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SLIDERS

"LOVE GODS"

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&
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LOVE GODS

TEASER

1 EXT. ALLEY - DAY - ARTURO, WADE, QUINN 1

emerging from the wormhole. Arturo lands hard.

ARTURO

Bloody asphalt again!

QUINN

Don't complain. Next world it
could be spikes.

REMBRANDT

hits the street hard, rolls. But unlike his friends, he rises unhurt, thanks to the tube-like day-glo pads that cover each arm from wrist to shoulder. Bicycle helmet, knee guards complete the surprising picture.

REMBRANDT

(exhilarated)

All right! Definite E ticket!

ARTURO

So glad you enjoyed it, Mister Brown.

REMBRANDT

Hey, I offered to make you a set of sliding pads, Professor. You said they looked ridiculous.

ARTURO

And they do.

REMBRANDT

(removing his equipment)

Yeah, well the bruised and scabby look's not that great either.

(then)

I ought'a get a patent on these.

As Arturo glowers at him...

QUINN

How long are we here for?

WADE

(checks timer)

Three days, sixteen hours.

2 EXT. A SHOPPING THOROUGHFARE - WOMEN

2

as they emerge out onto the street -- come and go carrying shopping bags; teen-age girls laugh as they exit a store.

QUINN

Must be a Saturday. Lot of people out shopping.

REMBRANDT

Looks pretty normal.

ARTURO

It always looks normal.

(then)

That is how these things begin.

Wade takes a second to assess.

ANGLE - CLOTHING STORE WINDOW

all the mannequins are females dressed in business suits; some with bow ties. The sign overhead: BROOKS SISTERS.

WADE

(to Quinn)

Maybe on this world women have finally broken through the glass ceiling.

As now --

AN ELEVEN-YEAR-OLD GIRL

exits the TOY STORE next door, carrying a new doll. She stops dead in her tracks. Her eyes go wide --

REMBRANDT

Hi, sweetheart.

The child is halfway between terror and awe. Quinn and Rembrandt share a confused look. Arturo meanwhile is studying the toy store's window display.

WADE

(needling him)

I didn't know you were into toys, Professor.

ARTURO

You can tell a lot about a culture by the way they amuse their children.

(CONTINUED)

2 CONTINUED:

2

ANGLE - THE STORE WINDOW

filled with an array of toys either for girls or non-gender specific (e.g. Leggos, erector sets). Lots of dolls -- life-size (in some cases, eerily so). A toy ad in the window. A woman cradles a doll in her arms. The copy reads: "Not Approved? Get the new deluxe 'Baby Patriot of Your Own.'" "

WADE

No guns or war toys. Not one item is a weapon of any kind.

REMBRANDT

They got Johnny Cage from Mortal Kombat. Except he's sittin' at a tea party...

Quinn notices a reflection in the Window behind him --

A HALF-DOZEN WOMEN

all fixated on the male Sliders. One catches Quinn's eye. Little doubt what she wants.

QUINN

Uh, guys?

The other Sliders turn, discover the burgeoning mob.

ARTURO

What the devil are they staring at?

REMBRANDT

Must be another world where I'm a superstar.

They hear the word "men" rippling through the crowd.

WADE

Let's get out of here.

They start walking away. Women flocking to them now, ad lib, "Where?" "I like the one with the mustache." "OhmiGod, it's true!" "Where'd they come from?"

WADE

Why are they following us?

REMBRANDT

Ladies, please. Give a man some room.

(CONTINUED)

2 CONTINUED: (2)

2

A woman passionately throws her arms around his neck. As Rembrandt extricates himself...

QUINN

Run!

But their path is blocked. In b.g., approaching SIRENS.

3 EXT. ALLEY - DAY - THE SLIDERS

3

...find themselves driven back in the alley. The crowd shoves Wade aside as they mob the guys. One woman hugs Quinn, another tears at his shirt.

QUINN

(calling to Wade)

Meet back at the Dominion!

ARTURO

Madam! Conduct yourself in a manner...

He's interrupted by a woman planting a kiss on his mouth. Suddenly, four POLICE WOMEN break through the crowd. One grabs her radio. The others pull women off the Sliders.

O'GRADY

(into 2-way)

Unit ten requesting back-up!
Corner of Market and Fourteenth.
We've got escaped breeders!
Repeat, escaped breeders!

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 INT. POLICE STATION BULLPEN - DAY - OFFICERS

4

do paperwork, book an agitated suspect. Your usual precinct house. Except everyone is female.

QUINN, REMBRANDT, ARTURO

sit on a hard wooden bench, flanked by two police officers. Throughout the scene, passing officers eye them with expressions ranging from curiosity to outright desire.

REMBRANDT

(sotto)
Not a single man in this whole place.

ARTURO

(sotto)
Considering our reception, is it conceivable we've landed in a world without men?

For a moment they each consider the possibilities.

REMBRANDT

(excitement)
Man, wouldn't that be a kick? The only guys in a world full of love starved women?

ARTURO

Mister Brown, if this is indeed the case, I believe we've found Nirvana.

QUINN

I don't think so, guys. They arrested us, remember?

REMBRANDT

Maybe for our own protection.
(then)
You saw how they came at us out there.

A nearby office door opens revealing DETECTIVE LORRAINE SPECATELI, late 30's. A tough pro, she curtly motions for them to follow.

(CONTINUED)

4 CONTINUED:

4

QUINN
All I'm saying is, watch what you
say until we figure out what's
going on.

As they go --

CUT TO:

5 INT. INTERROGATION ROOM - DAY - ARTURO

5

at a table. An exasperated Detective Specateli circles him
like a vulture.

DET. SPECATELI
... Damnit! I want answers!

ARTURO
-- I am trying to be helpful!

QUINN AND REMBRANDT

sweating it out. Behind them, a one-way glass mirror.

ARTURO
(going for charm)
Look -- What's it matter where
we've been? Or where we came from?
We're here now.
(cheerful)
Ready, willing and able.

It's lost on Specateli; she regards him sourly. Under which
--

O'GRADY

the cop we recall from the teaser enters...

O'GRADY
(sotto)
We got a lead on the woman who was
seen with them. Miller's on it.

DET. SPECATELI
(sotto)
Good work.

Specateli turns back to the business at hand.

(CONTINUED)

5 CONTINUED:

5

QUINN

Detective, Specateli -- are we
being charged with a crime?

(then)

Maybe we ought'a talk to a lawyer
or something.

DET. SPECATELI

(hard)

Did I say you could talk? Did the
words, "Hey kid, want to say
something?" leave my lips?! Sit
down!

(hard)

How did you survive the virus?

REMBRANDT

(shot in the dark)

we took a lot of vitamins?

Specateli slams her hand down on the desk.

DET. SPECATELI

This is a not a game!

Suddenly a VOICE (O.S.) filters into the room.

DOCTOR MORRIS (O.S)

That's enough, detective. You're
upsetting them.

DET. SPECATELI

Dr. Morris, let me to do my job.

The door to the interrogation room opens and DOCTOR ELAINE
MORRIS enters. A black woman in her late 30's with an air
of authority -- she has a visitor's tag clipped to her
waistband.

