry. Rembrandt checks out Mallory. He's got a split lip and cut under one eye.

REMBRANDT

(to Mallory)
You okay?

MALLORY

This... this... thing was going after
Diana.

MAGGIE

What happened?

REMBRANDT

The new boy just got his first taste
of Kromagg.

CONTINUED

Maggie looks at the dead Kromagg.

MAGGIE

So that's who we're fighting.

REMBRANDT

Isn't it always?

(turns to Mallory)

You'd better get those cuts taken care of.

Mallory moves away, into the underground. Larson turns to them.

LARSON

Looks like they've figured out how to mock up a detection collar.

REMBRANDT

Detection?

LARSON

They try to slip in from time to time. Check for weaknesses - scavenge what they can. The collars detect their morphing ability and block their psionics. Gives us a definite edge. The pain feature is just a handy bonus.

MAGGIE

(still looking at the Kromagg)

Just can't get away from these maggots.

Larson reacts to the phrase.

LARSON

I guess this is your war after all.
(then)

We thought we were through with the 'maggs when we sent them packing years ago. Never thought they'd show up here.

MAGGIE

You beat the Kromaggs? Wait a minute, if you can do that and have the ability to create this world between dimensions... that must mean...

CONTINUED

REMBRANDT

You're from Kromagg Prime.

Larson winces.

LARSON

It's not Kromagg Prime, at least not to us humans.

REMBRANDT

Call it what you want, it's where we've been heading for a long time.

LARSON

(laughs)
Good luck. You'll never get through.

MAGGIE

Oh, we know all about the slidecage.

REMBRANDT

Yeah, been there, done that.

LARSON

You escaped?

Larson is visibly impressed.

MAGGIE

We're trying to find a scientist from your world named Michael Mallory...

Suddenly a barrage of BLASTER FIRE erupts from out in the Battlefield.

SOLDIER'S VOICE

Sarge, we've got activity in No Man's Land !

LARSON

(to all)
All right, Untees, we're going to meet 'em in the middle. Let's go! Let's go!

The crack unit dutifully storms out of the trench onto the open plain before them.

Mallory grabs a weapon to join in the fray. Maggie grabs hold of him...

CONTINUED

22 CONTINUED (3)

22

MALLORY

Like the man said -- this is your war. And the one who went for Diana certainly made it mine.

And Mallory is gone. Rembrandt grabs his weapon. Maggie and Rernmy grab weapons and follow. As they go, Rembrandt looks back at the underground.

REMBRANDT

What about Diana?

MAGGIE

She's safer here.

And they go.

23 EXT. BATTLEFIELD - DAY

23

Rembrandt and Maggie are crawling on their stomachs, through the mud toward the Kromagg base.

24 INT THE DISTANCE

24

is a make-shift fortification made up of Manta ship wreckage, cast off metal and other found objects. In front of it is a line of a dozen advancing Kromaggs.

Mallory is in the lead of the human soldiers, moving in on the enemy position.

25 INT. UNDERGROUND

25

Diana has been curled up in a fetus position in a corner ever since Mallory saved her from the Kromagg. She reacts to the renewed sounds of mizer shells from outside. After a moment she gets up and goes to the door, and looks out.

26 EXT. TRENCH

26

as Diana edges out. She looks toward the battle. She wants no part of that. This is her chance to get away. She quickly climbs the trench and makes her way in the opposite direction from the fighting.

27 EXT. BATTLEFIELD 27

A mizer EXPLODES near Rembrandt. He ducks and rolls. Larson moves up next to Rembrandt who squeezes off a couple of shots.

28 IN THE DISTANCE 28

two Kromaggs fall.

29 BACK TO SCENE 29

LARSON

Nice shooting, Mr. Brown. I can tell this is not your first time at the barbecue.

REMBRANDT

Not my favorite meal.

This strikes a chord in Larson.

LARSON

Mine neither.

For a moment the two seem to share some common ground.

30 IN THE DISTANCE 30

The advancing Kromaggs stop shooting and drop into a series of small foxholes dug out in the middle of the Battlefield.

31 BACK TO SCENE 31

As Remmy and Larson see this then look at one another, puzzled.

REMBRANDT

Where did they go?

LARSON

(looking, then)
Those foxholes weren't there before.

REMBRANDT

Could they have dug them at night?

LARSON

(then he realizes...)
It's an ambush! Fall back!

