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"SLIDECAGE"

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SLIDERS

"Slidecage"

FADE IN

1
THRU
2
OMITTED

1
THRU
2

2A INT/EXT. HOTEL DECK - DAY - ON FERNS AND GREENERY (D1)
moving.

2A

REMBRANDT (O.S.)
Lower...a little lower...now a
little to the right...that's
it...perfect.

(X)
(X)
(X)

Arrive:

2B ON REMMY AND MAGGIE

2B

Soft music is playing. Remmy is lying on a massage table under a towel, getting worked over by a beautiful masseuse. Maggie is sitting in a beach chair next to the table, wearing a bikini, holding a reflector under her chin to concentrate the rays. Remmy just groans as the masseuse works. After a moment, a muscular young man in shorts brings Maggie a drink on a tray. She takes it, he starts away.

MAGGIE

No.

The waiter stops and turns back to her.

MAGGIE

I want you to stay here while I
drink this.

The waiter reacts with a shrug.

MAGGIE

Turn a little to your right.

The waiter turns to his right so Maggie can see his butt.

MAGGIE

That's better.

She sips the drink.

REMBRANDT

A cryin' shame to have to leave
this place.

CONTINUED

2B CONTINUED

2B

MAGGIE

It does seem ideal. A world where good tans and massages are compulsory.

Maggie finishes her drink, nods to the waiter, who exits.

QUINN (O.S.)

This is really just an inversion of the Lorentz transformation.
See: X prime equals X minus UT .

(X)
(X)
(X)

WIDEN as Rembrandt and Maggie look over to see QUINN and COLIN at a nearby table, engrossed in the laptop computer before them. Its screen shows a diagram of the two micro-dots, spewing out numbers, which then combine into a complex scroll of equations.

(X)

COLIN

I still cannot quite grasp the geometry of space-time.

(X)
(X)

QUINN

Be patient. Got to give yourself space. And time.

(X)
(X)

MAGGIE

Hey, how about you geniuses take a break, get the kinks out?

QUINN

You're loose enough for the rest of us.

(holds up the timer)

Two minutes thirty. Everybody out of the pool.

(X)

Maggie and Rembrandt grumble. Rembrandt tips his masseuse, who exits. He and Maggie go off behind two changing screens, their heads visible above them as they change.

REMBRANDT

So what do you think it'll be this time? Polar ice world? Talking dog world?

QUINN

For once, I can tell you.
(excitedly, off Colin)
We're going home.

Rembrandt and Maggie are stunned.

REMBRANDT

You're kidding.

CONTINUED

2B CONTINUED 2

2B

MAGGIE

You said the data from the
micro-dots your parents left you
was all scrambled.

QUINN

I thought Colin's micro-dot was
damaged.

(shakes his head)

Turns out it was designed that way
to keep other folks from accessing
the coordinates.

(X)

Rembrandt and Maggie emerge, fully dressed.

REMBRANDT

'Folks' like the Kromaggs.

QUINN

Yeah. But I found a hidden
de-encryption program keyed to our
specific DNA... and there she is.

(X)

The rows of numbers on the laptop's screen fall away to
reveal a simple line of numbers. Everyone's jazzed.

REMBRANDT

Finding out how they beat the
Kromaggs will be worth the whole
price of admission.

MAGGIE

Home to meet the parents...

QUINN

Our parents, bro. Like the sound
of that?

COLIN

Yes.

Quinn hands him the timer, smiles.

QUINN

Then hit it.

Quinn stashes the computer in a knapsack as Colin pushes the
button. The timer SHOTS OUT A BEAM. Our guys run O.S.,
Quinn with the knapsack, and jump through the O.S. VORTEX.

3 INT. LABYRINTH - MAGNETIC CORRIDOR - NIGHT (N1)

3

Our guys SLIDE IN, get to their feet, look about. The place
is futuristic in design, but rundown. They're in a long
corridor, lit only in patches, equipment lying about, wiring
hanging from the ceiling. A feeling of chaos.

COLIN

This isn't quite what I was
expecting.

CONTINUED

3 CONTINUED

3

REMBRANDT
Hello! Hey! Where's the welcome wagon?

MAGGIE
Let's just find the exit.

They walk along, casting about. Rembrandt moves O.S.

(X)

QUINN
Air's got a metallic taste. Like it's processed.

(X)

MAGGIE
That still doesn't tell us where we are.

(X)

(X)

REMBRANDT (O.S.)
(bleak)
I think we're a long way from home.

(X)

ANGLE to include Rembrandt. He stands, looking out a window. The others join him and gape in surprise.

4 THEIR POINT OF VIEW - OUT THE WINDOW

4

A barren, alien terrain stretches to the horizon. The NIGHT SKY is afire with weirdly colored clouds, a tapestry of unfamiliar stars and TWO MOONS in the sky.