DOCTOR MORRIS

I said: enough.

(calmly)

The bureau has final jurisdiction
here.

Morris and Specateli square off a beat, then...

DOCTOR MORRIS

Arrange for transportation to the
Center.

Off the Sliders --

CUT TO:

6 INT. UNMARKED VAN - DAY - QUINN, REMBRANDT, ARTURO

6

in the back seat. An armed guard sits behind them. Doctor Morris is up next to the driver. The windows of the van are blackened.

REMBRANDT

Blackened-out windows. Extra security -- Like being on tour. At any moment you could be overrun by groupies.

ARTURO

Not a totally unpleasant thought, time permitting.

QUINN

Guys, eyes on the ball, okay?
(then; to Morris)
Excuse me. You said something about the bureau. Are you guys F.B.I.?

DOCTOR MORRIS

B.R.P. --
(off Quinn: huh?)
Bureau of Re-population.

As now the van pulls in --

7 EXT. BREEDING CENTER - AN IMPOSING HOSPITAL-LIKE COMPLEX

7

protected by armed guards. News crews come to life as security forces open the side door.

THE SLIDERS

exit --

DOCTOR MORRIS

(to the news guys)
People, please.
(then)
Where's security?

The crowd is frenzied, almost frightening in its intensity.

REMBRANDT

(off this)
Damn!

POV - THROUGH CAR WINDSHIELD - THE FOREGOING

Someone watches from a parked car across the way.

8 INT. CAR - A WOMAN - BILLIE JEAN 8

grimly surveilling the scene. She's attractive, late 20's. Whatever the significance of what she's seen, it's not good news.

BILLIE JEAN

(into car phone)

Our sources are correct. They have three more.

VOICE FROM CARPHONE (O.S.)

(Australian accent)

We've traced their handler to the Dominion Hotel.

(then)

I'll keep you posted.

CUT TO:

9 INT. DOMINION HOTEL LOBBY - DAY - WADE 9

stands near the end of a line of youthful, attractive women waiting to check in.

WADE

(to the woman in front)

What's going on? Is there a convention or something?

WOMAN

They're taking applications at the Breeding Center. Every hotel in town is jammed.

VOICE (O.S.)

There they are!!

Commotion from the direction of the Lamplighter. Wade turns, enters --

10 INT. LAMPLIGHTER - A CROWD OF WOMEN 10

watching TV with rapt attention, reminiscent of the moment before the O.J. verdict.

11 ANGLE - TV 11

Over photos of the Sliders being marched into the Breeding Center...

(CONTINUED)

11 CONTINUED:

11

NEWSCASTER (V.O.)
...Rumors are circulating that the men may have escaped from an enemy breeding camp in Canada. Here, in footage shot moments ago, the men arrive at the Oakland Breeding facility where it's expected they will be pressed into service as quickly as possible.

THE WOMEN

As a CHEER goes up. Off Wade --

CUT TO:

12 INT. EXAM ROOM - ARTURO

12

getting back into his clothing as Morris confers with her nurse.

DOCTOR MORRIS
EKG normal. Stress test indicates a level one arterial constriction and a mild protein deficiency.
(the result)
B minus.

Arturo reacts -- obviously put down.

DOCTOR MORRIS
(to him)
There now, Mr. Arturo -- That wasn't so bad, was it?

ARTURO
If you don't mind being poked and prodded like a prime stud at auction.

DOCTOR MORRIS
Don't worry, you're too valuable to auction off.
(then; to nurse)
Let's give him the evening to get acclimated. I want to get off to a good start tomorrow.
(then)
Four times a day for the first week and see how he does.

Arturo tries to process this -- four a day?

(CONTINUED)

12 CONTINUED:

12

ARTURO

Dr. Morris--?

(then)

I hate to suggest a problem, but you said something about the "first week?"

DOCTOR MORRIS

That' s right.

ARTURO

Unfortunately, I'm just a visitor here --

(into the breach)

That is, my confreres and I're in San Francisco for a brief window -- We're happy to oblige you in the interim, but in three days' time we must be headed home.

DOCTOR MORRIS

I'm afraid you're going to have to change your plans.

ARTURO

What're you saying? I'm a prisoner here?

DOCTOR MORRIS

No, Mr. Arturo. You're a Patriot.

Off Arturo --

CUT TO:

13 INT. RECREATION AREA - CORRIDOR - ARTURO

13

It's like a health spa. It's humid, there's the implication of a steam room somewhere. A couple of men pedal stationary bikes.

ANGLE - A PLAQUE

on the wall, the kind you see in car dealerships, honoring the facility's Breeder of the Month. Most every month of the year is capped with the photo of a blonde Adonis, TREVOR GRANT. The SOUND OF A TOWEL SNAPPING (O.S.). Arturo turns --

(CONTINUED)

13 CONTINUED:

13

TREVOR GRANT

in the flesh, all 6'2", 195 pounds, engaged in a towel duel with a similarly studly counterpart. A guy on an exercise bike is struck by mistake --

STATIONARY BIKER

Knock it off, Trev.

TREVOR

(thick Australian accent)

Knock it off y'self, bloody wimp.

Once the duelists are gone --

STATIONARY BIKER

Cock-of-the walk Australians.

ARTURO

(of the stationary biker)

Excuse me. This plaque -- What did Mr. Grant do to win such a... coveted title?

STATIONARY BIKER

Two hundred and fifteen confirmed pregnancies for the month of February alone.

ARTURO

Extraordinary --

STATIONARY BIKER

Arrogant bastard, but the Alpha-males do the work of ten.

(then)

We're just lucky he defected.

QUINN (O.S.)

Professor!

QUINN AND REMBRANDT

summoning him from up ahead --

ARTURO

Thank God!

As he approaches --

REMBRANDT

Can you believe this place, man? It's like a buffet of love.

(CONTINUED)

13 CONTINUED: (2)

13

QUINN

'You all right, Professor? You look a little green.

ARTURO

Some Amazon forced a chalky protein drink down my throat. I tell you this -- whatever fantasies I had involving nurses are gone forever.

A towering nurse seated by the weigh-station eyes them --

QUINN

I know what you mean.

(then)

C'mon -- we can talk in here.

He leads Arturo and Rembrandt into --

14 INT. STEAM BATH - MOSTLY UNOCCUPIED

14

A man (owlish, almost intellectual) is sitting there, obscured by steam.

QUINN

(sotto)

Apparently there was a conflict in the Middle East here years ago. The Iraqis released some kind of viral agent that attacked the Y-chromosome.

ARTURO

(sotto)

How is it, then, that any men survived at all?

REMBRANDT

A handful had immunities and survived until the toxins burned off --

(then)

Now most of the industrialized countries are in a race to re-populate.

ARTURO

What?

QUINN

These men are all captives, Professor.

(MORE)

(CONTINUED)

14 CONTINUED:

14

QUINN (cont'd)

They're just cogs in some bizarre
baby-making facility.

(off Arturo)

The point is, we've got fifty-nine
hours left 'til the slide.