CONTINUED

31 CONTINUED 31

The Kromaggs open up with another mizer barrage. Two Soldiers are instantly DISINTEGRATED.

BATES (O.S.)

Mizers!

LARSON

It's a trap. They wanted us in the open!

As our heroes start to fall back.

32 ANGLE IN THE DISTANCE 32

Mallory is too far ahead to hear Larson's command. He continues to advance.

33 BACK TO SCENE 33

REMBRANDT

What's he doing?

The mizers continue to fall. Another soldier VAPORIZES.

Remmy stands and bolts for the front of the line to catch Mallory, who stands in the open, gun blazing away.

REMBRANDT

Are you crazy?

Mallory turns to see the troops retreating behind him.

Rembrandt grabs him by the arm and practically drags him off the field.

34 INT. TRENCH - DAWN 34

As the Soldiers pour over the edge, back into the relative safety of this hole in the ground. Diana falls in, followed by Maggie.

Rembrandt and Mallory follow.

The mizer shells continue to fall. It's brutal, nasty down and dirty warfare.

A Soldier manning the M-60 emplacement. Larson looks around, sees Maggie.

CONTINUED

34 CONTINUED

34

LARSON

Can you handle that much gun?

MAGGIE

Watch me.

She takes over the M-60, and opens up on the Kromaggs.

35 WIDER ANGLE

35

as Remmy and Mallory make it safely back to the trench. Suddenly, the mizer barrage stops. Our guys one by one stop shooting. An eerie silence sets in...

By now Remmy, Maggie and Mallory are on the line, at the lip of the trench, ready to walk into the fire. Mallory is the first to see...

MALLORY

They're coming!

36 MALLORY'S P.O.V.

36

The trench is being overrun by a half-dozen Kromaggs.

37 BACK TO SCENE

37

Our heroes and the remaining human forces OPEN FIRE.

38 EXT. REAR AREA - DAWN

38

Diana is staggering away from the Trench, toward the Compound.

DIANA (V.O.)

I have always prided myself on my intellect. With it I felt I could understand and shield myself from any adversity.

She is skulking between rocks, approaching the quonset huts when she comes face to face with a Kromagg Soldier. She stops dead in her tracks, frozen with fear.

DIANA (V.O.)

But it was arrogance not intellect that built that glass shelter.

(MORE)

CONTINUED

38 CONTINUED

38

DIANA (CONT'D; V.O.)

And when it came down around me I
remembered a forgotten truth - that
deep down I am just an animal.

What to do? The Kromagg tenses. Diana tenses. Only one
choice. Simultaneously they pounce and collide over the lone
weapon.

39 IN BLACK

39

A SHOT is heard.

END OF ACT TWO

ACT THREE

FADE IN:

40 EXT. TRENCH - DAWN 40

Diana and the Kromagg lie on top of one another, motionless. Diana stirs then slowly staggers to her feet, weapon in hand.

Diana drops the weapon and stares at the inert form of the soldier in disbelief. She turns to run, but hears the Kromagg let out a cry in agony. He's still alive.

Cautiously, she approaches him. He stirs. She stops in her tracks. What should she do?

She sits on a rock next to the Kromagg and stares down at his body.

41 EXT. BATTLEFIELD - DAY 41

Kromagg Soldiers are dropping like mosquitoes in a zapper.

42 INT. TRENCH - DAY 42

Our heroes and Larson's Soldiers continue to pour it on. Our Sliders have melded in with Larson's troops. They are working and fighting as a single unit.

43 EXT. BATTLEFIELD - DAY 43

Finally, the 'Maggs go into full retreat. Only four or five seem to be left alive.

44 INT. TRENCH - DAY 44

As our guys all stand down and breathe a collective sigh of relief. They look like a band of wrung our wash rags.

REMBRANDT

You okay?

MAGGIE

Yeah, how are we doing?

REMBRANDT

All's quiet on the Kromagg front.
For the moment

CONTINUED

44 CONTINUED

44

Mallory joins them.

MALLORY

Where's Diana?

Concern. They break to search the trench, ad libbing "Diana, where are you?", etc...

REMBRANDT

Diana?

Maggie pokes her head into the underground.

MAGGIE

Not in there.

While the others continue to look around, Maggie notices something in the underground and goes inside.

Mallory and Remmy get the same bad thought at the same time.

MALLORY

You think a mizer got her?

REMBRANDT

No, I don't believe that. Maybe she left the trench.

MALLORY

I don't know. She was pretty scared.