5 THE SLIDERS

5(X)

peer out worriedly, as we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

- 6 OMITTED 6
- 6A INT. LABYRINTH - MAGNETIC CORRIDOR - ON THE WINDOW - NIGHT 6A
The same bizarre scene as before.
- 7 ON QUINN, REMBRANDT, COLIN AND MAGGIE 7
looking out at the scene with disquiet. Maggie turns to
Quinn.

MAGGIE
You're sure you got the coordinates
right?

QUINN
Positive.

REMBRANDT
Well, something must've gone
haywire. I mean, that looks like
something out of Star Trek, The
Lost Episodes.

(X)
(X)

QUINN
The timer always sends us to an
alternate Earth, never an alien
planet.

(X)

REMBRANDT
Looks pretty dead out there. If
this is your home world, where are
all the people?

QUINN
I don't know, we just got here.
(exasperated)
Why does everyone always expect me
to have the answer?

COLIN
Because you usually do.

(X)

MAGGIE
So if it's home sweet home, we'll
stick around. If not, we'll slide
out.
(to Colin)
How long we got on the universal
remote?

COLIN
The --? Oh.

CONTINUED

7 CONTINUED

7

Colin raises the timer in his hand to check -- and freezes.

COLIN

Brother, we have a problem.

He shows it to the others -- its LED is frozen at 00:00.

REMBRANDT

The timer's not counting down?

(X)

Quinn takes it, tries to punch in some commands -- nothing.

MAGGIE

What's wrong with it?

Quinn shoots her a look -- what were they just talking about?

MAGGIE

You don't know.

QUINN

Yes, that's right.

Suddenly, a soothing MAN'S VOICE issues from behind them.

MICHAEL MALLORY (O.S.)

Excuse me. Over here, please.

Surprised, they turn in the direction of the sound.

QUINN

I know that voice.

Colin nods. He does, too, but -- like Quinn -- can't quite place it. They move toward a doorway.

MICHAEL MALLORY (O.S.)

This way. There's nothing to be afraid of.

They move off toward:

8 INT. ARRIVAL AREA - NIGHT

8

Quinn, Colin, Maggie and Rembrandt enter.

MICHAEL MALLORY (O.S.)

Good.

As soon as they're all in:

LIGHT behind them comes on, ILLUMINATING them. They turn to see that it's a BIG VIEW SCREEN. The kindly face of MICHAEL MALLORY appears. Stunned, recognizing the face, Quinn and Colin draw near it, the others following.

MICHAEL MALLORY

Welcome, newcomers.

(MORE)

CONTINUED

8 CONTINUED

8

MICHAEL MALLORY (CONT'D)

I helped to invent sliding, the method by which you've arrived here. My name is Michael Mallory.

QUINN

Colin, it's our --

COLIN

Father.

(X)

MICHAEL MALLORY

(over the above)

This may well be disorienting to you, as you were no doubt trying to get to my world -- but you have instead been shunted here, by the Slidecage mechanism.

(X)

MAGGIE

Slidecage?

MICHAEL MALLORY

Following the recent human/Kromagg war, we have driven the enemy from our world and cloaked it so they cannot return, by these means. In the interest of --

His image BREAKS UP, the sound GARBLES, it's all distortion.

REMBRANDT

Come back, give us the whole story! Hey!

No response. Rembrandt HITS the edge of the screen with the flat of his hand hard. The IMAGE restabilizes.

REMBRANDT

Hah! Always worked with my old TV.

MAGGIE

Doesn't look like they're maintaining their equipment.

MICHAEL MALLORY

(over the above)

-- unfortunately cannot return you, as it would pose a security risk. If you are a friend rather than an enemy, I'm truly sorry. Your needs will be provided for, food and air and shelter. Do not tamper with the dispensing machines. If you attempt to venture outside, the toxic atmosphere will kill you. Other than these strictures, you are free to live by the rules you create. Make the best of this world. It is now your world... for the rest of your lives.

(X)

CONTINUED

8 CONTINUED 2

8

The screen GOES BLANK. Our guys look gut-punched, they're so upset.

MAGGIE
The rest of our lives?

QUINN
It's a perfect system to protect their world, make sure the Kromaggs can't invade. Anyone who tries to slide there ends up here instead.
(off the timer)
They must have some kind of damping field to render this inoperable.

REMBRANDT
You saying we've wandered into some kind of roach motel for sliders?

COLIN
But why would our parents cloak their world and not come get us?

QUINN
They tried to, but I was kept hidden from them. And you were lost, your foster parents dead.

REMBRANDT
Oh, this is great. We weren't even in this war and now we're P.O.W.s!

MAGGIE
There's got to be a way out of here. There always is, isn't there? Quinn...

QUINN
We'll just have to do what we always do -- beat the odds. Okay?

REMBRANDT
(calming)
Yeah. Okay.

Quinn looks at Maggie. She nods, too. They start to move away from the arrival area.

9
THRU OMITTED
10

9
THRU
10

11 POINT OF VIEW FROM VENT - ON MAGGIE

11

An UNSEEN PERSON is watching her. We HEAR the O.S. observer's breathing. Maggie is unaware of him. Just then, there's a CRASHING and SHOUTS of a brawl drawing near.