(then)

We've got to get a message to Wade.

REMBRANDT

Never mind that. We have to find a
way out of here.

As now, through the steam --

VOICE

Hey --

Sliders turn --

DAVID

is the one speaking to them --

DAVID

You guys are new, huh?

REMBRANDT

We just got here today.

DAVID

(a whisper)

You really looking for a way over
the wall?

ARTURO

It's a matter of life and death.

DAVID

(sotto)

Careful. The camera over the door
can spot you.

Rembrandt reacts: "Camera?" Sure enough --

A SECURITY CAMERA

pivots on a wall mount. Once it's out of range ---

ARTURO

What in the world is the point of
all this security?

(CONTINUED)

14 CONTINUED: (2)

14

DAVID

You kidding? You know how many countries would kill to get their hands on us?

(then)

Failing that, to prevent us from breeding?

REMBRANDT

One of the guys in the gym said something about Iraq.

(then)

Is that who we're at war with?

DAVID

Iraq's a wasteland. Nothing but ladies. Australia, man.

ARTURO

Australia a superpower? That barren continent was barely suitable for an English prison!

DAVID

Yeah, well that "barren continent" was far enough away from the poison cloud to suffer the fewest casualties. They started this thing with over eleven hundred men!

REMBRANDT

In other words, whichever nation repopulates fastest has the global edge!

QUINN

Not to shirk our patriotic duty, David, but we have to get out of here.

DAVID

(sotto; conspiratorial)

Listen up: My wife and sister are planning to break me out. All they're waiting for's the signal.

(then)

The four of us are gonna have better odds than me solo.

(then)

Can I count on you?

Off the Sliders -- they're in.

CUT TO:

15 EXT. REAR LOADING DOCK - NIGHT - TWO GUARDS

15

are stationed near several large rolling bins filled with dirty linens. Beyond the truck-turning area is a ten-foot-high stone wall. There is a security gate and check point where the trucks enter. More GUARDS are stationed there -- including O'Grady, on special assignment.

THE SECURITY GATE - DEBRA

an attractive young woman, early 20's, approaches, then suddenly tries to run past the gate and into the Center.

O'GRADY

(restrains)

Where do you think you're going?

DEBRA

Please. I have to get inside!

O'GRADY

You and forty million others.

DEBRA

Let me go! I want a baby!!

She breaks away and goes running for the near end of the loading dock. O'Grady grabs her 2-way.

O'GRADY

(into handi-talkie)

Code four!

AT FAR END OF LOADING DOCK - THE TWO GUARDS

see the ruckus.

O'GRADY'S VOICE

(over handi-talkie)

We've got a situation -- Requesting back-up.

As the guards take off --

DAVID

peers out from behind the laundry cart, checks to make sure they're all clear.

DAVID

Now!

Quinn, Arturo, Rembrandt and David emerge from their hiding places and break for the wall -- as far as possible from the guard gate.

(CONTINUED)

15 CONTINUED:

15

A SEARCHLIGHT

rakes the facility grounds after them.

QUINN AND ARTURO

clamber to the top of the wall. Rembrandt boosts David up. As Quinn and Arturo grab David's hands and help pull him up, a SIREN SHATTERS the night. We hear VOICES of approaching guards.

THE SEARCHLIGHT

illuminates David going over the top. The beacon stops, freezing Rembrandt in its beam.

QUINN

Rembrandt! Let's go!

Rembrandt jumps. He grabs Quinn's hand but misses Arturo's. Dangling from Quinn's hand, he swings against the wall. Quinn can't pull him up alone. As he struggles to grab Arturo's hand...

REMBRANDT

I can't reach!

ARTURO

You can, man! Try harder!

With one last lunge, Rembrandt and Arturo's hands connect. As he's pulled up the wall...

CUT TO:

16 EXT. ROAD OUTSIDE BREEDING GROUND - NIGHT - QUINN, ARTURO, REMBRANDT

16

race towards David, who's standing at the edge of a road.

DAVID

Let's go!

A CAR'S

roared up, SKIDS to a halt in front of them.

AN ATTRACTIVE WOMAN - DIANA'S

at the wheel --

DIANA

Quick! Get in!

17 INT. CAR - NIGHT - CONTINUOUS 17

The men scramble in and David and Diana engage in a fierce embrace, two lovers together at last. Rembrandt spots two guards nearing the car.

REMBRANDT

No time for this, man! Go!

Diana jams the car into gear. As it PATCHES away --

18 EXT. BREEDING CENTER - A GUARD 18

pulls her gun and takes aim. O'Grady grabs her arm.

O'GRADY

Are you insane? You'll kill a breeder!

(into handi-talkie)

O'Grady here -- I'm gonna need an A.P.B.

Off the sedan taillights, as they disappear into the darkness.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. DIANA'S HOUSE - LIVING ROOM - NIGHT - QUINN, ARTURO, REMBRANDT 19

and Diana and David. The place is modest, two-story. The blinds are drawn -- everybody's on edge, like bank robbers holing up until the heat dies down.

DIANA

My friends think it's immoral to want a monogamous relationship.

DAVID

(scorn)
What friends?

DIANA

People are gonna be judgmental, David -- They can't accept that the idea of you with thousands of other women is painful to me...

DAVID

(to Sliders)
A love that dare not speak it's name.

Quinn, Rembrandt, Arturo are trying to process this.

QUINN

How long've you two been planning this escape?

DAVID

On and off -- two years.
(then)
Ever since Diana's application was first rejected at the B.R.P.

ARTURO

Rejected on what grounds? You're married, are you not?

DAVID

The system's rigged, Mr. Arturo.
(then)
Offend the wrong petty bureaucrat and you're history.

(CONTINUED)

19 CONTINUED:

19

DIANA

All David and I wanted was the right to have children and do our part to rebuild the population on our own terms.

DAVID

Our lawyers petitioned, but this is a National Emergency -- the State can make any ruling it wants.

REMBRANDT

What'll you do now?

DAVID

We have food and supplies for the next few days -- When things die down, we'll make a run for Mexico, where there's no forced breeding.

(then)

You're welcome to make the run with us.

QUINN

Thanks. I think our plans call for more drastic action.

REMBRANDT

What time is it?

ARTURO

After seven.

(to Diana)

Perhaps we should try the hotel again.

CUT TO:

20 INT. DOMINION HOTEL - LOBBY - SPECATELI

20

sits in a chair, reading a newspaper (Headline: "Four Breeders Escape from Center"), one eye on --

WADE

who's just emerged from the direction of the coffee shop, stops now at a vending machine to get a newspaper of her own. As she reads --

VOICE

It's so awful, isn't it?

(CONTINUED)

20 CONTINUED:

20

Wade turns --

BILLIE JEAN

who we remember from the earlier stake out --

WADE

I'll say.

BILLIE JEAN

The way this government overtaxes
its breeders, I don't blame them
for escaping.

WADE

Do you think they'll catch them?

BILLIE JEAN

They invariably do.

As now --

CLERK

Wade Welles -- ?
(off Wade)
There's a call for you.

