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SLIDERS

"LUCK OF THE DRAW"

Written

by

John Povill

REVISED PAGES:

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TEASER

FADE IN:

1 EXT. AN IMPECCABLY BRIGHT, CLEAN ALLEY - DAY - THE WORMHOLE 1

spits out the Sliders - Arturo first. While he's still down on the ground, a big friendly DOG bounds up and licks his face. He pushes it away, but it's persistent. Wade spills out and claps her hands to call the dog over. She pets it happily while Quinn and Rembrandt emerge, as:

WADE (V.O.)

-- I've decided to keep a journal of our experiences. We've seen so many amazing things, I want to have some kind of record of them...

2 EXT. A MAIN STREET - THE NEXT DAY - THE SLIDERS 2

dressed in different clothes, walk along -- the dog at Wade's side -- down an uncrowded street.

WADE (V.O.)

On this world, San Francisco feels like a small town...

TWO KIDS

on the sidewalk play marbles.

PASSERBY

wave and engage one another in small talk.

A BEAT COP

twirls his nightstick as he whistles, "Going to Carlow" --

WADE (V.O.)

We've been here almost 18 hours... and we haven't seen a single person who didn't look content.

*

Vehicular traffic is light, moving at moderate speeds. The Sliders come to a stop before --

AN OUTDOOR MARKET - PRODUCE STANDS

teaming with the ripest fruits and vegetables. Prices are like something out of the distant past: oranges, 15 cents a pound; tomatoes and apples, 35 cents a dozen.

REMBRANDT

Man -- look at these prices.

(CONTINUED)

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2 CONTINUED:

2

ARTURO

It reminds me of what things cost
when I was a boy --

(then)

Albeit in British currency.

A beat cop is munching an apple, jawboning with the dumpling
cheeked store manager -- looks like Andy Hardy's dad.

QUINN

(as he fills up a paper
bag full of apples)

What do you think this is? 1950's
world?

WADE

I don't think so --

ANGLE - A COUPLE KIDS

(CONTINUED)

2 CONTINUED: 2

2

thunder by on rollerblades. In terms of dress, hairstyle, etc. very contemporary.

REMBRANDT

I have a feeling I'm gonna really like this place.

QUINN

(to Arturo)
Anybody got a buck?

Arturo reaches for his wallet. Pats his breast pocket --

ARTURO

I appear to have misplaced my wallet --

As now --

ROLLER BLADER #1 (a tough-looking kid)

re-appears.

KID

Excuse me, Mister? I think you dropped this.

ARTURO

Why -- thank you.

Arturo takes the wallet. The kid skates off.

ANGLE - LITTLE GIRLS (RACIALLY MIXED)

with pigtails, play double-dutch.

WADE (V.O.)

No crime, no pollution or poverty,
no racial strife...

(CONTINUED)

Prepared by Earth Prime

2 CONTINUED: 3

2

ANGLE - A BILLBOARD

on a building across the street. A handsome couple sharing a can of soda -- like 40's teenagers, they've got two straws in the same can. Caption reads: "ME AND MY BC -- BIRTH CONTROL MADE DELICIOUS. ZERO POPULATION GROWTH NEVER TASTED SO GOOD."

CUT TO:

3 OMITTED

3

4 EXT. STREET - A LOTTERY BOOTH - LATER THAT DAY - THE SLIDERS

4

wait in a short line. The lottery machine looks like a free-standing ATM, with money pouring out of it, like a slot machine. The dog is still with them, sitting happily beside Wade, who keeps a hand on its head, scratching its ear.

WADE (V.O.)

...Maybe it's because there's a Lottery here that simply gives out money whenever you want it. The sad thing is we only have three days here -- I'm starting to wish we could stay forever.

*

ARTURO

(to the man behind them)
Excuse me, what's the limit on this thing?

FRIENDLY MAN

You folks from out of state?

REMBRANDT

In a manner of speaking.

FRIENDLY MAN

Skies the limit. The more you take, the more chances to win.

Rembrandt reacts - dollar signs in his eyes.

REMBRANDT

The more you take, the better your chances?

(giddy, to the Sliders)
These odds, I like!

(CONTINUED)

4 CONTINUED:

4

ARTURO

Caution, Mr. Brown. We know very little about this world. I suggest we take no more than we see other people taking.

QUINN

He's right. When in Rome...

REMBRANDT

I played Rome in '83! Rome's expensive as hell.

WADE

(to Arturo)

It'd be great if we didn't have to worry about money for awhile.

Rembrandt's turn. He approaches the machine, puts his hand on a glass plate, looks into a video camera.

REMBRANDT

Rembrandt Brown, room 12 at the Motel 12. I'd like five thousand dollars.

The machine starts spewing out the cash.

ARTURO

There's no such thing as something for nothing, Mr. Brown.

REMBRANDT

(pockets the dough)

That's what I always thought -- till now.

Arturo steps up to the booth.

ARTURO

Maximilian Arturo, room 12 at the Motel 12. One hundred dollars please.

(gets it; exits)

Pro-rated over our three days here, a very modest per diem.

*
*

Wade enters the booth, under --

(CONTINUED)

4 CONTINUED: 2

4

The dog, meanwhile, has taken a shine to Arturo.

ARTURO
Get away, you slobbering beast!

REMBRANDT
Henry's just trying to be friendly,
Professor.

QUINN
At least he's not humping you.

ARTURO
(as Wade re-emerges)
"Henry's" affections are not
appreciated. I cannot imagine what
possessed you to befriend this
creature -- unless it was simply to
torment me.

WADE
I love animals. I miss my kitty at
home.

ARTURO
-- And because you miss your
"kitty" must I be subjected to
dog hair and saliva at every turn?

WADE
Frankly, yes.

FRIENDLY MAN

watches them go, turns to the fellow behind him --

FRIENDLY MAN
Gotta admire 'em -- High rollers
like that.
(beat)
May they rest in peace.

Clearly there's more to this lottery than our Sliders
realize.

FADE OUT.

ACT ONE

FADE IN:

4A EXT. YET ANOTHER STREET - LATER - ARTURO

4A

carries a large, picnic hamper. Henry, the dog, tags at his heels, very interested in its contents. Wade and Rembrandt are there --

(CONTINUED)

Prepared by Earth Prime

4A CONTINUED:

4A

ARTURO

Excuse me, sir. We're looking for
some form of public transportation.
A taxi, a bus perhaps...

*

ELDERLY MAN

Just take a public car, sonny.
(points)
There's three of 'em right over
there.

ANGLE - THREE N.D. LATE MODEL SEDANS

lined up, waiting -- like the lots where you get a rental
car. The cars are logoed with the seal of --

WADE

San Francisco Rapid Transit?

Rembrandt and the others have already crossed the street.

4B INT. CAR - QUINN'S

4B

the driver. Pushes the starter button.

*

WADE

It doesn't even need a key!

QUINN

Weird.

REMBRANDT

Man -- this place just gets better
and better.

Quinn shrugs off any lingering doubts. Goes --

CUT TO:

5 EXT. PARK - DAY - PEOPLE

5

row boats. Others fish from the shore. People picnic on
the grass. Kids fly kites, play frisbee. Friendly dogs run
free. It's great.