12
THRU
14
OMITTED

12
THRU
14

15 WIDE

15

Hearing the RIOT coming their way, Quinn calls to the others:

QUINN

Get down!

They duck into hiding. A beat, then a BRAWLING GROUP OF HUMANS AND KROMAGGS surge into the area from a side corridor. All are dressed in ragtag clothes. It's like a street rumble, everyone fighting dirty, fists and boots and rough weapons (neither side has guns or blasters, weapons are jerry-rigged from scavenged parts).

Rembrandt wants to join the fray, but Quinn holds him back, whispering:

QUINN

Wait and see what the rules are.

(X)

The Kromaggs seem to be getting the upper hand. Two humans take flight down the corridor, leaving one human alone. We see now it's a haggard woman, DARLA (30s), the Kromaggs ganging up on her.

MAGGIE

Okay, now we know.

(X)

She and the others dive out, taking on the Kromaggs, allowing the woman to escape. The woman runs off after her companions. Seeing they're outnumbered, the Kromaggs beat a retreat. At the last, a blow from behind knocks Rembrandt senseless. The Kromaggs drag him back the way they came.

(X)
(X)

Quinn, Maggie and Colin are after them in a flash, but the Kromaggs have passed through a doorway. Two wires protrude from the wall. One of the Kromaggs touches the ends of the wires together, making a connection. The door starts to close. He RIPS out the wires and dives through the doorway, just as it closes.

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

The door slides SHUT, closing off our guys from Rembrandt and the Kromaggs.

(X)

QUINN

Rembrandt!

16 DOWN THE WAY

16

Unseen by them, Darla hesitates, watching them, then hurries off after her fellows.

17 QUINN

17

tries to force the door. No use. He shakes his head to the others. Rembrandt is gone.

18 INT. MAGNETIC CORRIDOR - NIGHT

18

Quinn, Maggie and Colin are hurrying in the opposite direction. Maggie points at a wet footprint.

MAGGIE

There's another one.

COLIN

You think these people will help us?

QUINN

I don't know. At least they're human.

They turn a corner, spy a MAN darting away.

QUINN

Hold it, we're friends!

They run after him, into:

19 INT. TERMINUS OF MAGNETIC CORRIDOR - CONTINUOUS

19

Colin, Maggie and Quinn rush in -- then stop as they realize they're surrounded by a motley group of MEN and WOMEN. LUTHER, the man they chased, strides up to Quinn.

LUTHER

I know my friends. I don't know you.

He slugs Quinn, who doubles over. Maggie and Colin try to come to Quinn's aid, but they're grabbed and held fast. Luther is about to hit Quinn again when a COMMANDING VOICE calls out:

JANIE

Hold it, Luther.

JANIE appears, addresses the others, speaking quietly, but with authority.

JANIE

Let them go.

They release Maggie and Colin. They move to help Quinn. Janie turns to Luther.

JANIE

What happened?

LUTHER

They were chasing me.

MAGGIE

You were running!

Janie puts out a cautionary hand to silence her.

CONTINUED

19 CONTINUED

19

JANIE

We're all ready to run here.

She turns to Darla, whom we now see is part of the group.

JANIE

Are they the ones who jumped into
that trouble you got yourself into?

DARLA

Yes.

Janie nods, considering. She turns her attention back to
Quinn, Maggie and Colin.

JANIE

You're new here, aren't you?

MAGGIE

Yes.

JANIE

No reason to start on the wrong
foot. We're all humans. Now we
don't have many rules, but --

Quinn cuts her off. Time's wasting.

QUINN

I'm sorry, but if you heard about
that fight, you know our friend got
captured and we've got to --

JANIE

He's gone. Or will be before the
night's out. You're going to have
to forget him.

The mood in the room takes an abrupt chill.

MAGGIE

We're not about to do that.

JANIE

I understand your feelings... but
you don't know where you are.
We're all that's left of over two
hundred. We were all away from the
home world during the war. Some
didn't hear about the cage being
built, some took too long to get
back. Whatever the reason, we're
here. We keep on the move so the
Kromaggs can't find us.

COLIN

Won't you help us?

JANIE

Believe me, I'm trying to.

CONTINUED

19 CONTINUED 2

19

QUINN

(to Janie)
My brother and I, we're from the home world, but we don't remember it. Our parents left us on other worlds during the war. I'm sure you can teach us a lot, but we can't abandon our friend.

He turns to go, gesturing Colin and Maggie to accompany.

QUINN

I'm sorry.

JANIE

I'm sorry, too.

Janie nods to her people. Some of them block our guys. Maggie's angry, wants to get into it.

MAGGIE

Now, wait a minute.

Quinn puts a calming hand on her arm, turns back to Janie.

JANIE

The last human we let go solo was caught, tortured, revealed our location. We had forty children here. They were all killed.

She comes up closer to our guys.