WADE

(to Billie Jean)
Excuse me.

CLERK

You can take it on the house phone.

Wade moves to the phone, picks up.

WADE

Hello --
(the news she wanted)
Yes. Yes, it's me.

ANGLE - DETECTIVE SPECATELI

watching this. Wade turns her back for privacy, starts to
write down an address. Off Billie Jean -- she's witnessed
this also.

CUT TO:

21 EXT. STREET - NIGHT - WADE

21

moving out from the corner of a building, she peers into the dark street. As she steps between two parked cars looking for a taxi, she stops. Looks around. Did she hear something? Maybe not.

ANGLE - DETECTIVE SPECATELI'S N.D SEDAN

parked across the way.

DETECTIVE SPECATELI'S POV - THROUGH CAR WINDSHIELD - WADE

as she climbs into a cab, heads off.

DETECTIVE SPECATELI

gives the signal to her driver. The unmarked car pulls out in pursuit.

CUT TO:

22 DIANA'S HOUSE - LIVING ROOM - ON TV - TWO WOMEN

22

mid infomercial. They stand near a toddler-sized MALE CERAMIC FIGURE that holds a flower pot in one hand. A SCRAWL runs across the bottom of the screen reading "As Seen in TV Lists Magazine."

WOMAN #1

Dijon, this is the most amazing product I've ever seen. And all I do is spread the seeds, keep him watered and he'll actually grow?

WOMAN #2

That's right. And the beauty of the "Grow Your Own Chia Man" is you control how fast or slow you want him to mature.

WOMAN #1

That is so amazing. Dijon, like many women, I'm concerned about size. How do I control that?

WOMAN #2

Simple. If you like a tall man, water him regularly. For those gals who prefer a more compact fella, once a week is all you need.

WOMAN #1

Isn't that fabulous?

(CONTINUED)

22 CONTINUED:

22

The studio audience APPLAUDS wildly, somewhere under which we've widened to find --

REMBRANDT

on the sofa holding the remote.

REMBRANDT

Damn. I thought TV was bad on our world. Listen to this junk.

(picks up TV guide)

"Hangin' with Mrs. Cooper."

"Sisters." "The New Sisters." Oh,

and my favorite... "The Fresh Princess of Bel Air."

Arturo's at the window, impatient.

ARTURO

Where the hell is she? It's been hours since we called.

Off which --

CUT TO:

23 INT. DIANA'S KITCHEN - QUINN

23

at the refrigerator, getting something to drink.

DIANA

Find what you're looking for?

QUINN

(he's got some orange juice)

'Thanks.

DIANA

I didn't completely understand from David -- why you decided to escape.

QUINN

It's kind of hard to explain.

DIANA

You can trust me, you know. I'm in no position to judge you.

(MORE)

(CONTINUED)

23 CONTINUED:

23

DIANA (cont'd)
(off Quinn: where to
begin)
Your friend, Wade, must be an
incredible woman for the three of
you to take this kind of risk.
(then)
If the B.R.P. thinks you're
defecting, they'll shoot to kill.

DAVID

enters. He's been working on the computer --

DAVID
I just got off the internet with
our friends to the South.
(then)
There's a way station in San Luis
Obispo. They'll be waiting for us
at daybreak.
(then)
We can travel the rest of the way
by boat.

DIANA
(to Quinn)
You sure you won't come with us?
(then)
It could be your only chance.

Off Quinn --

CUT TO:

24 INT. LIVING ROOM - ARTURO AND REMBRANDT

24

Arturo's still peering out the window. The TV news drones
on in b.g.

ARTURO
Paradise found, paradise lost, Mr.
Brown.

REMBRANDT
Funny how reality has a way of
screwing up fantasy, that's for
sure.

Quinn enters, under, headed for the door --

(CONTINUED)

24 CONTINUED:

24

ARTURO
(off this)
Where do you think you're going?

QUINN
I'm going to look for Wade.

ARTURO
Are you crazy? You'd be like a
red cape in a bull ring.

QUINN
We can't just sit here!

ARTURO
We have no choice!
(and then)
If she makes it, she makes it.

QUINN
And if she doesn't?

ARTURO
She has the timer, Mister Mallory.
Draw your own conclusions.

The tension hangs in the air as Arturo returns to the window.

CUT TO:

25 EXT. DIANA'S STREET - NIGHT - CONTINUOUS - WADE

25

exits the cab and, warily approaches Diana's house. She double checks the address, then moves to the door and raps three short and two long knocks. A beat... the door opens a crack... then is thrown open --

26 INT. DIANA'S HOUSE - NIGHT - ARTURO

26

as he pulls her in --

ARTURO
Where in God's name have you been!?
Do you know what you've put us
through?

WADE
Nice to see you too, Professor.

A beat then Arturo melts and paternally hugs her.

(CONTINUED)

26 CONTINUED:

26

QUINN

What took you so long?

WADE

Back streets. Maybe I'm paranoid,
but I got the feeling someone was
following me.

REMBRANDT

You have the timer?

Her face clouds.

WADE

What?

A beat. Quinn, Arturo, Rembrandt look devastated.

ARTURO

You had it when we landed and you
had it when we got separated!

Wade pulls the timer out of a jacket pocket and smiles.
They don't smile back...

ARTURO

Miss Welles, you'll be the death of
me... if sliding doesn't kill me
first.

Suddenly, a BLINDING LIGHT from outside pierces the window.
Detective Specateli's VOICE BOOMS...

DET. SPECATELI (O.S.)

San Francisco Police! Open the
door!

The front door shudders with the impact of a battering
ram --

DAVID

Upstairs!

David takes the lead as the Sliders bolt out of the room.
Diana stays behind. More POUNDING.

CUT TO:

27 INT. SECOND FLOOR LANDING - NIGHT - DAVID 27

leads the Sliders to the top of the stairs. He stops in front of a wall panel with a hat rack on it; he pulls a tine of the rack and the wall panel opens.

DAVID

In here.

REMBRANDT

You got a whole secret compartment?

DAVID

Diana built it herself.

As they enter --

28 INT. HIDDEN ROOM - BOXES OF PROVISIONS 28

line the wall.

QUINN

Unbelievable.

DAVID

Don't move.

CUT TO:

29 INT. DIANA'S HOUSE - NIGHT - LIVING ROOM - DIANA 29

screams as the door flies off its hinges. We see the colored lights of the squad cars as Specateli barges in, followed by four uniformed female officers.

DET. SPECATELI

Hands above your head!

Diana complies, raises her hands high. As an officer pats her down, Specateli barks orders.

DET. SPECATELI

Turn the place upside down if you have to!

DIANA

You have no right to do this!!

DET. SPECATELI

(shoving a warrant at her)

Search warrant. Read all about it.

CUT TO:

30 INT. HIDDEN ROOM - NIGHT - THE MALE SLIDERS'

30

faces lit by moonlight coming through a ceiling vent. David crouches silently in the shadows as they listen to the COMMOTION of the Police Officers.

REMBRANDT

They're coming up the stairs.