The park is a modern interpretation of a bygone era in our
world, hearkening back to the days of straw hats and
parasols. The scene is uncrowded, unhurried. There's a
bandstand in a meadow beside a lake (Reality here and
throughout is heightened; the sky a brighter blue, the
clouds incredibly fleecy -- like the pictures in a
children's book).

SLIDERS

are finishing their picnic lunch. Arturo sighs -- deeply
satisfied.

ARTURO

If nothing else, this languid pace
does give one time to enjoy life's
simple pleasures.

Under which --

QUINN

(nose buried-in Time
magazine)

Listen to this. According to
Time magazine, there's only 500
million people on this planet.

(CONTINUED)

5 CONTINUED:

5

ARTURO

(takes the magazine)
Only half a billion in the entire world? That's less than one tenth of the population of our earth.

QUINN

The population of San Francisco's less than 100,000 people.

REMBRANDT

Man -- I've played crowds bigger than that. Spinning Topps. Mexico City, 1979. We opened for Menudo.

*
*
*
*

ARTURO

My friends, we are beginning to get a handle on things. Low population appears to be an effective antidote to civilizations ills --

(then)

Competition, pollution -- to say nothing of the corrosive dog-eat-dog mentality.

*
*

(CONTINUED)

5 CONTINUED: 2

5

A COUPLE OF HORSES

trot by -- their riders wave to our people as they go.

WADE

Who's up for a horseback ride?

QUINN

Why not?

(then)

I'll try anything once.

REMBRANDT

Pass on that. I'd go for some fishing, though.

ARTURO

Splendid idea. There's little more satisfying than coaxing one's dinner from the depths.

REMBRANDT

You fish?

ARTURO

(obviously)
I'm English.

CUT TO:

6 OMITTED

6

7 EXT. PARK - BESIDE THE LAKE - DAY - ARTURO'S BARE WHITE LEGS 7

He's rolled up his pants, waded out into the lake with a fly fishing rod. Rembrandt approaches. He's rented a spinning rod from the nearby tackle shop --

ARTURO

A spinning reel? Come, come.
There's no sport in that.

REMBRANDT

Yeah, well we'll see who the sport
is when I pull in the granddaddy.

Arturo tries his rod, whipping it back and forth during:

ARTURO

Fishing is not about mere tonnage,
Mr. Brown. It's an art form, the
skill of the fisherman against the
natural instincts of the fish.
Observe.

He whips the line impressively, then casts -- catching a tree branch with the hook.

(CONTINUED)

Prepared by Earth Prime

7 CONTINUED:

7

REMBRANDT

(cracks up)
We're not trying to catch blue
jays, Professor. Let a real angler
show you how it's done.

As Rembrandt expertly tosses his line, the bobber hits the
water with a plop.

CUT TO:

8 EXT. PARK - BRIDLE TRAIL - IN WOODS BESIDE A STREAM - LATER

8

Quinn and Wade ride the trail at a canter. Wade rides
smoothly. Quinn bounces in the saddle.

WADE

Isn't this place great?

QUINN

So far --

She looks over at him, appraisingly, nodding.

WADE

That's it. You're getting the hang
of it. Keep your weight on the
balls of your feet.
(then, noticing ahead)
LOOK OUT!!!

Too late -- Quinn reacts just as --

SPLATT!

He's knocked off his horse by a low tree limb. He lands
sprawled on the ground, dazed --

Wade leaps off her horse and runs to him.

QUINN

(woozy)
What a rush!

WADE

(she moves closer)
Lemme see --
(he's bleeding; in
Sympathy)
Ow -- !

(CONTINUED)

8 CONTINUED:

8

He watches her tenderly minister to him, enjoying her. She feels his gaze and her eyes drop from his wound to look into his eyes.

WADE
What're you looking at?

QUINN
You.

His gaze is intense.

WADE
I thought we weren't gonna do this.

QUINN
When'd we decide that?

WADE
(of his head bump)
Looks okay...

*
*
*

QUINN
(rubbing his head)
Maybe we should just sit for a while?

*
*
*
*

She moves next to him --

WADE
It's so quiet and peaceful -- It's hard to believe this is San Francisco.
(off Quinn)
Don't you feel incredibly at home here?

QUINN
Not really.

WADE
Are you kidding? Look around -- Beautiful countryside. The people
(MORE)

*

(CONTINUED)

8 CONTINUED: 2

8

WADE (cont'd)

are so nice --

(then)

It'd be such a great place to raise kids.

*

QUINN

Aren't you getting a little ahead of yourself here?

*

WADE

Why? Because I'm tired of Sliding? Because I'm starting to think we'll never get home again?

*

(then)

Wouldn't it be better to stay some place we know is good rather than get stuck somewhere terrible if the timer gives out?

QUINN

Come on, wade. Don't even talk like that.

*

*

WADE

Why not? We've been dodging this issue for months.

*

QUINN

What issue? What are you talking about?

WADE

Us.

(then)

Face it, Quinn -- we are one another's world.

(then)

Along with Rembrandt and the Professor.

(then)

Maybe it's time we just faced facts.

*

*

*

(CONTINUED)

8 CONTINUED: 3 8

Off Quinn, bewildered --

*

CUT TO:

9 INT. MOTEL 12 - CLOSE ON TV - A NEWS ANCHOR 9

narrates. A graphic of Jocelyn Elders confronting an angry mob illustrates --

TV NEWS ANCHOR

...despite protests from
right-to-life extremists, President
Jocelyn Elders attended the
dedication of a newly reopened
Thomas Malthus Center for Sexual
Ethics and Education today.
Congressional response was swift
and supportive --

*

Widen to reveal --

WADE, ARTURO

watching.

QUINN

(CONTINUED)

9 CONTINUED:

9

is nearby, alternately watching and reading from an almanac.

*

WADE

Who's Thomas Malthus?

ARTURO

A 19th century English economist who claimed mankind was doomed to suffer forever because population would always increase faster than food supply.

(then)

It appears they heeded his warning on this world -- to rather good effect.

REMBRANDT

enters from the kitchenette. He's got a platterful of sauteed trout. Most are good two or three pounders. There's one little dinky one on the side --

REMBRANDT

Get 'em while they're hot -- Trout amandine.

He moves to the makeshift card table, which has been set for dinner --

WADE

Wow. You guys really caught all those?

REMBRANDT

See if you can guess which one's the Professor's?

(points; the dinky one)

Takes a sophisticated fly fisherman to haul in a monster like that --

(CONTINUED)

9 CONTINUED: 2

9

ARTURO
(as he sits at the table)
Thank you, sir. We get the joke.

REMBRANDT
Hey, Q-Ball. You gonna eat?

Quinn rises just as --

ANGLE - TV - BIG LOGO

indicating "Luck of The Draw." Theme music builds, Sliders
look over as --

GEOFF EDWARDS - ON TV

*

in tuxedo, unctuous and shameless as on our world, emerges
from behind curtains to canned studio applause.

GEOFF EDWARDS (ON T.V.)
Welcome to tonight's drawing,
brought to you by the California
Lottery commission.

*

(then)
Tonight twelve lucky entrants will
share prize money valued at over
five million dollars each -- and
receive unlimited White Card
privileges. The card that only
Lottery winners can get. The card
that gives you anything your heart
desires. Talk about caviar wishes
and champagne dreams!