JANIE

Now that you've found us, you either join... or die.

COLIN

How do we join?

MAGGIE

Colin.

COLIN

It's clearly the superior of the two options.

Quinn moves closer to Janie, tries a reasoning, non-threatening tone.

QUINN

You've been through hard times, and we don't want to make them any harder. Can't we talk?

MAGGIE

Save your breath, Quinn. I may be new here, but I've seen enough bad C.O.s in my time to recognize the breed.

CONTINUED

19 CONTINUED 3

19

Janie stiffens, hardness comes into her eyes. Quinn sees this and is worried. But Maggie's blood is up. She looks the other humans in the eye, one by one, talking to them as individuals, trying to stir something.

MAGGIE
You. Yes, you. No problem?
Surviving by hiding like rats?

Quinn's seen Janie's expression, is alarmed. But Maggie presses on.

MAGGIE
(to Darla)
Someone who helped you has just
been hung out to dry. How do you
feel about that?

DARLA
(hesitant)
Janie, maybe she's got a point.
Maybe --

Janie glares at Maggie.

JANIE
Out. Now.

Maggie's confused by Janie's response, assumes she's letting them go. She turns to go.

MAGGIE
All right...

But the men grab her roughly, along with Quinn and Colin.

MAGGIE
Hey!

JANIE
(to her men, off Maggie)
Airlock.

The men start hustling Maggie over to something we see now for the first time: AN AIRLOCK DOOR. Beside it is a LIGHTED CONTROL PANEL. Our guys struggle like mad, but are held tight.

MAGGIE
No!

COLIN
What's an airlock?!

QUINN
(to Janie)
Don't do this! She's just got a
temper!

COLIN
We'll do what you say!

CONTINUED

19 CONTINUED 4

19

A man pushes a button on the airlock controls.

The inner airlock door SLIDES OPEN, revealing a chamber beyond, some toxic wisps of the outside atmosphere still inside it. They throw Maggie into the chamber.

The door SLIDES SHUT, trapping Maggie within. We hear her MUFFLED SHOUTING and POUNDING at the door.

Quinn and Colin continue to struggle, to no avail.

JANIE

Vent it.

The man by the controls pushes a button. A FLASHING LIGHT above the airlock door comes on, spinning its warning. From outside, we hear Maggie CHOKING, BANGING on the door. But the SOUNDS grow weaker, then are silent. Quinn breaks free, rushes for the airlock door. He manages to hold the others at bay long enough to start frantically keying in commands on the controls -- then is knocked unconscious.

20 ON COLIN

20

In anguish, as we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

21 INT. LABYRINTH - TERMINUS OF MAGNETIC CORRIDOR - NIGHT - 21
MOMENTS LATER

Quinn is unconscious, on the ground near the airlock. Colin is still held, though no longer struggling, looking at the sealed, silent hatch with despair.

JANIE
Lock him down. Computer room.

COLIN
I'm not leaving my brother!

JANIE
We're not going to hurt your brother.

He stares at her, then relents, exits with the others. Janie walks to a bowl of water, dips a rag. She moves to Quinn, dabs his face. Some of her men stand guard a few feet off. Quinn starts to rouse.

JANIE
Come on, come on now. That's it.

Quinn comes awake, remembers Maggie being chucked out the airlock.

QUINN
Maggie!

He scrambles for the airlock.

JANIE
She's gone.

He wheels on her.

QUINN
Don't give me that! You murdered her!

JANIE
She wouldn't have made it here, and she would have taken some of us with her.

QUINN
You didn't even know her!

With a cry, he lunges for her. Her men restrain him.

JANIE
Turn that hate where it belongs, on the Kromaggs.

CONTINUED

21 CONTINUED

21

QUINN

The Kromaggs? The Kromaggs! I
hope you burn in hell!

JANIE

This is hell. Didn't you notice?
(beat)
The mainframe that runs this place
is sealed up tight. We can't get
into it, can't do a damned thing.
And most of all, we can't leave.
Nobody takes prisoners here. We
get a Magg, we open him up, leave
him for the others. I do what I do
to keep these people alive.

Quinn says nothing, only glares at her.

JANIE

There are a million ways to die
here, but only one to live. Go
cool down and think about that.

She nods to her men -- take him away. They haul Quinn off.

22 INT. CONDUIT CENTRAL - NIGHT

22

Dark. We're in the walls at some juncture that opens up to
a larger space. In the shadows, we see a misshapen FIGURE,
glinting metal, carrying something.

It sets its burden down gingerly -- and now we see that it's
Maggie, eyes closed, unmoving. She might be dead or merely
unconscious.

23 ON THE FIGURE

23

As we now see that it's actually a man in a cobbled-together
SPACE SUIT. He raises his visor, revealing his face. This
is THOMAS (40s), a small, hectic man, very bright but
nervous, with a sensitive face. He looks down at Maggie,
studying her, his expression gentle, uncertain.