QUINN

Shh --

CUT TO:

31 INT. DIANA'S HOUSE - NIGHT - CONTINUOUS - SPECATELI

31

confronts Diana.

DET. SPECATELI

(to Diana)

Where's the woman?

DIANA

What woman?

DET. SPECATELI

The woman I followed here! The woman who's hooked up with the escaped breeders.

DIANA

Did it ever occur to you before you trampled all over my civil rights, that you might have the wrong house?

Specateli stares at her a beat, then turns to O'Grady.

O'GRADY

(squirming)

It's kind of a dark street...

She trails off under Specateli's glare.

DIANA

(moves to phone)

That's it. I'm calling my lawyer. I'll sue the B.R.P., the S.F.P.D. -- I'll have your badges!

OFFICER #2 (O.S.)

Detective! You want to see this!

Specateli hurries to over to the nearby bathroom. Diana follows.

32 INT. BATHROOM - CONTINUOUS 32

The officer points to a commode showing the tell-tale sign of a male. THE SEAT IS UP!

DET. SPECATELI

(to Diana)
Wrong house, huh?

CUT TO:

33 INT. DIANA'S HOUSE - ATTIC - NIGHT - THE SLIDERS 33

and David react to...

DET. SPECATELI (O.S.)

They're here somewhere! Look for a
crawl space, trap door... anything!

DAVID

I got to go back for her.

ARTURO

What good will that do? They'll
put you both in jail... separately.

Quinn meanwhile has moved deeper into the attic.

ANGLE - A DROP LADDER

QUINN

Guys. The roof.

CUT TO:

34 INT. DIANA'S HOUSE - SECOND FLOOR LANDING - O'GRADY 34

knocks on the walls. She hits the secret panel. HOLLOW.
She plays with the hat rack, twisting, turning, finally
pulling on it. The secret passage pops open.

35 EXT. DIANA'S HOUSE - ROOF - NIGHT - QUINN 35

pulls David up, the last one out of the attic. As Quinn
slides the cover back over the hole, David grabs a lock
hanging from a nail, slips it through the hasp.

(CONTINUED)

35 CONTINUED:

35

DAVID

We have to jump the breezeway.

(then)

If we make it across three houses,
we can reach the street without
being seen.

ARTURO

(of the chasm)

You can't be serious.

O'GRADY (O.S.)

(from below)

I found an attic!

REMBRANDT

Stand back.

As he's about to jump --

CUT TO:

36 INT. ATTIC - NIGHT - THREE COPS

36

storm into the attic. They scan the space with their
flashlights. One beam falls on the ladder to the roof.

CUT TO:

37 EXT. ROOF - NIGHT - EVERYONE'S

37

across the breezeway but Quinn and Arturo. Quinn backs up,
then sprints for the edge. He leaps like Mel Gibson and
easily clears the breezeway. As the police start BANGING on
the hatch from inside, a nervous Arturo takes a deep breath
then runs for all he's worth. He barely clears the
breezeway landing with a GRUNT, stumbling and rolling,
finally coming to rest in a sitting position.

WADE

Look on the bright side, Professor.
Only two more to go.

CUT TO:

38 EXT. DIANA'S HOUSE - NIGHT - SPECATELI

38

checks a map against the backdrop of flashing cruiser
lights. Diana is led into a cruiser as a car pulls up and a
tense Doctor Morris gets out.

(CONTINUED)

38 CONTINUED:

38

DOCTOR MORRIS
Where are they?

DET. SPECATELI
We're starting a house-to-house.

DOCTOR MORRIS
(biting)
You let them get away?

DET. SPECATELI
(patronizing)
No Doctor, the B.R.P. let them get away. I'm trying to get them back.

DOCTOR MORRIS
You'd better pray you do.
(then)
Those men in the aggregate account for five thousand new births a year, -- not to mention their potential for artificial insemination.
(then)
I'm holding you responsible.

CUT TO:

39 EXT. BACKYARD - NIGHT - THE SLIDERS

39

and David make their way through a break of shrubs and find themselves on...

40 EXT. DESERTED RESIDENTIAL STREET - A POLICE CAR

40

rolling past, it's searchlight probing the periphery. The Sliders pull back into the shadows 'til it passes.

REMBRANDT
Which way?

DAVID
(indicating)
Less traffic. C'mon.

They emerge from the bushes and start down the sidewalk.

QUINN
In case we get separated, meet in the park behind the statue tomorrow at...

(MORE)

(CONTINUED)

40 CONTINUED:

40

QUINN (cont'd)
(checks timer)
... three o'clock.

Suddenly --

A VAN

its lights off, appears out of nowhere and skids to a stop.

FOUR FACELESS COMMANDOS

pour out.

QUINN
Take off!

The Sliders take off into a dark alley.

THE COMMANDOS

follow. As they near the mouth of the alley, one drops to a knee and fires a HIGH-TECH RIFLE.

QUINN

last in the group. The projectile hits him in the shoulder. He flinches, pulls it out. It's a TRANQUILIZER DART.

WADE
Quinn?

QUINN
I'm all right!

Quinn's slow, he's wobbly as the tranquilizer takes effect.

ARTURO
C'mon man! Run!

QUINN
(drowsy)
Can't. No strength.

The others look back, see Arturo struggling with Quinn, the commandos spilling out of the alley behind them.

AUSTRALIAN COMMANDO VOICE
(strong accent)
Split up! Don't lose them!

(CONTINUED)

40 CONTINUED: (2)

40

ARTURO
(to others)
Go on! Meet at the park, day after
tomorrow!

Rembrandt and Wade hesitate.

ARTURO
Go!!

David grabs them, forces them on as....

ARTURO
(to Quinn)
This way!

Quinn's staggering. He can't go much further.

THE COMMANDOS

rush for the two men. Arturo grabs a fallen tree limb and
faces his attackers. As they slow and cautiously approach
him...

ARTURO
I urge you, ladies. Stay back!

Behind him Quinn lurches into...

41 EXT. INTERSECTION - NIGHT - CONTINUOUS - HEADLIGHTS

41

an oncoming car. A SCREECH of brakes. The driver, JANE, a
beautiful 35-year-old woman, throws the passenger door open.
As a commando runs towards Quinn...

JANE
Get in!

A split second decision, then Quinn staggers to the Cadillac
and falls inside. The Caddy roars off, leaving the pursuing
commando to stare after it.

ARTURO

can only watch him go.

ARTURO
(sees Quinn leaving)
Mr. Mallory! Wait!

One of the commandos pulls a tranquilizer pistol and quickly
fires at Arturo. The dart embeds itself in his arm.

(CONTINUED)

41 CONTINUED:

41

ARTURO

Damn!

He grabs for it, then slumps to one knee. As the commandos surround him...

FADE OUT:

END OF ACT TWO

ACT THREE

42 INT. APARTMENT BUILDING - MORNING 42

In the best part of San Francisco. A DOORWOMAN waves to a resident taking her dog out for its morning business.

43 INT. JANE'S BEDROOM - MORNING 43

Large, sumptuous, reflecting wealth and taste. Quinn lies in a large bed, shiftless under the covers, sleeping. The door opens and Jane enters, carrying a silver tray of coffee and muffins.