He moves to a section of the stage that features an elaborate
mainframe computer and a television monitor.

GEOFF EDWARDS (ON TV)
Our computer is making its first
selection...

*

FACES FLASH on the MONITOR beside him, then a short video --
taken at a lottery booth -- of a beautiful black woman,
JULIANNE MURPHY.

JULIANNE (ON TV)
Julianne Murphy. 3107 Grandview
Lane.

ANGLE - REMBRANDT

(CONTINUED)

9 CONTINUED: 3

9

REMBRANDT
Damn. Beautiful as she is, and
five million dollars, too?

As --

ON TV - FACES

flash by --

GEOFF EDWARDS (ON TV) *
Still eleven lucky winners left --

ANGLE - SLIDERS

all engaged in some form of superstition or silent prayer.

ANGLE - TV - NEXT WINNER

flashes. Wade --

WADE (ON MONITOR)
Wade Welles, room twelve, Motel
12 --

ANGLE - SLIDERS

react --

WADE
I won?
(then)
I won! I won the lottery!

As the others join her in celebration --

ANGLE - TV - ROBIN LEACH

smarming --

GEOFF EDWARDS (ON TV) *
Congratulations, Miss Welles, your
every wish has just come true.

WADE
(to Quinn)
How good's this world look now?

Off Quinn --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN :

10 INT. STRETCH LIMO - NEXT MORNING - THE SLIDERS 10

and the dog are riding with a clean cut, pleasant, young man, KEN NEISSER. Wade is looking through an informational packet. Quinn's looking over her shoulder.

REMBRANDT

I haven't been in a limo this size since the "Topps" broke up.

NEISSER

Miss Welles will be riding in limos for the rest of her life.

WADE

Not the way I spend money.
(then)

What if I want to give my prize money to the poor?

*
*
*
*
*

NEISSER

Unfortunately, the last poor person won the Lottery herself about six months ago.

*
*
*
*

QUINN

(off Wade's pamphlet)
What's the deal with this White Card?

NEISSER

Very simple. You show it to any merchant, he gives you whatever you wish. You cannot be turned down.

REMBRANDT

(impressed)
On top of the two million?

NEISSER

It's just society's way of saying, "Thanks."

REMBRANDT

Damn, girl! -- some people have all the luck.

Quinn reacts, something's wrong here.

QUINN

"Thanks" for what?

(CONTINUED)

10 CONTINUED:

10

NEISSER
(such an odd question)
Thanks for playing the Lottery.
(then)
What else?

(CONTINUED)

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10 CONTINUED: 2

10

Off which disquieting mix of signals.

CUT TO:

11
THRU OMITTED
16

11
THRU
16

10 CONTINUED: 10
MONTAGE

16A INT. JEWELRY STORE - A DISPLAY CASE 16A
teaming with diamonds, etc. as a salesman delivers --
A VELVET TRAY
of incredible gemstones for Wade's perusal. Rembrandt's
there, giving advice.

16B EXT. FOUR STAR HOTEL - PARKING LOT - WADE, ARTURO, 16B
REMBRANDT
exit the limo. Liveried doormen, bellboys etc. dance
attendance as they unload boxes of purchases.

CUT TO:

16C EXT. NEW CAR LOT - WADE, REMBRANDT 16C
behind the wheel of a BMW 750i.
REMBRANDT'S
exhilarated by the power seats. Wade displays her White
Card, the salesman waves to her as she accelerates off the
lot --

CUT TO:

16D EXT. HOTEL PARKING LOT - DOORMEN 16D
etc. now unload all the packages from Wade's new BMW --
END MONTAGE

16E INT. HOTEL SUITE - THE SLIDERS 16E
sporting new clothes, nice haircuts, etc. watch a parade of
elegantly attired models. It's a fashion show, set up
entirely for Wade's benefit.

ARTURO'S

getting a manicure as the women swish back and forth.

REMBRANDT

(to Wade)
I like the blue.

(CONTINUED)

16E CONTINUED:

16E

WADE

I don't know -- the red one's nice.

REMBRANDT

Buy 'em both -- it's not like
they're gonna charge you for it.

They laugh gleefully, as now, there's a knock on the door
(O.S.) --

KEN NEISSER

enters, in the company of a beautiful WOMAN we've seen
before. Julianne Murphy.

NEISSER

(to Wade)

I hope you don't mind. Ms. Murphy
was very excited to hear you'd
arranged a showing of Valentino's
Fall collection.

WADE

Not at all.

Rembrandt's instantaneously in love --

REMBRANDT

The more the merrier.

(then)

I'll get you a chair.

(then)

It'd be an honor to get a seat for
a woman as beautiful as yourself.

*
*
*

JULIANNE MURPHY

That's so sweet. Thank you.

QUINN

(getting up)

That's okay. Sit here.

*

WADE

(off this)

Where are you going?

QUINN

For a walk.

(CONTINUED)

16E CONTINUED: 2

16E

WADE

Quinn -- !
(he's gone; to the
others)

Excuse me a second.

(CONTINUED)

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16E CONTINUED: 3

16E

She follows him out --

CUT TO:

16F INT. HOTEL CORRIDOR - QUINN'S

16F

heading for the elevator --

WADE

(after him)
What's eating you?

QUINN

Maybe shopping for designer gowns
is not exactly my idea of a good
time.

WADE

Well, maybe I've got to find
something to wear to the Lottery
Winners Ball tonight --

QUINN

This whole thing doesn't add up,
Wade!

(then)

You can't just walk up to a machine
and collect thousands of dollars --
and then if you're really lucky,
you hit the big jackpot!

WADE

Would you chill out?

(off Quinn)

We've landed in Utopia. I'm a
multi-millionaire!

(off Quinn)

You're afraid I'm gonna stay here.
Aren't you?

QUINN

Maybe.

WADE

Quinn -- this is a great world. I
don't know yet what I want to do.

(MORE)

(CONTINUED)

16F CONTINUED:

16F

WADE (cont'd)
But whatever I decide -- can't we
just try to enjoy ourselves?

QUINN
It's not that easy.

He turns to go.

WADE
Are you gonna take me to this thing
tonight, or not?

QUINN
I'll be there.

Off Wade's frustration --

*
*
*

CUT TO:

17 INT. HOTEL BALLROOM - NIGHT - THE "WINNERS BALL"

17

is in full swing as Wade and Arturo enter and move to a
table near the door. Wade looks positively stunning, though
she is in decidedly less than a good mood.

NEISSER
Miss Welles! Welcome. This is for
you.

Neisser pins a white corsage on Wade's dress.

WADE
Thank you.

NEISSER
So we can identify the winners.
The men all get boutonniers.

They check out the room. A huge banner reads: "WELCOME
WINNERS." There are several uniformed security guards
strategically placed.

The crowd is no more than 40 people. A band plays --
couples dance. Rembrandt and Julianne approach.

*

JULIANNE MURPHY
We thought you weren't going to
make it.

(CONTINUED)

17 CONTINUED:

17

REMBRANDT

Where's Q-Ball?

Arturo winces -- this is a sore subject.

WADE

Not back yet.

ARTURO

Security seems tight for a gala
such as this.