24 INT. KROMAGG LAIR - NIGHT

24

Lighting dim. MALE AND FEMALE KROMAGGS busy themselves at
various tasks, tending rough-hewn hydroponics, etc. Many
have scars from battles, rags obscuring parts of their
faces, covering missing eyes or badly healed wounds. The
Kromaggs we saw earlier drag Rembrandt in.

REMBRANDT

Lemme go! Let go of me!

KOLITAR (O.S.)

You humans are so loud, even when
you're not in pain.

CONTINUED

24 CONTINUED

24

KOLITAR surges through the crowd to Rembrandt (NOTE: His arm has no bandage).

KOLITAR
I haven't seen you.

REMBRANDT
Wish I could say the same. But everywhere I go, there you are.

KOLITAR
(to the others)
Was he alone?

REMBRANDT
No, I had my group with me.

KOLITAR
Group?

REMBRANDT
You know, bass, drums, keyboards. Didn't bring my back-up singers on this tour...the Brownettes.

Kolitar suddenly backhands Remmy hard. Remmy's head snaps back. Remmy looks at Kolitar defiantly.

REMBRANDT
You're gonna have to go the limit with me. I've done my time in Kromagg hell.

Kolitar thinks that over for a moment. Then:

KOLITAR
What about your companions? The rest of the humans? Where do they camp now?

Rembrandt says nothing. Kolitar sighs. Turns to one of the others.

KOLITAR
Hold his head.

Several Kromaggs hold Rembrandt's head so that he's forced to look into Kolitar's eyes. Rembrandt's alarmed.

KOLITAR
Do you know the difference between a human brain and a Kromagg brain? A human brain is blood and tissue. A Kromagg brain is a knife.

Kolitar stares into Rembrandt's eyes and concentrates, begins to mentally scan Rembrandt's mind. Rembrandt feels his mind being violated, thrashes, but is held tight. It's painful to Rembrandt. Kolitar continues to scan him, cool, absorbed.

24A ON REMBRANDT AND KOLITAR

24A

as Kolitar bears down, scanning Rembrandt. Rembrandt grimaces.

KOLITAR
Your friends... A woman. Two men.
Something special about the men.
Especially one of them.
(surprised)
You're sure he's going to find a
way out of here.

Suddenly, Kolitar is perplexed by something he can only dimly scan, very alien to the rest of Rembrandt's mind.

KOLITAR
Something else there. Hidden.
Buried. Deep...

And now a change comes over Rembrandt. Although his eyes are still fixed on Kolitar, his expression goes blank. He begins a LOW MOAN. There's a resistant quality, but not as though Rembrandt is resisting, but rather the information itself is, separate from his will.

Kolitar's composure is faltering, locked to Rembrandt's mind.

KOLITAR
Secret. A Kromagg secret. What?
(beat, intense)
Open to me.

Rembrandt lets out a SCREAM and goes unconscious. Kolitar CRIES OUT, breaks off the contact. A TRICKLE OF BLOOD escapes one nostril. He dabs at it with a rag, studying the unmoving Rembrandt. A boy, face completely covered in rags, approaches. This is KALDEEN (18), only his eyes visible.

KALDEEN
Is he dead, father?

KOLITAR
No, merely unconscious. There is a wall in his mind. But I will break it.

Kolitar sighs, touches his head. It aches terribly.

KOLITAR
I must rest now.
(to others, off Remmy)
Chain him.

They drag Rembrandt to a nearby wall, chain him. Kolitar sees that Kaldeen is still looking at Rembrandt with curiosity. He speaks more softly.

CONTINUED

24A CONTINUED

24A

KOLITAR

You remember how I told you of the serpent in the garden, how the humans despised it and tried to kill it? They hate anything that is not like them.

(beat)

You are not to speak to him, do you understand me?

Kaldeen starts to protest, then nods obedience. Kolitar heads off.

25 OMITTED

25

26 INT. TERMINAL ROOM - NIGHT

26

A circular room with a row of computers. Colin stands by a keyboard and monitor, typing in different commands. With each try, the screen shows ACCESS DENIED.

COLIN

I see now why this is the perfect prison for us.

(hits the console with a fist)

I can't get this to work.

Quinn's not listening. He's running his hand along the locked door, grieving.

QUINN

Beat the odds, that's what I told her. Like always. We didn't beat them this time.

COLIN

I miss Maggie, too, but we have to get to Rembrandt if he's still alive. You're the only one who has a chance with this computer.

QUINN

To do what? Get us out of here, get you killed, too? Maggie had no home to find. She was only here to help me find mine.

Colin comes up behind Quinn, speaks softly.

COLIN

On my world, we know death well. Many families lost a child, a parent or both. When the influenza carried off my foster mother and father, at first I didn't want to live. Why had it taken them and left me alone?

CONTINUED

26 CONTINUED

26

He puts his hand on Quinn's shoulder, rubs it.

COLIN

I read somewhere that death is a natural part of life. You can't avoid it. You can't change it. All you can do is remember those we've lost, and live for the ones still here.