Maggie comes out holding Diana's paddle.

MAGGIE

She wouldn't just leave this lying in the mud.

As they all realize...

Rembrandt can barely stand the thought. He walks away in silence, then turns back.

REMBRANDT (CONT'D)

How many more friends do we have to lose?

DISSOLVE TO:

45 INT. TRENCH - DUSK

45

Mallory is at the gunnery post, looking out over the Battlefield. He's cleaning his gun with a diligence that defines his mood: sadness, anger, hatred. Rembrandt solemnly approaches him.

REMBRANDT

You know you can over-clean those things.

MALLORY

I don't even know if I'm doing this right. Before I met you guys the closest I ever came to firing a gun was in a video game.

(beat)

Will it always be like this?

REMBRANDT

No, there are some pretty amazing worlds to see, beautiful places. But there are dangerous places too. One thing I've learned out there is that pain is just as universal as joy.

(beat)

Guess you two were much more to each other than doctor and lab rat.

MALLORY

I spent the last five years of my life as a hospitalized invalid. Diana brought me into Geiger's fold and because of her I can walk again. But I've never felt this kind of pain -- before. Probably because I never had anyone to feel it for.

REMBRANDT

Pain's a funny thing. It lets us know we're alive.

MALLORY

Feels like it's all I have left. And something else. The rage to kill somebody.

Rembrandt nods his understanding.

46 EXT. REAR AREA - NIGHT (N2)

46

Diana is still seated on the rock next to, though keeping a discreet distance from, the Kromagg Soldier. She pulls out

CONTINUED

46 CONTINUED

46

the last of her jerky and takes a bite.

The Kromagg Soldier starts to shiver in the cold night air. He opens his eyes and stares up into hers.

Diana gives him the last of her food, which he gulps down. He looks up at her again, expressing gratitude with just the look in his eyes.

She gathers up the courage to kneel down at the Soldier's side. After a beat she pulls apart his uniform to look at the wound. It's nasty.

47 INT. UNDERGROUND - NIGHT

47

Maggie has the paddle open and is playing with the buttons. Rernrny enters and sees her dabbling.

REMBRANDT

Trying to find a way out of here?

MAGGIE

(she smiles)

Maybe. Still have enough hope for the both of us?

REMBRANDT

I do. Matter of fact I'm going to talk to Larson, but first I wanted to check on you.

Maggie looks at the paddle in her hand. A reminder of a lost companion.

MAGGIE

Diana was teaching me how to use this. We'd been swapping information.

REMBRANDT

Swapping information?

MAGGIE

I coached her on the finer points of sliding by the seat of your pants. You know, charming the locals out of food, drink, and 'ready-to-wear.' She was tutoring me on trans-dimensional theory. It was actually starting to make sense.

CONTINUED

47 CONTINUED

47

REMBRANDT

Well I guess it beats swapping make-up tips.

She glares at him, then...

MAGGIE

We were just getting to know each other. It felt good to have a woman to relate to for a change.

Rembrandt tries to lighten the mood.

REMBRANDT

Thought she was getting on your nerves.

MAGGIE

(chuckles)
She was getting on my nerves. You get on my nerves.

REMBRANDT

Yeah, I suppose I have that talent.

MAGGIE

It's what you call a 'relationship.'

Rembrandt smiles at her, and rises to leave. Maggie continues to tinker with the paddle.

48 INT. TRENCH - NIGHT

48

Larson, Bates, and another Soldier are gathered around a small space heater passing around a flask. Things are a little more loose with these guys, no doubt a result of the liquor. Two other Soldiers maintain a silent vigil in the b.g.

Rembrandt and Mallory enter.

LARSON

Join us for a drink?

REMBRANDT

Why not?

He joins them and takes a pull on the flask, hands it to Mallory. Mallory drinks and winces. Larson smiles at his reaction.

CONTINUED

LARSON

Cactus brandy. I think they leave the needles in.

Larson refers to a small stack of ammo clips on a nearby table.

LARSON

We've divided the last of the ammunition up evenly. Everyone gets eleven rounds.

MALLORY

Very generous of you.

REMBRANDT

If we live through this, you've got to help my friends and me slide out of here.

LARSON

How could I do that?

REMBRANDT

You got here somehow. You must have a machine of some kind.

LARSON

If that's what you mean. We don't have a trans-D portal here. They just dropped us off. When High Command is ready for us, they'll come get us.

MALLORY

You can't leave on your own?