JULIANNE MURPHY

In case the Right-to-Lifers cause a
disturbance.

Rembrandt and Arturo exchange a look -- "Right-to-Lifers?"
Suddenly --

*
*

NEISSER

(beckoning)
A moment, Miss Welles. I just need
you to fill out some forms.

REMBRANDT

We'll see you on the dance floor.

As they move off, Arturo eyes the dazzling buffet.

ARTURO

I'll meet you at the buffet.

Arturo bee-lines for the food, Wade looks at the paper
Neisser's handed her.

NEISSER

A beneficiary form -- next of kin.
Nothing out of the ordinary.

Wade begins to fill out the form. Suddenly from behind --

RYAN SMITH (O.S.)

I left mine to the Sierra Club.

*

Wade turns and finds herself face-to-face with RYAN SMITH,
a ruggedly handsome young man in a tuxedo. He hands her a
glass of champagne.

*

(CONTINUED)

17 CONTINUED: 2

17

WADE

Thank you.

RYAN SMITH

You're Wade Welles, aren't you?

*

WADE

How do you know my name?

RYAN SMITH

I saw you on television the night
they announced the winners.

*

*

Wade stands there, a little flat on her feet.

RYAN SMITH

(of the form)
If you'll hurry up and sign that
thing, I can ask you to dance.

*

Off Wade -- charmed. As --

ANGLE - REMBRANDT AND JULIANNE

dancing gracefully. Tears flow from Rembrandt's eyes.

JULIANNE MURPHY

(off him)
Are you all right?

REMBRANDT

Baby, I told you I was the crying
Man. I'm so happy, I feel like I'm
the one who won the lottery.

She brushes away one of his tears.

JULIANNE MURPHY

No one's ever cried over me before.

REMBRANDT

You better get used to it. 'Cause
I'm gonna be shedding lots of tears
for you.

(CONTINUED)

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17 CONTINUED: 3

17

JULIANNE MURPHY
(whispers in his ear)
You know what I want? I'd like to
spend the rest of my life with you.

Rembrandt: not the response he was expecting --

CUT TO:

OMITTED

18A EXT. HOTEL - NIGHT - QUINN

18A

Exits a public car carrying a stack of books. He's about to
cross the street, sees a lone pamphleteer -- He looks like
one of those anti-fur zealots.

*
*
*

PROTESTOR
What's happening in there is wrong!
(then)
Stop the bloodshed.

*
*
*
*

He hands Quinn a flyer --

*

PROTESTOR
Read it. It'll change your mind.

*
*

CUT TO:

19 INT. HOTEL BALLROOM - "WINNERS BALL" - REMBRANDT

19

and Julianne staring into each other's eyes. The music's a
sultry, bluesy wail --

REMBRANDT
I used to write songs about love at
first sight -- but nothing like
this.

JULIANNE MURPHY
What song would you write about us?

REMBRANDT
Baby -- I'd write you an entire
symphony.

She looks up at him. Major eye lock.

JULIANNE
Take me, Rembrandt. Right here,
right now.

Rembrandt reacts -- Let's not get that carried away.

(CONTINUED)

19 CONTINUED:

19

REMBRANDT

Right here?

JULIANNE

I'm a White Card holder. I can have anything I want. I want you.

REMBRANDT

I want you, too, Julianne, but shouldn't we go back to your room or something?

JULIANNE

The winners have to be here for the midnight toast, and I don't think I can wait that long.

Rembrandt scans the room, desperate for a solution to his dilemma. His eyes fall on the curtains by the anteroom.

ANGLE -- WADE AND RYAN

*

He's a good dancer. Also gives great eye contact.

WADE

That's basically it. I was a romantic lit major in school...

RYAN SMITH

*

(quoting)

Wine comes in at the mouth/
Love comes in at the eye/
That's all we shall know for truth/
Till we grow old, and we die.

WADE

(amazed)

That's "A Drinking Song" by Yeats. I wrote a paper on him.

RYAN SMITH

*

I'm in awe of poets... the way they express themselves. That's a gift I wish I had.

Wade reacts -- this guy is really something!

WADE

I think you express yourself just fine.

(MORE)

(CONTINUED)

19 CONTINUED: 2

19

WADE (cont'd)

(then)

What else do you like -- besides poetry?

RYAN SMITH

I love travelling. My goal was to climb Everest, swim the English Channel and paddle the Amazon by the time I was thirty.

*

WADE

Wow. Really?

RYAN SMITH

No more worlds to conquer.

(then)

And I'm only 25.

*
*
*
*

WADE

God -- and I thought I liked adventure.

RYAN SMITH

All that was left was winning the Lottery -- and you're the best part of that.

*

Wade reacts - wow, what a compliment!

CUT TO:

19A INT. BALLROOM - BEHIND THE CURTAINS - REMBRANDT AND JULIANNE

19A

giddy with excitement. They slip through the curtains, into the backstage, unobserved by all, including

ARTURO AND NEISSER

who sit at a table together, swirling snifters of cognac. They've shared one or two before this and both are feeling somewhat...philosophical.

ARTURO

Do you realize what a wonderful world this is?

(off Neisser's look)

I mean, when you wake up in the

(MORE)

(CONTINUED)

19A CONTINUED:

19A

ARTURO (cont'd)
morning, are you grateful that you
were born on this world and not
some other God forsaken rock?

NEISSER
Frankly, I don't think about it.

ARTURO
You should, Mr. Neisser. I'm a
physicist, and I know. Trust me,
things could be a lot worse.

NEISSER
The truth is, I'm a hypocrite.
Every day I work with Lottery
winners. Good, decent men and
women making the ultimate
sacrifice for society...

*
*

Arturo reacts, befuddled.

ARTURO
Why would that make you a
hypocrite?

NEISSER
I'm afraid of death.

Arturo's confused.

ARTURO
I'm not sure I follow your
reasoning.

*
*
*
*

QUINN (O.S.)
(urgent, calling)
Professor!

Arturo reacts, looks towards

THE DOOR - QUINN

still in jeans and very agitated, is stopped by a SECURITY
GUARD.

QUINN
I'm a guest of Wade Welles. She's
one of the "winners."

There's something disquieting about the way Quinn says
"winners." His eyes scan the room until he sees

(CONTINUED)

19A CONTINUED: 2

19A

WADE AND RYAN

*

still dancing - closer than ever. She sees him; her eyes
dart away, almost guiltily.

QUINN
(to the security guard)
I've got to get inside!

He breaks free and hurries to join Arturo.

QUINN
We have to get her out of here.

ARTURO
I'm glad you're here. There's
something strange about all this.

QUINN
Listen to me.
(then)
This lottery?
(then)
It's population control.

ARTURO
What?

QUINN
Don't you get it? That's what
winning means! Tomorrow morning...
they're gonna kill Wade!

Off Arturo's shocked reaction, we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

20 OMITTED 20

20A INT. HOTEL BALLROOM - ANTEROOM - SLIDERS 20A

convene in a corner. Rembrandt's ashen --

REMBRANDT

It can't be true.

ARTURO

(reading the flyer)

My God -- they've killed seventy
five thousand people in this year
alone.

QUINN

They don't call it death -- they
call it "making way."