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

Quinn turns to him and the two embrace, the emotion welling up in Quinn. A beat, then Quinn gets command of himself again.

(X)
(X)

QUINN

Okay. Okay...

He moves to the computer.

QUINN

Let's see what we can do.

27 INT. CONDUIT CENTRAL - NIGHT

27

Maggie lies bundled in rough blankets, unmoving. Then she GASPS, takes a deep breath and sits up.

She looks around, disoriented. A SOUND. She turns to Thomas, hurrying up to her. He gives her a reassuring smile.

THOMAS

It's all right, you're not dead.
(off the surroundings)
I mean, it would be a pretty sorry afterlife if it looked like this.

Maggie tries to speak, croaks out:

MAGGIE

Where am I?

THOMAS

(offhanded)
In the walls. You're confused, that's only natural after what you've been through. Pitching you out in the methane, honestly, I don't know what they were thinking.
(extends a hand)
Thomas. Thomas Beecham.

MAGGIE

Maggie Beckett.

THOMAS

Maggie... You know, I would have figured you for a Betty, or maybe a Lola. When I saw you in the corridor with your friends --

CONTINUED

27 CONTINUED

27

Her friends! Maggie tries to rise.

MAGGIE
I've got to get to them.

She's seized with a fit of coughing. He rushes to her.

THOMAS
Easy, easy there. You're not up to anything yet.

He helps ease her back. She gives a cry of frustration, but relents.

THOMAS
That's it, just relax, you're a guest.
(sheepish)
Matter of fact, you're the first. I'm a bit of a stay-at-home. But when I saw what was happening to you, I --

Some inner emotional pain flashes in his face, something dark and down deep. He wipes it away, all brightness again.

THOMAS
Well, what's done is done. You get some rest now.

He starts away, but she grabs his hand, murmurs:

MAGGIE
Thank you.

He flushes, embarrassed, gives a small smile. Pats her hand.

28
THRU
29
OMITTED

28
THRU
29
(X)

29A INT. KROMAGG LAIR - NIGHT (FORMERLY SCENE 36)

29A(X)

Rembrandt lies curled in a fetal position, eyes closed, chained to a wall. Kaldeen crouches, looking at him, beyond Rembrandt's reach. Remy opens his eyes, sees the boy. (X)
(X)
(X)

KALDEEN
I'm not allowed to talk to you.

Rembrandt sits up with a groan. (X)

REMBRANDT
Okay with me. (X)

Remy rubs his eyes, then looks at Kaldeen. (X)

CONTINUED

29A CONTINUED

29A

REMBRANDT
Who are you?

KALDEEN
My name is Kaldeen. Kolitar is my father. Everyone's out foraging. Except the guards, and they're not watching us.

Rembrandt raises up his chain.

REMBRANDT
You wouldn't happen to have the key to this place on you?

Kaldeen shakes his head.

REMBRANDT
No, I didn't think so.

KALDEEN
I've never been this close to a human before. I mean, not a whole one.

REMBRANDT
Enjoy the show. My head's killing me.

KALDEEN
I could help that, go into your mind. It took me a long time to --

REMBRANDT
You just stay out of my mind. I've had enough of that today.
(then)
How come you keep your face all covered up like that?

KALDEEN
Because I'm hideous, a mutation. We don't have looking glasses, but my father has told me.

REMBRANDT
Nice of him.

KALDEEN
What's your name?

REMBRANDT
Rembrandt.

KALDEEN
That's an odd one.

REMBRANDT
It's after a painter.

CONTINUED

29A CONTINUED 2

29A

KALDEEN
Are you a painter, too?

REMBRANDT
No. I'm a singer.

KALDEEN
I've heard of songs. They are a
human weakness. Are you from the
home world? (X)
(X)

Rembrandt stiffens, gets a suspicious look. (X)

REMBRANDT
This more of the interrogation? (X)

KALDEEN
(surprised)
No, just talking.

REMBRANDT
I'm not from the home world, never
seen it. And from the way it's
going, doesn't look like I will.

He looks at the chain, shakes his head.

REMBRANDT
When my mama was dressing me for
kindergarten, I never expected to
wind up here.

KALDEEN
Tell me about your mother. I never
knew mine.

Rembrandt looks at the boy, thinks to say no. But then he
feels sympathy for him, this outcast, and speaks. (X)
(X)

REMBRANDT
Well, where should I start? (X)

KALDEEN
At the beginning. (X)

Rembrandt looks at Kaldeen a moment. There's something
about this kid. Very un-Kromagg. (X)
(X)

30 OMITTED

30(X)

31 INT. CONDUIT CENTRAL - NIGHT

31

The space suit hangs on a hook. Maggie stands studying it.

THOMAS (O.S)
Made it myself so I could explore
outside. (X)

CONTINUED

31 CONTINUED

31

She turns to see Thomas approaching with a tray bearing various bowls of glop.

THOMAS

Good thing, too, or I wouldn't have been able to get to you. You're looking worlds better.