LARSON

Not even if I wanted to.

Okay, what are our other options?

REMBRANDT

What would it take to make them come for you? What's in this bunker?

LARSON

I don't know. Hell, sometimes I wonder if they even remember we're here.

CONTINUED

MALLORY

(to himself)
Purgatory's the right name for it.

LARSON

It was actually an easy assignment, beneath this unit if you ask me. No one expected the 'maggs to be able to find us in hyperspace, but stuff happens. Then that manta ship crashed and it's been... well... you know what it's been like.

Maggie joins the group. Larson acknowledges her with a nod.

LARSON

Most of their big armaments were destroyed, but they had this hovertank that almost did us in. My man Bates here took care of that.

MAGGIE

You saying the Kromaggs are here by accident?

LARSON

(nods)
I don't think the maggot command even knows these guys are here. The next fight will probably be our last.
(beat)
So how do you know the great Michael Mallory?

Mallory, Maggie and Rembrandt look at one another.

LARSON

You said you were looking for him before we were so rudely interrupted.

REMBRANDT

We don't really know him, but he has something we need. My friends and I are not from your world. The Kromaggs have over-run mine.

Remmy turns to Mallory.

REMBRANDT (CONT'D)

Michael Mallory was our Quinn's father. A scientist.

(MORE)

CONTINUED

REMBRANDT (CONT'D; CONT'D)

He invented a weapon that drove the
'maggs off his world.

(to Larson)

If we can get our hands on that
weapon, we can free my world.

Larson and Bates chuckle at that.

MAGGIE

What's so funny?

LARSON

You want a Voraton Device? Believe
me, that's a really bad idea.

REMBRANDT

Why?

LARSON

A month after they triggered the
thing the eggheads learned that the
weapon, which was supposed to be
lethal only to the Kromaggs, had
trashed Earth's environsphere. The
ecology on my world has been crumbling
ever since.

Remmy and Maggie react to that.

LARSON (CONT'D)

Life on my Earth now makes this place
look like an amusement park.

Silence. This has hit Rembrandt like a ton of bricks. He
turns and slowly walks away. Maggie delicately follows.

REMBRANDT

That's it then, the end of our
journey.

MAGGIE

Remmy...

REMBRANDT

No, Maggie, none of that. We've been
riding this wave of hope too damn
long. Our last chance just went
south.

MAGGIE

We'll find another way.

CONTINUED

48 CONTINUED (4)

48

REMBRANDT

Sure we will. We'll slide home tomorrow and take 'em on. You and me against the whole 'magg army. Between us we've got a frozen timer, a muddy paddle and twenty-two rounds. Why the hell not?

MAGGIE

Yesterday you said you had enough hope for both of us. Well I guess it rubbed off. Now it's my turn to give some back to you.

REMBRANDT

Save it. You'll need it.

He turns, stares at her for a long second, then walks off, dejected. She turns back and looks at Mallory, who is looking pretty worried.

DISSOLVE TO:

49 INT. TRENCH - NIGHT

49

Mallory and Bates are asleep, leaning against their rifles. Larson is making the rounds. He hears something. He looks over the rim of the trench.

A strange WHIRRING can be heard in the distance.

Rembrandt and Maggie emerge from the underground. They hear it, too.

LARSON

Aw geeze, they fixed the damn thing!

50 ANGLE ON BATTLEFIELD

50

A Kromagg HOVERTANK is bearing down on them.

DISSOLVE TO:

51 EXT. REAR AREA - NIGHT (RETURN TO PRESENT)

51

During the night Diana has managed to tear her uniform jacket into shreds to make bandages for the Kromagg Soldier. She has just finished applying the dressings. She holds up her hands. They are drenched in blood. She spots a nearby mud puddle and

CONTINUED

51 CONTINUED

51

thrusts her hands in, trying desperately to scrub them clean. They still come out dirty.

The sound of EXPLOSIONS are heard in the distance.

DIANA

How did this happen?

And this is where the FLASHBACK we started in the teaser comes full circle into real time.

Diana looks from her hands down to the Soldier. Her look of fear gone, replaced by one of pity and compassion. She knows now she must act...

52 INT. TRENCH - NIGHT

52

Several more high-pitched WHINES cut through the morning air.

MALLORY

Mizers!

ZIP, ZAP, BOOM and Larson DEMATERIALIZES.

All are momentarily shocked over the loss, then...

BATES

Let 'em have it!