REMBRANDT

Maybe these Right-to-Lifers are
some kind of crackpots --

QUINN

These guys are Nobel Prize winning
philosophers and scientists.
Believe it.

(pointed; to Wade)

Still think this place is Paradise?

ARTURO

This is no time for acrimony -- the
question now is how to get her out
of here.

ANGLE - THE BALLROOM - THE SECURITY DETAIL

which at first seemed innocuous, has now taken on a
different coloration --

QUINN

We get out of here the same way we
came. Through the front door.

(then)

We hightail it for the woods, and
hide out overnight till we slide.

WADE

I can't.

(CONTINUED)

20A CONTINUED:

20A

QUINN
Didn't you hear what I just said? *

WADE
Quinn, there's no way to hide.
Every move I make is chaperoned *
until this party's over. *

As now --

RYAN SMITH *
(from across the room)
Wade -- ? Everything okay?

WADE *
I'll be there in a minute, Ryan.

(CONTINUED)

20A CONTINUED: 2

20A

QUINN

Who's he?

ARTURO

Another lucky winner.

WADE

I gotta go. I'll see you back at
the room --

*
*
*

She goes --

*

REMBRANDT

(to Quinn)

Listen, man -- I got a question.

(then)

Since we're Sliding out of here in
the morning, could we maybe take
someone with us?

ARTURO

(emphatic)

No!

QUINN

Rembrandt --!

REMBRANDT

I mean it, guys -- she's good
people. We can't just leave her
here.

*
*

ARTURO

It is not a good idea to form
intimate attachments to people on
these worlds.

(then)

Next you'll want to take all twelve
winners with us. Why not Miss
Welles' appalling hellhound, too?

QUINN

Rembrandt -- I'm not saying it's
impossible. But every person we
take through the wormhole drains
energy from the system --

(then)

There's no guarantee we'd make it
safely into the next world.

REMBRANDT

I can't just let her die, man.

(CONTINUED)

20A CONTINUED: 3

20A

QUINN

(sighs)
All right. Lemme see what we can
do.

*
*

(CONTINUED)

Prepared by Earth Prime

20A CONTINUED: 4 20A

Off Rembrandt's gratitude -- *

CUT TO:

20B INT. HOTEL BAR - ON TV - ENGLISH CHARLIE AND MIKE LEVY 20B

standing in front of the "Amazing Bargains" logo.

CHARLIE *

Mike, we all know how important death is... *

MIKE *

Right! *

CHARLIE *

And we don't wanna go out looking like we didn't care, do we? *

MIKE *

I know I don't. (to audience) Do you? *

STUDIO AUDIENCE (O.S.) *

No!!! *

CHARLIE *

Now you can't do much about your own appearance - but you can make sure your coffin shines like the light at the end of the tunnel. *

The Studio Audience OOOHS. PULL BACK TO REVEAL they're standing before a long black coffin. There is a dividing line down the middle - one side looks dull and drab, the other gleams like it's been polished for days. *

CHARLIE *

Mike look! We polished this side... (indicating dull finish) ...with a leading coffin cleaner. *

(CONTINUED)

20B CONTINUED:

20B

MIKE
(making a face)
It looks so dull!

*
*
*

CHARLIE
(indicating shiny side)
But this side was polished with...

*
*
*

He holds up a bottle of "Mr. Casket," featuring a happy-faced Grim Reaper...

*
*

CHARLIE
..."Mr. Casket," the complete coffin cleaning system!
(audience 000HS)
"Mr. Casket" polishes, shines, cleans, and disinfects your coffin, making it much harder for the worms to get to your corpse after you've been lowered into the ground.

*
*
*
*
*
*
*
*
*

MIKE
(to audience)
That's fantastic, isn't it?

Audience APPLAUDS.

ANGLE - BAR - QUINN AND ARTURO

nursing Scotches.

QUINN
It's barbaric.

ARTURO
On the contrary, my boy. In many ways it's eminently more enlightened than our own society.

QUINN
They kill people to limit the population!

(CONTINUED)

20B CONTINUED: 2

20B

ARTURO

They kill volunteers, painlessly.
In our world, people die of famine,
disease and war in large part
because we are incapable of
limiting our population --
(then)
You may find their methods
abhorrent -- as do I -- but as a
scientist you cannot discount the
result. The current conditions on
this world are vastly preferable to
our own.

QUINN

Speak for yourself.

ANGLE - TV - CHARLIE

is recapping the Amazing Bargain he is offering. He and
Mike are by the table, in front of the logo - we see a pair
of shoes, a make-up kit, a bottle of cologne featuring the
gates to Heaven opening on a bed of clouds, and three "Mr.
Casket" bottles.. .

CHARLIE

(indicating shoes)
Mike, you get the "Prince Albert"
shoes, designed for the foot at
rest --

MIKE

Those are nice shoes! I think I'd
wear them while I was still alive!

Audience APPLAUDS.

CHARLIE

You get the "Dearly Departed"
make-up kit, to keep your pallor
supple and lifelike...
(Audience APPLAUSE)
You get a one-ounce bottle of
"Afterlife" cologne to make sure
you smell as good as you look...

MIKE

I like that!

Audience APPLAUDS.

(CONTINUED)

20B CONTINUED: 3

20B

CHARLIE

And a three-bottle set of "Mr. Casket" - enough for you and the next five people who die in your family!

MIKE

Charlie, I gotta ask --
(slams hand on table)
How much?

CHARLIE

Mike, if you bought this stuff retail, you might expect to spend over two hundred dollars - but on Amazing Bargains, I'm offering the entire Home Funeral Protection Kit for the incredible price of just \$49.95!

CUT TO:

21
THRU OMITTED
22A

21
THRU
22A

23 HOTEL BALLROOM - MIDNIGHT - THE PARTY

23

Wade, Ryan, Rembrandt and Julianne are there. TV cameras
are rolling -- news crews.

*

NEISSER

addresses the assemblage.

NEISSER

Society owes all of you a great
debt -- it's true. As much as we
envy you, we are appreciative of
this sacrifice.

(then)

Now that you all have your
departure times, we'd appreciate
your cooperation in making this as
efficient and pleasant a "making
way" as possible.

(then)

That's it. We'll see you in the
Afterlife.

REMBRANDT

whispers in Julianne's ear, under. Draws her off to the
side.

JULIANNE MURPHY

What? We're missing the speech.

REMBRANDT

Julianne -- there's something I
need to say.

(then)

Julianne -- I've got real feelings
for you. And the thought of going
on without you... well, that's
something almost too painful to
contemplate --

JULIANNE MURPHY

What are you saying, Rembrandt?

REMBRANDT

I see a future with you.

(off her)

And I want us to go on together.

(CONTINUED)

23 CONTINUED:

23

She looks at him, her heart melting. Kisses him on the cheek excitedly, like a school girl.

JULIANNE MURPHY
You mean it? You want to die with me?

REMBRANDT
Die with you?
(then)
Julianne, sit down here, okay?
There's something I need to explain.

Off Julianne, confused --

CUT TO:

24 INT. LUXURIOUS SUITE - SLIDERS ROOM - LATE NIGHT - QUINN 24

is frustrated, angry. Arturo is barely awake, on the couch -- the dog's snoring on the floor. The phone rings, Quinn grabs it.

QUINN
Wade?