She lays the tray on a bedside table, then gently sits on the edge of the bed next to Quinn. Her movement causes him to stir. As his eyes open...

JANE

Morning.

Quinn's still woozy, shakes his head to clear it.

QUINN

Who...?

He rubs his eyes. She's coming into focus. He tries to piece together what happened.

QUINN

How long have I been out?

JANE

About ten hours.

He starts to rise, GROANS. Too weak--

JANE

Whatever they shot ya with is still in your system.

(then)

You need rest -- get your strength back.

She turns to the tray.

JANE

I brought you something to eat.

She takes a muffin and breaks it up into small pieces...

QUINN

The last thing I remember... you driving up...

(CONTINUED)

43 CONTINUED:

43

JANE

You're just lucky I did.

Quinn slips a bite-sized piece of muffin into his mouth. He reacts to the taste -- surprised and pleased.

JANE

One of my biggest sellers.

(off Quinn)

You don't recognize me, do you?

QUINN

I'm sorry.

JANE

I'm Jane Hills. I own Mrs. Hills Bakery.

QUINN

You're kidding. My mom used to buy your coffee cake all the time.

JANE

My husband and I started with one little store. Now we... I, have over a hundred and fifty outlets --

QUINN

The virus?

JANE

(nods)

We hoped to build the business while we were young so we could have time for a family later on.

(and then)

It didn't work out the way we planned.

(off Quinn; he's trying to get up)

What's wrong?

QUINN

I have to get up.

(then)

My friends are in trouble.

JANE

Even if you were physically up to it, s'not a good idea.

She lifts a wanted poster off the tray and hands it to him.

(CONTINUED)

43 CONTINUED: (2)

43

INSERT - WANTED POSTER

A crude likeness of the escaped Sliders (and David),
captioned: "\$100,000 Reward for Information Leading to the
Recapture, etc."

RESUME SCENE

JANE

It was posted in the lobby this
morning.

(then)

The good news is, your friends
haven't been re-captured.

(then)

Listen to me: I have connections in
the B.R.P. -- I can help you.

QUINN

I can't ask you to do that.

(then)

You don't know what you're getting
into.

JANE

Try me.

Her double entendre is not missed by Quinn.

QUINN

But... I can't pay you back.

She looks into his eyes.

JANE

Actually, you can.

Off Quinn ---

CUT TO:

44 INT. N.D. MOTEL ROOM - DAY - TV NEWS

44

droning --

NEWSCASTER (ON TV)

"...and at this hour, police say
the four missing breeders and their
female accomplice are still at
large.

(then)

The B.R.P. and the S.F.P.D.

(MORE)

(CONTINUED)

44 CONTINUED:

44

NEWSCASTER (ON TV) (cont'd)
have issued a statement urging
anyone with information as to the
whereabouts of the fugitives to
come forward -- and reminding the
public that anyone found hoarding a
breeder will be punished by life
imprisonment, or death by lethal
injection...

Wade hits the remote. Under which --

REMBRANDT
I don't understand. If it wasn't
the cops in that van last night,
who were they?

DAVID
My guess? Australians. Ever since
we got Trevor Grant from them
they've been coming after our guys.
(then)
This whole city's crawling with
spys and counter-spys.

Wade ponders. It seems plausible.

WADE
David, if it's true the Australians
have Quinn and the Professor, where
would they take them?

DAVID
How should I know?

Wade moves to the bedside table, starts looking through the
yellow pages.

REMBRANDT
What're you doing?

WADE
Looking for the address of the
Australian Consulate.

REMBRANDT
What?

WADE
(off the address)
How far is High Street?

DAVID
Couple blocks.

(CONTINUED)

44 CONTINUED: (2)

44

WADE
(mindful of David)
We don't have to meet up in the park. All we have to do is get into the Consulate so we can all be together for the Slide.

REMBRANDT
(sarcastic)
No problem, girl. We'll just walk up to the enemy and ask for a guided tour.

WADE
Not quite, Rembrandt.
(then)
We're gonna defect.

Off Rembrandt: huh?

CUT TO:

45 EXT. AUSTRALIAN CONSULATE - DAY - ESTABLISHING

45

A stylish older estate surrounded by a wrought iron fence.

46 INT. SECOND FLOOR ROOM - DAY - A CELL-LIKE

46

chamber. One window barred. One door, a cot -- Arturo's perched at the window, straining for a view --

ANGLE - THROUGH BARS

The courtyard below. Comings and goings of Consular personnel. Suddenly -- CLICK! Someone's unlocking the door. Arturo tenses.

A WOMAN

enters. This is KARA, mid 30's, a tough, outback type. She speaks with an Australian accent. A leathery faced, burly female GUARD follows her in, carrying breakfast on a plastic tray --

KARA
Good morning, Mr. Arturo. Sleep well?

(CONTINUED)

46 CONTINUED:

46

ARTURO

(indignant)
It's Professor Arturo, and I didn't
sleep at all.

(rises)
Perhaps you're too dense to realize
this, but you are on the brink of
creating an international incident!
You can't just kidnap an American
citizen off the street!

KARA

Stuff a sock in it, mate, and save
your strength. We got a lot of
lassies waitin' to meet you.

ARTURO

What?

KARA

You're no Trevor Grant but we'll
take what we can get. The baby
gap, y'know.

She turns to leave.

KARA

Eat your vegemite.
(then)
You're gonna need to increase your
sperm count where you're going.

ARTURO

(suspicious)
And where would that be?

KARA

Perth. We got a right nice facility
there. G'day... Professor.

She exits. The burly guard watches after her a beat, then
locks the door... from the inside! With fire in her eyes,
she tosses her guard's hat onto the floor... starts undoing
the buttons of her uniform.

ARTURO

Good God...

Off Arturo's dread...

CUT TO:

47 INT. DOMINION HOTEL - ROOM - DAY - BATHROOM DOOR

47

opens and Rembrandt exits wearing a long, casual print dress, his hair hidden under a turban.

REMBRANDT

Man, this is rock bottom.
Absolutely rock bottom.

WADE

You don't look that bad. It'll be perfect, once you get rid of the mustache.

REMBRANDT

Not a chance, girl. I've had this 'stache since high school and I'm not shaving it for the world!

WADE

Are you crazy? You think people won't notice?

REMBRANDT

Hold up a second.

He grabs a bath towel off a chair back, rips it in half, lengthwise.

REMBRANDT

How 'bout now?
(then)
I'll wear it like a scarf. No one will notice at night.

Rembrandt takes the "scarf," walks towards the mirror over a chest of drawers, to check out the look. Wade is skeptical.

WADE

I guess. But you're walking like a guy. Take shorter steps. And don't swing your arms so much.

He tries to adjust his walk.

REMBRANDT

(misery)
You better never tell anybody the Cryin' Man did this.

WADE

We get out of this mess, believe me, I'll do anything you want.

He shoots her a look, then eyes his reflection as he wraps the scarf around the lower half of his face.

(CONTINUED)

47 CONTINUED:

47

REMBRANDT

Not bad.