Mallory, Bates and two remaining soldiers take up positions and open FIRE. Rembrandt grabs his weapon and joins them.

MAGGIE

Rembrandt!

As he turns to her.

REMBRANDT

Maggie, this is all I have left.

He resumes his position. Maggie sees few options. She grabs her weapon and takes a stand next to her friend.

The mizer barrage stops. Bates takes note.

BATES

Mizers have stopped!

53 ANGLE ON BATTLEFIELD 53

The hovertank advances and lets loose with a scathing barrage of heavy blaster fire.

54 BACK TO SCENE 54

REMBRANDT

Then let's take the fight to them!

Rembrandt leaps from the trench. Mallory picks up the M-60 and is on his heels. The others follow suit.

55 BATTLEFIELD - DAWN (D3) 55

Another blaster barrage is fired. Another Soldier falls.

Mallory manages to work his way toward the hovertank. He crouches and lets loose an AUTO SPRAY on the tank's hover units. BAM BAM BAM, the craft comes to a lumbering halt.

Maggie approaches one of the open slits and FIRES two shots into the opening. A third trigger pull and nothing. She's empty. She jams her useless weapon into the tank's turret mechanism, effectively jamming it.

Three more Kromagg Soldiers rush out of the morning mist, clubs in hand.

Remmy squeezes off a shot. A 'magg falls, then nothing. Remmy is out. The remaining soldiers take their shots. Then they are empty, too. They look at each other, then at their weapons. Then, brandishing them as clubs, they charge.

A lone survivor from inside the tank pops the hatch and leaps out onto Maggie. A life and death struggle ensues in the mud.

While the rest of our heroes and the Kromaggs clash in the middle. The struggle has been reduced to a brutal savage war of clubs and rocks.

Rembrandt has a Kromagg pinned to the ground. He's choking him, hatred in his eyes. When out of the corner of his eye he spots...

56 ANGLE IN THE DISTANCE 56

Diana helping the injured Kromagg across the field.

57 BACK TO SCENE

57

Rembrandt looks to her, shocked, then to the creature whose life he holds in his hands...

REMBRANDT

No...

He releases the Kromagg. He stands, looking down over his enemy.

A few feet away Mallory is mercilessly beating up another with the butt of his rifle. Rembrandt steps in and stops him. Mallory takes a swing at Remmy. Rembrandt shoves him away. Mallory looks at him, realizing what he has just done.

REMBRANDT

I said no! It stops now!

58 VARIOUS ANGLES

58

One by one the other combatants look over at Rembrandt and what has just transpired. They are astonished.

59 BACK TO SCENE

59

Maggie and Mallory see Diana and run to her. They help her lower the injured Kromagg Soldier to the ground, then welcome her with a barrage of hugs.

Rembrandt turns to his opponent, a KROMAGG LT., and helps him to his feet.

KROMAGG LT.

Why, human?

REMBRANDT

Just doesn't seem worth it any more.

Rembrandt turns and walks away, toward Diana, Maggie and Mallory. A grin slowly works its way onto his face and he greets Diana with a huge bear hug.

REMBRANDT

We thought we'd lost you.

MALLORY

Where have you been? You look like you've been through hell.

CONTINUED

DIANA

That's exactly where I've been. But I'm back.

She looks at Maggie.

DIANA (CONT'D)

I think I've got some work to do on that frozen timer.

Maggie smiles at her. Diana heads into the underground.

KROMAGG LT.

Don't think this ends it, human.

Rembrandt turns back to the Kromagg Lt. Maggie joins him.

REMBRANDT

Haven't you had enough?

MAGGIE

You haven't found enough worlds to conquer? You have to stomp out every last human here too?

MALLORY

Not much of a conquest.

KROMAGG LT.

For us there is but one world. The others are mere stepping stones, their resources helping us along the way in our great struggle.

MAGGIE

A struggle to conquer a world that you ravaged.

KROMAGG LT.

It was our world too!

A beat as this sinks in. Does he have a point?

KROMAGG LT.

(continuing)

A fact that you self righteous humans always conveniently omit. To lose a struggle is never palatable to a Kromagg but to be cast out from one's own land is unbearable.

CONTINUED

Rembrandt and Maggie are somewhat taken aback. This Kromagg is actually baring his soul to them.

REMBRANDT

As far as we're concerned, we're through fighting. The war here is over. What more do you want?

This is difficult for him to say.

KROMAGG LT.