REMBRANDT (O.S.)
(over phone)
No, man. It's me --

INTERCUT:

24A INT. HOTEL LOBBY - NIGHT - REMBRANDT 24A

is on a house phone.

REMBRANDT
Look, I explained everything to Julianne and she's cool.

QUINN
She understands about the Slide? *

REMBRANDT
I told her: keep an open mind. *
She's upstairs packing. I'm gonna *
go collect her in a couple minutes. *
(then) *
I really appreciate this, Q-Ball. *

(CONTINUED)

24A CONTINUED:

24A

QUINN
 Let's just hope it works.
 (then)
 Is Wade with you?

*
*
*
*

REMBRANDT
 No, man -- last I saw her, she was
 with that Ryan guy.

*
*
*

Off Quinn --

CUT TO:

25 OMITTED

25

26 HOTEL GROUNDS - LATE NIGHT - WADE AND RYAN

26 *

stroll through the gardens. She wears his jacket over her shoulders. She's distant. A lot on her mind --

RYAN SMITH
 So who was that guy anyway?
 (off her)
 The guy who showed up late.

*

WADE
 He's a friend.

RYAN SMITH
 I'm not getting in the middle of
 something. Am I?

*

WADE
 It's sort of a long story.

He stops. She looks at him -- who is this guy? He leans in, kisses her.

WADE
 Don't.

RYAN SMITH
 What's the matter?

*

WADE
 Ryan --
 (then)
 This is happening way too fast.

*
*

(CONTINUED)

26 CONTINUED:

26

RYAN SMITH
Ordinarily, I'd say "Let's take it
slow" -- except we're scheduled to
"make way" in the morning.

*
*
*

(CONTINUED)

Prepared by Earth Prime

26 CONTINUED: 2

26

A beat.

WADE
Ryan, can I trust you? *

RYAN SMITH
To my grave. *

WADE
What I'm about to say's gonna sound
pretty shocking.
(then)
I'm from a parallel world.

RYAN SMITH
What? *

WADE
It's not gonna make a whole lotta
sense -- the point is, I entered
the Lottery under false
pretenses.
(then)
I don't want to die. *

RYAN SMITH
Wait a minute. You're not some
Right-to-Lifer, are you? *

WADE
No.
(then)
I don't understand the way this
society works, okay?
Right-to-Lifers and everything.
All I know is, I've got to get out
of here.
(then)
My friends -- those guys you saw me
with? We're scheduled to leave
here in a couple of hours. *

RYAN SMITH
Do you realize what you're saying?
(then)
In the first place, they'll never
let you leave.
(then)
You'll get the process. *

WADE
The process?

(CONTINUED)

26 CONTINUED: 3

26

RYAN SMITH

*

The penalty for subverting the
Lottery System.

(off- her)

They make you pay in pain before
they kill you.

Under which, the sound of a siren in b.g. Growing louder --

(CONTINUED)

Prepared by Earth Prime

26 CONTINUED: 4

26

WADE
What are those sirens?

RYAN SMITH
Lottery Police.
(then)
You didn't tell anyone else, did
you?

*
*
*
*

WADE
No.

*
*

RYAN SMITH
Must be the demonstrators.

*
*

WADE
Listen to me -- if you help me,
neither one of us has to die
tomorrow. You can come with us.

(CONTINUED)

26 CONTINUED: 5

26

RYAN SMITH
I shouldn't even be listening to
this. You have no idea what these
people are capable of.

*

WADE
Ryan - wait.

*

RYAN SMITH
No!
(he means it)
For your own good, okay. Don't
even think about it!

*

Wade watches him go. Lottery police exit their squad cars,
move into the hotel. Something frightening is going on --

CUT TO:

27 OMITTED

27

27A INT. CORRIDOR - REMBRANDT
knocks at Julianne's door.

27A

REMBRANDT
Julianne?

27B INT. JULIANNE'S SUITE - NIGHT - REMBRANDT
is knocking ont he door as he opens it slowly.

27B

REMBRANDT
Sweetheart? You ready?

JULIANNE
stands there, facing the door.

JULIANNE MURPHY
Come in, Rembrandt.

He enters, alerted to something in her tone --
THE DOOR

(CONTINUED)

27B CONTINUED:

27B

suddenly is slammed shut behind him.

AGENTS WILSON AND JONES

in gray suits are holding guns on Rembrandt. *

AGENT JONES
Rembrandt Brown?

REMBRANDT
Who're you?

AGENT JONES
(cuffing him)
Lottery Police. You're under
arrest. You have the right to
remain silent, but if you do so, it
will be held against you in a court
of law. *

AGENT WILSON
Mr. Brown, are you a member of the
Right-to-Life movement?

REMBRANDT
What? I don't know anything about
any Right-to-Life movement.
(to Julianne)
Julianne, what's going on?

JULIANNE MURPHY
I'm sorry, Rembrandt. I couldn't
let you do it.

REMBRANDT
You turned me in?

He tries to step toward her, but the cops grab his arms.

REMBRANDT
How could you? I thought you loved
me.

JULIANNE MURPHY
I do. But you were obviously
delusional and in need of help.
How could I turn my back on that? *

REMBRANDT
(indicates cuffs)
This is your idea of help? *

(CONTINUED)

27B CONTINUED: 2

27B

JULIANNE MURPHY

Yes. We're about to be bonded
eternally. That way we'll always
be together.

*
*
*
*

Realizing what this means, he begins to struggle in the
cops' grip.

CUT TO:

27C INT. LUXURIOUS SUITE - QUINN

27C

looks at the bedside clock, compares 3:45 with the timer.
Sound of sirens, police activity in b.g.

ARTURO

(rouses)
What's going on?

Quinn moves next to the window.

ANGLE - THROUGH THE WINDOW

Police cruisers and activity fill the driveway entrance to
the hotel.

QUINN

Police.

ARTURO

What time is it?

QUINN

Almost four --

ARTURO

Where in blazes are they?

QUINN

Stay here. I'm going to find out.

As he goes --

CUT TO:

28
THRU OMITTED
29

28
THRU
29

29A INT. TRANQUILITY CHAMBER - LATER - JULIANNE

29A

is rearranging flowers. The room is absolutely filled with
flowers.

*

(CONTINUED)

29A CONTINUED:

29A

We hear beautiful chamber music. There's an OPERATOR unobtrusively standing behind a control panel, off to one side. He pushes some buttons and suddenly a PROJECTION APPEARS on the ceiling -- THE OCEAN breaking on the shore, with DOLPHINS playing in the surf. *

THE OPERATOR (soft-spoken) Is that to your satisfaction? *

JULIANNE (looking at ceiling, breathless) Perfect. *

There's a KNOCK at the door. The operator opens it. It's the Lottery police, with Rembrandt.

REMBRANDT

looks at Julianne, disbelieving, as the cops remove his cuffs. She is so beautiful, glowing like a bride. *

JULIANNE Hello, darling. I'm so glad you're here. *

REMBRANDT Not like I had a choice.