(turns and studies his
body profile)

How come I suddenly feel ten pounds
overweight?

Wade turns to David --

WADE

There's time to reconsider. I
promise if you come with us, you
won't end up in Australia.

DAVID

Thanks, I'll take my chances here.
(then)
I can't leave without Diana.

REMBRANDT

Look out for yourself, man.

DAVID

You, too.

An embrace. Then --

WADE

Let's do it --

CUT TO:

48 EXT. CITY STREET - NIGHT - PEDESTRIANS

48

are out, bundled up against the night cold. The CAMERA
picks up Rembrandt and Wade as they pass by. Rembrandt, the
lower half of his face covered by the "scarf," could fool
all but the most observant.

REMBRANDT

Damn! My legs are freezing.

WADE

I told you to wear pantyhose.

REMBRANDT

(rueful)

I can honestly say I never thought
someone would say those words to
me.

(CONTINUED)

48 CONTINUED:

48

A SHOPPER

carrying a bag of groceries suddenly rounds a corner and smacks right into Rembrandt. The groceries tumble as --

REMBRANDT

(to the woman)

OhmiGod. I'm sorry --

The moment the words are out, he realizes his mistake. The woman stares at him transfixed.

REMBRANDT

(higher pitched)

Uh... sorry. You might want to rinse this off. I got a bad cold.

(coughs)

Real bad.

He shoves a few groceries into her arms, then he and Wade hurry away. The woman stares after them as they turn a corner.

CUT TO:

49 INT. ARTURO'S ROOM - ARTURO'S POV - THROUGH THE BARS OF THE WINDOW - THE COURTYARD

49

The gates are closed. A couple Aussies on security detail stand sentry. Someone's approaching --

ARTURO

reacts. It can't be.

CUT TO:

50 EXT. AUSTRALIAN CONSULATE - NIGHT - THE IMPOSING GATES

50

as --

WADE AND REMBRANDT

approach ---

REMBRANDT

What if they don't have Quinn and the Professor after all?

WADE

Don't be negative, Rembrandt. We can't afford it.

(CONTINUED)

50 CONTINUED:

50

A GUARD

moves to the gate front --

WADE

I need to speak with the Consul
General.

(then)

I have a defector from an American
breeding center who wants sanctuary
in Australia.

This gets the guard's attention. As the gates open --

CUT TO:

51 INT. ARTURO'S ROOM - POV THROUGH WINDOW - WADE AND REMBRANDT 51

below.

ARTURO

recognizes Wade, but who's the large woman in the dress?
Arturo bangs on the bars, shouts --

ARTURO

Turn back!

52 EXT. AUSTRALIAN CONSULATE - COURTYARD - WADE 52

sees, hears Arturo.

WADE

Rembrandt!

Rembrandt looks up --

WADE

Professor!

CUT TO:

53 INT. ARTURO'S ROOM - ARTURO 53

desperate --

ARTURO

Save yourselves!

WADE

Professor! Where's Quinn?

(CONTINUED)

53 CONTINUED:

53

ARTURO

I'm alone --

Too late. GUARDS have entered the room, wrestle the enraged Arturo to the ground --

CUT TO:

54 EXT. AUSTRALIAN CONSULATE - COURTYARD - WADE, REMBRANDT

54

react, stricken. The guards are on full alert --

WADE

(to guard)

That man is an American citizen. I demand to be taken to him at once.

A VOICE

I'm afraid that won't be possible.

BILLIE JEAN'S

emerged from the Consulate building --

WADE

You?!

BILLIE JEAN

(to guard)

What's going on here?

GUARD

They say he wants to defect.
(off Rembrandt's costume)
I'm not sure Sidney wants this kind.

BILLIE JEAN

Bring them inside --

WADE

(indignant)

In the name of the United States government, I demand to see Maximilian Arturo and Quinn Mallory.

BILLIE JEAN

What's a Quinn Mallory?

Wade and Rembrandt react --

(CONTINUED)

54 CONTINUED:

54

BILLIE JEAN
Listen, you little twit -- You're
not gonna ignite an international
incident --

Before Wade and Rembrandt can make a move to escape. CLICK!
SEVERAL AUSSIE GUARDS, armed with uzis --

BILLIE JEAN
We can do this nice or we can do it
nasty.
(then)
Now get inside!

Off Wade and Rembrandt --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

55 EXT. AUSTRALIAN CONSULATE - EARLY DAWN - A VAN

55

engine running as --

REMBRANDT, WADE AND ARTURO

hands shackled, are led out of the building.

REMBRANDT

(sotto)

Where are they taking us?

ARTURO

(sotto)

They said something about a submarine --

ANGLE - BILLIE JEAN AND KARA

looking on --

WADE

Where are you taking us?

BILLIE JEAN

Look, you don't ask questions. Get in the van. What do you expect -- we're just gonna let you out so you can go screaming to the press?

(then)

Let our friends in Canberra figure out what to do with you.

WADE

You're making an incredible mistake.

(then)

I can get you Trevor Grant.

KARA

Get inside!

WADE

Listen to me -- What's going to mean more to your handlers back in Melbourne?

(then)

Bringing home a national treasure or an American transvestite and an overweight Englishman.

(CONTINUED)

55 CONTINUED:

55

REMBRANDT

(to himself)
Man -- that's cold.

KARA

(to Billie Jean)
It's a stall. It's desperation
talking.

BILLIE JEAN

Hold up. Let's hear what she's got
to say.

CUT TO:

56 INT. JANE'S BEDROOM - NIGHT - QUINN

56

at the window, lost in thought. The bedroom door opens and
Jane enters.

JANE

I checked the Dominion Hotel.
Nobody at the B.R.P. knows
anything.
(then)
I'm sorry.

Quinn takes this in --

JANE

You could stay here, you know.
(then)
We could get to Mexico.

QUINN

I don't think so.

A beat --

JANE

You're upset with me, aren't you?
(then)
Is what I'm asking for so
outrageous?

QUINN

If I say "no," it sounds like I'm
rejecting you. If I say "yes..."

He trails off.

(CONTINUED)

56 CONTINUED:

56

JANE

What would be so awful about
fathering my child?

(off Quinn)

Do you feel I'm pressuring you for
a greater commitment?

QUINN

That's not it.

(then)

Even if it was something we both
wanted --

(then)

I don't want to have a kid I'll
never see.

JANE

(a beat; then)

Quinn. I'm not an approved
recipient --

(then)

I've come to terms with not having
another man in my life -- but to
face life without a child -- to
have no one to love, or to love
me...

He studies her a beat, then...

JANE

Fathers are in short supply these
days.

(and then)

What a child needs is love, Quinn.
A mother who loves him -- who'll
sacrifice anything.

(then)

When I saw you in my headlights, it
was if God had answered my
prayers.

Her words are powerful and as we hold on Quinn...

CUT TO:

57 INT. N.D. MOTEL - ROOM - NIGHT - WADE

57

pleads her case to a disconsolate David.

DAVID

Turn myself in? Are you crazy?

(CONTINUED)

57 CONTINUED:

57

WADE

David, I promise you -- This way,
we all get what we want.