MAGGIE

Still pretty unsteady on my pins.

He helps her to a chair.

THOMAS

Naturally, to be expected.

(off the tray)

Hey, presto, I cooked something. Actually, it comes from a gizmo in the wall, so it's more accurate to say I extruded it. I didn't know what you liked, so I ordered up a choice. Artificial ham. Artificial turkey.

(beat)

Actually, it all tastes like artificial chicken.

(X)
(X)

Maggie tries some. Makes a face.

THOMAS

But it does grow on you.

(beat)

So. How'd you land here? I assume you were off world.

MAGGIE

I was traveling with my friends. It's a little complicated.

THOMAS

Complicated is good. It makes for a long story. And time we have in abundance.

MAGGIE

How about you? How'd you end up here?

THOMAS

(evasive)

Oh, various and sundry, this and that. It's not really important.

MAGGIE

Been here awhile?

THOMAS

In the walls? Not long. Oh... ten years.

CONTINUED

31 CONTINUED 2

31

MAGGIE

Ten years?

THOMAS

It's not as bad as it sounds.
Really. I always liked tunnels and
corridors. Remember that TV show?
Beauty and the Beast? Not the
Disney one, the other one. God, I
loved that.

Maggie's looking off at a ROW OF MONITORS set high along one
wall, switching to various scenes of empty corridors and
rooms.

THOMAS

I see you've noticed my home
entertainment center.
(draws up to monitors)
I set these up to keep an eye on
things. Generally, from eight to
twelve I watch the humans, from
twelve to four the Kromaggs. Quite
diverting.
(confidential)
I have my favorite characters.

MAGGIE

We could use these to find my
friends.

Thomas grows uncomfortable.

THOMAS

Well, yes, theoretically. But I
wouldn't recommend it. Some of the
things you might see -- You're not
up to much excitement yet.

(X)

MAGGIE

Thomas, please. It matters.

He looks away, doesn't want to say yes. But she's looking
at him with such warmth, he can't deny her.

THOMAS

All right.

Maggie smiles, grateful.

32 INT. TERMINAL ROOM - NIGHT

32

Quinn's typing commands at the terminal, Colin nearby.

QUINN

It's just as I hoped. The same
de-encryption string our father hid
in the micro-dots he planted here.

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

CONTINUED

32 CONTINUED

32

COLIN

He surmised we might come this way.

QUINN

And gave us a key.

COLIN

Can we turn off the Slidecage mechanism?

QUINN

Not from here, it's on a separate grid. So first we've got to find a way out.

(off data on the screen))

There's a venting duct that comes in here, I can override its locking code. Only hitch is there's a stretch of it that's open to the outside atmosphere.

COLIN

How long a 'stretch'?

QUINN

Just a few hundred feet.

(nothing to it)

We'll hold our breath.

Colin looks very worried. Quinn keys the command. The hatch on the vent starts to slowly open, methane FUMES wisping out.

QUINN

Got it.

(off Colin's nervousness)

We won't be in there long. Just think of it like being underwater in a swimming hole.

COLIN

A swimming hole isn't filled with methane, brother.

QUINN

You don't always have to be so literal.

They take several quick, deep breaths, hold it. Quinn and Colin then dive in. The hatch SLIDES SHUT behind them.

33 INT. CONDUIT - NIGHT

33

SWIRLING TOXIC ATMOSPHERE within. We MOVE WITH QUINN AND COLIN in the tight, hellish space.

CONTINUED

33 CONTINUED

33

Colin starts to falter, Quinn grabs him, pulls him along, determined. But they seem to be running out of steam, losing the battle. The MIST GROWS THICKER until they're lost from sight.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

34 OMITTED

34

35 INT. LABYRINTH - CORRIDOR - NIGHT

35

A hatch in the wall opens and Quinn and Colin slide out, COUGHING, accompanied by FUMES. Quinn seals the hatch behind them. Both continue to HACK, gasping for breath.

As they start to recover, Colin turns to Quinn.

COLIN

I feel as if I've just been
through the longest car exhaust in
the world.

They break down laughing, slap each other on the back, glad to be alive. Then they catch their breath, laughter dying. Quinn looks down the hall, all seriousness.

QUINN

Now to find Rembrandt...

36
THRU
38 OMITTED

36
THRU
38

38A INT. KROMAGG LAIR - NIGHT

38A

We're in the middle of an intense, deep scan of Rembrandt by Kolitar, Rembrandt in a trance, back in the moment of being tortured in the prison camp. Two guards stand by.

REMBRANDT

Kromaggs... get away from me. It
hurts...

KOLITAR

(realizes)
You're not speaking of us. They
did something to you in the camps,
implanted something in your mind.
(sees it, surprised)
You're to kill someone... Who?
Why?

Remmy goes unconscious. Kolitar gives a cry of frustration.

KOLITAR

(to guards)
Twenty minutes, then wake him and
we start again.

He strides off.