JULIANNE You're so misguided, Rembrandt... so afraid of death. That's why you're here... to be liberated from your fears. *

REMBRANDT Thanks, but I was doin' just fine on my own! *

JULIANNE Come over here, my love. Sit by me. *

She reclines on a silken chaise, amid the flowers, and pulls him down beside her. He looks around, getting an eerie feeling about this. *

(CONTINUED)

29A CONTINUED: 2

29A

JULIANNE

You must see. There's nothing to be afraid, dear Rembrandt. Fear is what kills. Love lives forever.

She nods to the operator, who presents Julianne a small vial on a velvet covered tray. Before Rembrandt can stop her, she drinks it down.

*
*
*

JULIANNE

It tastes so good, Rembrandt. Like ambrosia...

*

REMBRANDT

(tortured)
Julianne.. .

JULIANNE

I'm going to lie back a little. I already feel like I'm floating. I see white light... It's coming for me. It's all around me, all through me... It's wonderful, Rembrandt... Nothing to fear... nothing at all...

(then)

Take my hand...

(he does)

I'm going with the light now...
Feel my life go... I know you'll be joining me soon...

She dies. Rembrandt reacts, saddened and awestruck. Agent Jones promptly slaps handcuffs back on Rembrandt, who is increasingly terrified.

*
*

REMBRANDT

Why the cuffs again?

*

(CONTINUED)

29A CONTINUED: 3

29A

AGENT JONES
We're taking you to be processed
at the Kevorkian Center.

*

REMBRANDT
Kevorkian Center? Where's that?

AGENT JONES
It's where you're going to die, Mr.
Brown. Very painfully

Rembrandt's very frightened as we --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

30 INT. LUXURY HOTEL SUITE - NIGHT - ARTURO 30

is pacing, the dog moving in and out between his feet.

WADE

enters --

ARTURO

Where the hell have you been?

Wade looks around the room.

WADE

Where's Quinn?

ARTURO

Out looking for you -- and the
lovestruck Mr. Brown.

WADE

We need to walk the dog.

ARTURO

What? At a time like this?

WADE

(firmly)

We need to walk the dog. Now.

Wade cues him that the room is bugged. He gets it.

WADE

(taking the dog)

Come on, Henry.

31 EXT. HOTEL GROUNDS - NIGHT - WADE, ARTURO 31

and Henry walk through the landscaping. Wade is still
watchful, as though she expects someone to pop out of the
bushes.

WADE

I couldn't talk in the room because
it's probably bugged.

ARTURO

So I gathered.

(CONTINUED)

31 CONTINUED:

31

WADE

Tampering with the Lottery's just about the worst crime you can commit on this world.

(then)

This whole thing's being monitored --

(then)

If we can't find Quinn and Rembrandt soon, we're all gonna die here.

A commotion up ahead. Henry starts barking --

ARTURO

Quiet, you pathetic canine!...

WADE

(of the commotion)
Something's happening.

A CROWD

has gathered. Mostly bell boys and doormen at this late hour.

WADE

(to a bellboy)
What's going on?

BELLBOY

Some guy tried to kidnap one of the Lottery winners.

As now --

JONES AND WILSON

power through. Rembrandt handcuffed between them. As they move past --

WADE

Oh my God --

Rembrandt sees her. She feels terrible.

ARTURO

What will happen to him?

BELLBOY

The "process", man. He's gonna regret the day he screwed with the Lottery.

(CONTINUED)

31 CONTINUED: 2

31

Suddenly --

QUINN

emerges through the crowd --

QUINN

Wade -- ! Professor!

He moves to them --

WADE

They've got Rembrandt.

QUINN

I know.

(then accusing)

What the hell'd you tell Ryan?

*

WADE

You think Ryan turned him in?

*

QUINN

Who else could have done it?

WADE

(is it possible?)

Oh, my God!

QUINN

They're taking Rembrandt to Geary
St... a place called the Kevorkian
CenCer

WADE

We've got to get down there.

QUINN

No. You're staying here.
Otherwise, they'll think you're
trying to escape.

He hands her the timer --

QUINN

If you miss the Slide, they'll kill
you.

(then)

Wait for us in the ballroom. If
we're not back in time, slide
without us.

(to Arturo)

Let's go!

(CONTINUED)

31 CONTINUED: 3

31

Quinn and Arturo take off for the public car stand: Past

(CONTINUED)

Prepared by Earth Prime

31 CONTINUED: 4 31

RYAN *

watching from the wings. He's witnessed the whole thing --

CUT TO:

31A
THRU OMITTED
53

31A
THRU
53

54 INT. LOTTERY POLICE CAR - NIGHT - REMBRANDT 54

is in back. As the vehicle pulls away --

ANGLE - A MONITOR

lights up with the image of Robin Leach.

GEOFF EDWARDS *

So... you're about to die.

REMBRANDT

Now wait a minute --

GEOFF EDWARDS *

-- And I'm sure you have many questions.

REMBRANDT

Yeah, like how the hell do I get outta here?

Robin's voice overlaps Rembrandt's; it's apparent that this is a pre-recorded tape - the pauses are only for dramatic effect...

GEOFF EDWARDS *

Well, rest easy friend. You're about to experience the ultimate adventure - the magical journey from our world to the great beyond.

REMBRANDT

But I'm too young to die! And too famous --

GEOFF EDWARDS *

-- When you first pass over, you will find yourself in a long, dark tunnel heading for a brilliant speck of light...

(MORE)

(CONTINUED)

54 CONTINUED:

54

GEOFF EDWARDS (cont'd)

*

(then)

A loved one, perhaps a relative who passed years back, will appear, to guide you into the light.

REMBRANDT

(increasingly agitated)

All my dead relatives were a pain in the butt! Don't wanna deal with any of 'em.

*

Rembrandt's had enough - he pounds on the grating.

*

REMBRANDT

Let me outta here, man! This is going way too far.

*

*

CUT TO:

55 EXT. KEVORKIAN CENTER FOR PROCESSING - NIGHT

55

A bleak, institutional structure. In contrast to the idyllic city vistas we've seen heretofore, this place is stark, imposing -- like something out of Eastern Europe --

A CADRE OF RIGHT-TO-LIFE PROTESTERS

hippies, nuns, priests in collars (distinct from Right-to-Lifers on our world.) This is Operation Rescue, and the demonstrators carry placards declaring: "Birth Control, Yes. Lottery, No!", "Natural Causes Should Be The Only Causes", "President Elders, the Whole World is Watching".

FATHER FERGUS (A PRIEST)

*

urges on the faithful over a bullhorn --

FATHER FERGUS

All life is precious! Stop the Lottery!

*

(then)

Stop the Lottery!

*

Under which, the klaxon of a police siren as --

(CONTINUED)

55 CONTINUED: 55

THE LOTTERY POLICE CAR

approaches from down the street.

56 INT. LOTTERY POLICE CAR - JONES POV - THROUGH WINDSHIELD - 56
THE DEMONSTRATORS

stand before the building entrance. Stand-off --

REMBRANDT

(from the backseat)

What's going on?

AGENT JONES

(over the loudspeaker)

Get clear of the car, please!

The demonstrators sag a little. We have a sense they fear this confrontation. As now --

57 EXT. STREET - ARTURO AND QUINN'S PUBLIC CAR 57

pulls in --

QUINN AND ARTURO

exit.

ARTURO

(of the van)

He's in there!