We need food.

MALLORY

We haven't got any.

KROMAGG LT.

Do you take me for an idiot? Behind your lines you're guarding a vast storage bunker. Surely it contains emergency provisions.

Rembrandt and Maggie cross to Bates.

REMBRANDT

What about it, Bates?

MAGGIE

(to Rembrandt)

What are you up to?

REMBRANDT

You said it yourself, there's got to be another way. This may be it.

MAGGIE

To win?

REMBRANDT

To live. Maybe long enough for Larson's superiors to come get us.

BATES

I'm telling you, I don't know what's in there. I don't even know how to open it.

CONTINUED

REMBRANDT

We're going to find out.
(to Kromagg Lt.)
We're going to crack that bunker open.
If there's food there, we'll share it
with you.

BATES

Wait a minute.

MALLORY

Do you have a better idea?

He doesn't.

KROMAGG LT.

How do I know I can trust you? I'm
coming with you.

MAGGIE

(sotto to Rembrandt and
Mallory)
Probably not the best idea in the
world, at least until we know what's
in there. If it's weapons we're back
where we started.

MALLORY

(to Kromagg Lt.)
There are, uh, a number of anti-
Kromagg devices installed there for
security. It would be safer for you
here.

The Kromagg can't argue with that. Remmy, Maggie, Mallory and
Bates move off. As they go...

MAGGIE (SOTTO)

(to Mallory)
You're good.

MALLORY

You noticed.

REMBRANDT

Bates, you'd better keep an eye on
these guys.

BATES

I'm going to get busted to a crossing
guard for this, I know it.

CONTINUED

59 CONTINUED (4)

59

The Sliders walk off, leaving Bates and the Kromagg Lt. facing each other - an uneasy peace.

CUT TO:

60 INT. BUNKER

60

Black. The sound of SCRATCHING and PICKING is heard O.S. Suddenly a door swings in, filling the room with light. Two seconds later the lights kick on. The bunker is in far better shape than the other buildings in the compound. Set into one of the walls is a vault with a digital keypad lock system.

As our heroes enter.

MALLORY

Should have spent the night here.

DIANA

Do you really think there's food here?

As they carefully enter.

MAGGIE

Who knows, but we bought ourselves some time. And we may find something just as useful.

They come to the vault door.

REMBRANDT

Improvise, it's the sliding way.
(to Diana)
Can you crack it?

Diana looks it over and sighs. This is her chance to make good. Can she handle the pressure?

DIANA

It looks like a magnetic lock with redundancy insulators and a power fail safe system.

REMBRANDT

That's not what I asked.

She hesitates, then...

CONTINUED

60 CONTINUED 60

DIANA

Yes.

CUT TO:

61 EXT. BATTLEFIELD - DAY 61

The Kromagg Lt. is approached by one of his soldiers who MUMBLES something in his ear. (NOTE: Bates is oddly absent) The Lt. nods, looks around and motions to the hovertank where...

62 ON HOVERTANK 62

One of the Soldiers is wrenching the rifle lose from the turret while another is making some quick repairs to the drive system.

63 INT. BUNKER 63

Diana is still working with the lock mechanism. Suddenly, there is a CLICK and a WHIR. The vault door cycles open revealing...

64 ANGLE IN VAULT 64

A copy machine-sized mechanism, sporting a keypad and digital readout display. Another console is set into the back wall.

65 BACK TO SCENE 65

MALLORY

Okay, should we start taking bets on what it is or start pushing buttons?

MAGGIE

No, button pushing would be bad.

Remmy notices some markings on the device casing.

REMBRANDT

What did Larson say the anti-Kromagg weapon was called?

MAGGIE

Vora something device.

CONTINUED

65 CONTINUED 65

REMBRANDT

You mean this?

66 ANGLE ON DEVICE 66

Its markings read VORATON KR-17

67 BACK TO SCENE 67

MAGGIE

You mean to tell me that this is
Michael Mallory's anti-Kromagg weapon?

REMBRANDT

It's what we've been looking for to
save my world, and I just agreed to
hand it over to the Kromaggs.

Off their reactions we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

68 INT. BUNKER

68

As the reality of their situation sets in. Rembrandt is pacing, thinking, Maggie and Mallory are looking over the weapon while Diana examines the control console in the b.g.

MALLORY

But why is it here?

MAGGIE

That's easy. They decided to keep a weapon in reserve, hiding it in some out of the way corner of the universe.