DAVID

I want my wife and I want my
freedom. How're you gonna arrange
that?

Wade takes a beat. This is the tricky part.

DAVID

(disbelieving)
How?

WADE

Okay... look.. This is going to
require a leap of faith...

As she starts to explain --

DISSOLVE TO:

58 EXT. STREET CORNER - MORNING - WADE

58

anxiously waits on a corner. An unmarked sedan flashes its
lights and pulls to the curb. Wade opens the back door,
slides inside.

59 INT. UNMARKED SEDAN - DAY - SPECATELI'S

59

behind the wheel, Doctor Morris in the passenger seat.

DET. SPECATELI

You've got thirty seconds.

WADE

You want your breeders back?
(they do)
Then change your attitude.

A tense moment as they stare at each other, then...

DOCTOR MORRIS

Go ahead.

(CONTINUED)

59 CONTINUED:

59

WADE

The Australians are prepared to broker a deal. Three of the missing Patriots for Trevor Grant.

(then)

In addition to the release of Diana Isley.

DOCTOR MORRIS

Out of the question.

WADE

What if I told you Trevor Grant was about to go on the disabled list.

DET. SPECATELI

What are you talking about?

WADE

The security of the B.R.P.'s been breached -- An Australian double agent's on the list of approved recipients, and she's going to inject your superman with a mumps virus.

(then)

He'll be sterile.

DET. SPECATELI

Even if that were true, we can stop them.

WADE

How? The only sure way is to stop all women from seeing him, and that sort of defeats the purpose, doesn't it.

(then)

Trevor Grant's worth twelve hundred pregnancies, tops.

(then)

The escapees are worth at least that much, plus which, you'll be varying your gene pool.

As the implications sink in for Specateli and Morris...

CUT TO:

60 EXT. ALLEY - DAY - LATER

60

The same alley we landed in. There's an opening at either end. At each end is an unmarked car. One Australian, one American.

61 INT. AUSTRALIAN'S CAR - DAY - REMBRANDT

61

(now in men's clothes) and Arturo sit in the back seat. Billie Jean and Kara are in the front.

KARA

Why are we doing this in an alley?

BILLIE JEAN

Welles said the Americans insisted on it.

62 INT. AMERICAN'S CAR - DAY - SPECATELI

62

and Morris sit in the front. Trevor Grant and Diana are in back.

DOCTOR MORRIS

Why is this exchange taking place in an alley?

DET. SPECATELI

Welles said the Australians insisted on it.

CUT TO:

63 EXT. ALLEY - DAY

63

From a roof-top angle (reminiscent of "Clear and Present Danger"), we find an Australian contingent with several GUARDS at one end and an American contingent with several POLICE OFFICERS at the other as they get out of their cars. An UNMARKED VAN backs into position. It is similar to the one that transported the Sliders to the Breeding Center earlier.

REMBRANDT AND ARTURO

walking ahead of Specateli, Morris, Diana and several police officers. The worried men scan the alley as they talk sotto voce.

REMBRANDT

Where's Wade?

ARTURO

How should I know?
(checking his watch)
We've got six minutes to the Slide.

ANOTHER ANGLE

The two contingents meet at mid-alley.

(CONTINUED)

63 CONTINUED:

63

DET. SPECATELI

(to Kara)
The deal was three breeders for
Mr. Grant.

BILLIE JEAN

Miss Welles is supposed to be
responsible for the third.

A tense moment, then David steps out of a doorway in the
alley.

DAVID

I'm here.

DIANA

David!

Arturo and Rembrandt react as David moves to Diana and
embraces her. Specateli releases a somber Trevor to Billie
Jean as the Australians release Arturo and Rembrandt, back
into the arms of the B.R.P.

REMBRANDT

(freaking; to Arturo)
We need to do something, man.

ARTURO

What would you suggest?

As now --

THE UNMARKED VAN

as the officers open the rear doors and help the men inside.

DAVID

(in Diana's ear)
On the count of three --

VOICE ON 2-WAY

(crackles)
Unit Five, we've got a situation on
the van --

DET. SPECATELI

(to officer, re: 2-way)
What?

DAVID

NOW!

Diana jumps, David pulls her inside and the van ROARS OFF.

(CONTINUED)

63 CONTINUED: (2)

63

DET. SPECATELI
(into 2-way)
Who's driving that van...?

VOICE ON 2-WAY
We're sorry, detective, it doesn't
want to start. We'll be there as
soon as we can!

Off Specateli --

CUT TO:

64 INT. VAN - MOVING - DAY

64

It careen's down the street. A beat, then the POLICE OFFICER
behind the wheel turns around. It's Wade!

ARTURO
How on earth --?

Wade waves a piece of wire.

REMBRANDT
You took their distributor wire?

WADE
This baby's a rental. Hope they
don't slam my credit when it
doesn't come back.

DIANA
Where are we going?

DAVID
A whole new world.

REMBRANDT
What about Quinn?

WADE
Keep your fingers crossed.

As Arturo, Rembrandt register the potential consequences --

ARTURO
He's got the timer, for God's sake!

WADE
You believe in miracles, Professor?
(then)
Start praying!

CUT TO:

- 65 EXT. PARK - DAY - LATER 65
Against the backdrop of pursuing cop cars, the unmarked van
ROARS into the park, goes up on the grass --
- 66 INT. VAN - POV THROUGH WINDSHIELD - THE STATUE OF LINCOLN 66
and now --
QUINN
emerging from behind it.
- 67 INT. VAN - WADE, REMBRANDT 67
react.

REMBRANDT
All right!

WADE
Hang on, guys!

As --
- 68 EXT. STATUE OF LINCOLN - QUINN'S POV - THE VAN 68
cop cars in pursuit. The timer's ticking and -- ZAP!
THE VORTEX
roars to life --
QUINN'S POV - THE VAN
the cop cars --- it's going to be tight. He turns, sees --
JANE
standing on a nearby promontory, looking on. Her hair is
windblown. She looks sad and very beautiful.
- 69 INT. VAN - POV THROUGH WINDSHIELD - THE WORMHOLE 69
ahead --
QUINN
signaling them to slow down as --

70 INT. VAN - WADE 70

checks her rear view. The cop cars are gaining --

WADE

Here we go!

THEIR POV - THROUGH WINDSHIELD - THE WORMHOLE MOUTH

They're gonna drive right through --

71 EXT. STATUE - QUINN 71

nothing to do but Slide now -- and hope the van doesn't
crush him on the way to the next earth. Almost
instantaneously --

WHOOSH! - THE VAN

disappears into the spinning vortex and is gone.

THE COP CARS

skid to a stop. Specateli exits, awestruck.

JANE

looks on as the vortex sputters and is gone. She can't hold
back a smile.

72 INT. JANE'S PENTHOUSE - DAY 72

On the mantle over the fireplace, Jane, a wistful look on
her face, sets a small framed photo of Quinn. Did he grant
her wish? We are left to draw our own conclusions as we
linger on Jane's Mona Lisa expression and...

FADE OUT.

THE END