Arturo's sizing up the situation --

AGENT JONES

(over loudspeaker)

Refusal to disperse will be met with immediate physical response --

QUINN

(to protestors)

Our friend's in there! His only crime is wanting to live!

*
*
*

FATHER FERGUS

Stand fast, believers!

Quinn grabs the bullhorn --

(CONTINUED)

57 CONTINUED: 2

57

FATHER FERGUS
Stop the slaughter!

The demonstrators echo this rallying cry, storm the paddy wagon. *

58 INT. POLICE CAR - POV - THROUGH WINDSHIELD - THE PROTESTORS 58
advancing --

AGENT JONES
(to Wilson)
What do we do?

AGENT WILSON
Call for back up!

Too late. A rock shatters the windshield.

PROTESTERS

swarm the vehicle; they start rocking it, trying to tip it over -- like when Nixon went to Venezuela.

REMBRANDT

watches all this through the window. Suddenly --

QUINN'S FACE

appears amid the rabble. He smashes the car window -- -

QUINN
Come on!

Rembrandt doesn't have to be asked twice --

59 EXT. POLICE CAR - THE DEMONSTRATORS 59

mob the paddy wagon. Additional black and white arriving. Out of which melee --

QUINN AND ARTURO

extricate the handcuffed Rembrandt from the shattered window.

REMBRANDT
Man - am I glad to see you!

(CONTINUED)

59 CONTINUED:

59

ARTURO
Let's get out of here!

They take off just as a smoke bomb explodes in the street behind them. A full-scale riot.

AGENT WILSON
(into handi-talkie)
We have a situation!

60 INT. PUBLIC CAR - THE THREE SLIDERS

60

clamber in.

ARTURO

at the wheel --

ARTURO
How much time?

QUINN
Not much! Step on it!

AS the car engine roars to life, patches out --

REMBRANDT
Pedal to the metal, Professor. I can't wait to get off this world --

ARTURO
(off the accelerator)
Something's wrong --

Suddenly - chug, chug, chug --

THE DOORLOCKS

click shut..

REMBRANDT
What the hell?

QUINN
It's stopping!

ARTURO
There's no power!

Quinn's trying to jimmy the doors --

QUINN
It's jammed!

*
*
*
*
*

(CONTINUED)

60 CONTINUED:

60

Arturo tries to smash his way out the window. Unbreakable
Plexiglass.

*
*

(CONTINUED)

60 CONTINUED: 2

60

REMBRANDT

Do something, man!

*
*

Quinn tears off the plastic sheath to the fusebox, exposing wires --

*
*

THE FUSEBOX

wires. No time to weed through this -- Quinn starts yanking indiscriminately --

REMBRANDT

(out the rear window)
They're right behind us!

*
*
*

The Lottery police running after them --

*

ARTURO

(panicked)
Don't panic, man!

Quinn yanks a yellow wire and suddenly --

A PNEUMATIC HISS

all the electrics shut down --

*

QUINN

Let's go --

*
*

As they tear out of there.

*

61 OMITTED

61 *

(CONTINUED)

60 CONTINUED: 60

62 EXT. STREET - THE SLIDERS 62 *

exit the car. The sound of sirens approaching, riot police
in pursuit. The Sliders take off at full sprint. *

CUT TO: *

63 OMITTED 63 *

63A INT. BALLROOM - ANTEROOM - CLOSE ON THE TIMER'S LCD DISPLAY 63A *

Ticking away seconds. Less than two minutes. *

WADE *

hiding in the near dark. *

WADE *

Come on, you guys. *

HENRY THE DOG *

is there, senses her mounting agitation -- starts to yip
nervously -- *

WADE *

Shh -- quiet boy. *

ANGLE - BALLROOM ENTRANCE - KEN NEISSER AND THE LOTTERY COP *

arrive -- *

NEISSER *

Anybody there? *

(then) *

Miss Welles -- ? *

WADE *

sees them, shrinks back. *

REVERSE ANGLE - NEISSER *

reacts to something, the dog's whimper. *

NEISSER *

Hit the lights! *

The cop does as he's told. Suddenly -- *

FLOODLIGHTS *

kick on, illuminating the entire area -- *

(CONTINUED)

#70409 - "Luck of the Draw" - Yellow rev. 3/21/95

52A.

63A CONTINUED:

63A

WADE

*

(CONTINUED)

Prepared by Earth Prime

63A CONTINUED: 2

63A

is momentarily blinded. Wants to run -- *

NEISSER *

There she is! *

THE LOTTERY COP *

heads in after her, when suddenly from an unseen area -- *

CLONK! *

He's beaned -- the cylindrical bottom of a fire extinguisher
slams into his forehead. He's out cold -- *

RYAN *

emerges from the shadows -- *

WADE *

Ryan? *

NEISSER *

turns -- *

NEISSER *

What the hell? *

By way of answer, CLONK! Ryan brains him also -- *

RYAN SMITH *

(to Wade)
Write it off to the spirit of
adventure. *

WADE *

Do you know what you just did? *

RYAN SMITH *

You better be telling the truth
about parallel worlds, is all I got
to say. *

WADE *

We've got less than a minute. My
friends aren't here yet. *

QUINN (O.S.) *

We are now! *

REMBRANDT, QUINN AND ARTURO *

bursting into the room, Lottery police at their backs. *

(CONTINUED)

63A CONTINUED: 3

63A

ARTURO

Hit the timer!

*
*

WADE

*

doesn't have to be asked twice.

*

THE VORTEX

*

appears. T.J. stands there, disbelieving --

*

QUINN'S

*

trying to hold off the Lottery Police by locking the
decksides double doors.

*
*

QUINN

*

(to Wade)
Slide!

*
*

Wade does. Rembrandt's next.

*

QUINN

*

Go professor! Go on!

*

Arturo almost trips over Henry, grabs the dog and they slide
together.

*
*

Suddenly, Bang! Gunshot!

*

THE LOTTERY COP

*

that T.J.'s brained has come to, he's firing at them.

*

RYAN SMITH

*

(to Quinn)
Jump!

*
*

THE LOTTERY COP

*

aiming his weapon -- T.J. and Quinn are sitting ducks --
Bang! Bang!

*
*

QUINN

*

we don't know if he's been hit or not as he tackles him, and
the two of them topple into the wormhole --

*
*

THE LOTTERY COP

*

reacting in amazement, as back up officers surge onto the
patio --

*
*

THE VORTEX

*

(CONTINUED)

63A CONTINUED: 3 63A
loosing vibrancy. What the hell just happened? *

CUT TO:

64 EXT. OPEN FIELD - DAY - ONE BY ONE 64
the Sliders come through... first Rembrandt, Arturo, Wade
and finally Ryan. *

WADE
gets to her feet, overjoyed to have made it to safety.

WADE
We made it!

REMBRANDT
Everybody okay?

RYAN SMITH *

WADE
Unbelievable!

WADE
What'd I tell you?

ARTURO
Quinn? Ohmigod!

All turn - Quinn is deathly pale and his eyes are barely
focusing. *

WADE *

Quinn! *

Quinn collapses! He's been shot. The Sliders race to him,
horrified. *

She is cradling him in her arms... when she pulls her hands
back, they are covered in blood. *

WADE *

No! *

Off her echoing scream -- *

FADE OUT.

END OF SHOW