REMBRANDT

Then they come get it if needed. If things really do get desperate.

MAGGIE

They'd have to be. Triggering another one of these things could probably ruin what's left of their Earth. We can't just turn the weapon over to Kromaggs. They could probably turn it around and use it themselves.

MALLORY

Can't go back empty handed. That'll end this truce real quick.

(to Diana)

What are you doing?

DIANA

This console doesn't seem to be part of the weapon.

She hits a few buttons and a view screen lights up, displaying graphic images and mathematical formulas. Diana's jaw drops.

DIANA (CONT'D)

Unbelievable.

MALLORY

Is this a good kind of unbelievable?

CONTINUED

DIANA

I was right about this place, we are on an asteroid. It's orbiting a very dense white dwarf that is simultaneously existing in this space and our own.

MAGGIE

And this device is keeping us here?

DIANA

Not the dwarf, that's a natural phenomenon. This panel controls a field around the asteroid that stabilizes it in hyperspace. Essentially, making it habitable for humans. If I shut it down we may be able to slide out of here.

MAGGIE

How can we? The timer's stuck. We don't know when the window opens.

DIANA

That's difficult, if I shut down the field in a matter of minutes this asteroid would be uninhabitable.

MAGGIE

Taking the Kromaggs with it, too.

A long beat as they look at one another, no one daring to say what's on their mind. Then...

REMBRANDT

No that's not an option.

Bates enters.

BATES

What's taking so long?

REMBRANDT

What are you doing here?

BATES

The 'maggs are getting edgy, and so are my men, what few there are. Can you speed things up?

(sees the weapon)

What's that?

CONTINUED

REMBRANDT

It's your ultimate weapon. You were guarding a Voraton device.

BATES

No kidding? Hey, you're not thinking of...

MAGGIE

No, they're not going to get their hands on this.

REMBRANDT

Okay, this is how I see it. We hide the weapon then tell the 'maggs we may have a way off this rock. Once Diana here figures it out.

Diana reacts. The pressure is on.

MALLORY

So you're saying we take them with us?

REMBRANDT

I made a deal.

MAGGIE

I'll round up the troops, tell them what's going on.

Maggie exits.

REMBRANDT

Good, Mallory, you and Bates roll this thing out of here. Find it a good hiding place. I'll go talk to our new friends.

(to Diana)

Can you do this?

Diana's nervous but handling it well. She forces back a smile.

DIANA

I wouldn't want you and Maggie to think I was all talk...

Rembrandt smiles, gives her a tender pat and exits.

69 EXT. BATTLEFIELD - DAWN

69

A heavy mist has taken to the field, obscuring the battlelines from each other. Maggie is moving back toward the trench.

SOLDIER (V. O.)

Hey, over here!

Maggie crosses toward the voice. Soldier #2 crouched over the body of Bates. He's dead.

SOLDIER

Bastards took his eyes.

MAGGIE

Bates. But, I just left him...

She touches Bates' collar. Suddenly she realizes...

MAGGIE (V.O.)

Oh, no...

(to Soldiers)

Get your men together, now.

She runs off.

70 EXT. REAR AREA - DAY

70

Maggie continues...

MAGGIE

Remie...

Rembrandt enters, he's heading for the Battlefield.

REMBRANDT

What is it?

MAGGIE

That's not Bates in the bunker. The Kromaggs know about the weapon.

Suddenly he sees...

REMBRANDT

Tell me about it.

71 ANGLE IN THE DISTANCE 71

We hear the WHIR of the hover components once again. Out of the morning mist sputters the hovertank, barely ambling over the terrain. It opens up on the two lone Soldiers, totally OBLITERATING them.

72 BACK TO SCENE 72

Remmy and Maggie high tail it out of there.

73 INT. BUNKER 73

Mallory and Bates are in the middle of an all out savage brawl with all the trimmings. Unfortunately, Mallory is losing. Bates seems to be intensely strong for his size. He pins Mallory against the wall, slamming his head into it repeatedly.

Diana is behind the weapon, looking on. She must act, do something, what? She decides. She picks up Bates' rifle and slams him in the back of the skull with it. Bates falls to the floor, unconscious. He MORPHS back into his original form, a Kromagg Soldier.

They both look on in disbelief. Rembrandt and Maggie charge in, relieved to see the situation under control.

MAGGIE

Have you figured out how to get us out of here?

She's shaking in her boots. Is she going to lose it again?

DIANA

Ah, no, I...

REMBRANDT

Now would be a good time.

She turns to the console, shaking.

BLASTER FIRE is heard from outside.

MAGGIE

(patiently)
Diana, we're behind you. You can do this.

Mallory runs to the bunker door and peers out.

74 ANGLE THROUGH DOOR 74

The tank is closing.

75 BACK TO SCENE 75

MALLORY

The meter's running, people.

DIANA

I can do this.

(she closes her eyes for
a moment, then)

Think...

(pulls out paddle)

All right, if I turn off the field we
should return to normal space but
that would put us beyond our sliding
radius.

MAGGIE

Meaning we won't make it back to
Earth.

She hits some buttons on the paddle.

DIANA

Of course! When the gravity well of
this world unhinged the B side of the
wormhole it drew it into the sphere
of the asteroid's stasis field. It
was frozen in space time.

MALLORY

A little less scifi-speak if you
please!

MAGGIE

I get it! The vortex is still here.
It's in stasis and that's why the
timer is frozen. We turn off the
field, use the timer to summon it and
we jump in right where we left off!

Rembrandt and Mallory give Maggie a "how do you know?" look.

MAGGIE

I've been paying attention, all right?

REMBRANDT

(to Diana)

Then do it.

CONTINUED

75 CONTINUED

75

DIANA

What's crucial here will be the timing. We'll only have a few seconds to summon the open vortex after the field is down.

She hands Maggie the timer.

DIANA (CONT'D)

Wait for my cue.

Suddenly a booming AMPLIFIED VOICE is heard.

KROMAGG LT'S. VOICE

Humans! You have one minute to surrender the bunker and come out.

Mallory jumps to the control panel of the weapon. He starts pushing buttons.

MALLORY

I'll give him one minute.

REMBRANDT

What are you doing?

MALLORY

This looks fairly simple. A keypad, an LED for countdown. Let's give the 'mags a going away present.

MAGGIE

Forget it. There's probably a sophisticated lockout system.

76 ANGLE ON WEAPON

76

The LED lights up, beginning a thirty-second countdown.

77 BACK TO SCENE

77

They are surprised to find that there is no lock-out system.

MAGGIE

I guess not.

REMBRANDT

Why did you do that, we might have taken that with us?

CONTINUED

77 CONTINUED

77

DIANA

Just a few more seconds...

Diana hits a few buttons on the paddle, toggles the stasis field panel, then.

DIANA (CONT'D)

releasing stasis...now!

A WEIRD SHIMMERING EFFECT sweeps over all of them like a cross between the vortex effect and a tidal wave.

DIANA (CONT'D)

Maggie!

Maggie keys the timer. The VORTEX APPEARS. The Sliders dive in and they are gone... Just as the Anti-Kromagg weapon EXPLODES.

DISSOLVE TO:

78 INT. THE CHANDLER, BAR - NIGHT

78

Rembrandt nurses a drink at the bar. Maggie approaches him, placing an arm around his shoulder.

REMBRANDT

I just don't know, Maggie. What do you do when all your chances run out?

MAGGIE

When I think that has happened, I'll let you know.

Mallory and Diana enter. Drinks in hand.

REMBRANDT

(to Mallory)

I'm not sure but I think I'm mad at you. We should have tried to take the weapon. Maybe Diana here could have altered it somehow. Fixed it so it might be usable on my world.

MALLORY

There was no time. And what if she couldn't? Wasn't it worth it not to have it fall into Kromagg hands?

MAGGIE

He's right.

CONTINUED

REMBRANDT

Yeah, I suppose the point is, how you say, moot. The only thing that I thought would save my world turned out to be a dud hand grenade. So let's drink to what we have left. To friendship.

They share a toast, then...

MALLORY

How much time till we slide?

Maggie pulls out the timer.

MAGGIE

Couple of hours.

MALLORY

(puts mug on counter)
Good. Time enough for a few more toasts.

DIANA

I made you all a promise that I was going to help you and Mallory. I intend to keep it.

The three of them look at Rembrandt, waiting for an answer.

MAGGIE

We'll still find a way to save your world, Remmy.

MALLORY

Not without me.

Rembrandt considers. He takes the timer from Maggie's hand.

REMBRANDT

I see hope lives in you all. Maybe it's time I write a song about it.
(cracks on grin)
Maybe on the next world.

Remmy puts his mug on the bar. The bartender fills another round, as we...

FADE OUT:

THE END