KOLITAR

I will have this!

38B ON KALDEEN

38B(X)

In the distance, crouched, watching Rembrandt with sympathy and concern.

(X)
(X)

39 INT. CONDUIT CENTRAL - NIGHT

39

Maggie's standing, watching the various monitors as they switch from scene to scene. Thomas watches her from several feet back, uncomfortable, wanting to distract her.

THOMAS

You know, you're gonna get eye strain that way.

She keeps watching. He holds up a homemade checkerboard with bolts and washers for checkers.

THOMAS

Look here, made it myself.

(an invitation)

I'm a positive fiend at checkers.

No response. He digs down into a pile of clothes, comes up with a tattered paperback of CLAN OF THE CAVE BEAR.

(X)

THOMAS

How about a good book? 'Clan of the Cave Bear.' Had it in my back pocket when I arrived. Or I could recite it for you.

(X)
(X)

Maggie keeps watching the screens. An image of Quinn and Colin appears on one of the monitors.

MAGGIE

There. There they are.

(turns to Thomas)

Do you recognize it?

Thomas says nothing, eyeing the screen nervously.

MAGGIE

Thomas, do you know where that is?

THOMAS

Well, I -- I, that is --

MAGGIE

Thomas --

THOMAS

It's a corridor, not far from here.

MAGGIE

Show me the way.

She starts off. He hangs back.

THOMAS

That's not such a good idea, really.

CONTINUED

39 CONTINUED

39

She turns back to him.

MAGGIE
What are you talking about?

THOMAS
It would be much better if we just stayed here, safer, trust me.

MAGGIE
Thomas, they're my friends. I've got to go to them.

THOMAS
Really bad things happen out there. You only had a taste.
(off the room)
This is a controlled environment. No one knows about it, no one comes here. We can live out our lives...

(X)
(X)

Maggie reacts -- live out our lives? She shakes her head, firm.

MAGGIE
No. No.

He sees she means it. His heart sinks. She speaks gently.

MAGGIE
Thomas, you've been very kind to me, but I have no intention of staying here. I'm going to my friends, whether you come with me or not. But I'd rather you come.

THOMAS
No, that's out, no no no. I don't talk to people!

(X)

A beat, then:

MAGGIE
You talked to me.

THOMAS
You were different.

MAGGIE
How?

(X)

(X)

THOMAS
So many have died here. I couldn't let you be another one.

(X)
(X)

He sinks down, turns his tormented face up to her.

THOMAS
Want to know why I'm here in the walls?

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

(MORE)

CONTINUED

39 CONTINUED 2

39

THOMAS (CONT'D)

During the war, I was assigned off world. It got so bad I cracked, ran away. When I came back, they were all dead. All my friends. I lost it. Then I lost myself. When I finally wanted to come home, it was too late. So I wound up here.

(beat)
It was only right. I should have been with them.

Maggie comes down to his level, speaking softly. Off the image of Quinn and Colin on the monitor:

MAGGIE

Thomas, you couldn't save your friends... but maybe you can save mine.

He looks at her and a change comes over him.

40 OMITTED

40

40A INT. ARRIVAL AREA - NIGHT

40A

Quinn and Colin move toward the closed door that the Kromaggs passed through with the unconscious Remmy. Quinn carries a long piece of metal.

QUINN

The Kromaggs took Remmy through there.

He angles the piece of metal into the corner of the door to use it as a lever to force the door open. He puts his shoulder to it, then pauses, thoughtful.

QUINN

You know, it's funny, I just had the feeling that somehow Maggie's looking down on us.

COLIN

(smiles)
At the end of our road, they say we're reunited with --

Suddenly, several PEOPLE appear in the corridor behind them, running toward them.

PEOPLE

(AD-LIB "There they are! Get them!" etc.)

Quinn and Colin put their shoulders to the door -- no good. They turn and run another way. But the way is blocked with more HUMANS running toward them. They're trapped.

CONTINUED

40A CONTINUED

40A

Just then, a vent cover opens in the wall and Maggie pops her head out.

MAGGIE

In here!

Quinn is thunderstruck to see her.

QUINN

Maggie. Oh, God.

His face fills with joy and relief. She sees this reaction and smiles, moved. A moment between them. But from behind her, Thomas calls:

THOMAS

Get in. Quickly!

They hurry to climb in, but it's too late. The humans reach them, pull them back out, get all four.

41 OMITTED

41(X)

42 ON MAGGIE AND THOMAS

42

He's frightened, trying to bear up. She looks at him with regret.

MAGGIE

Thomas, I'm so sorry.

(X)

He gives her a small smile.

THOMAS

It's good to be alive before I'm dead again.

(X)

She smiles back.

43 FAVORING JANIE

43

as she bulls through the crowd up to our guys.

(X)

JANIE

If you had brought the Kromaggs down on us, I swear I'd have chased you down and killed you all.

(X)

Now she sees Maggie and reacts to her still being alive.

(X)

MAGGIE

We're not so easy to kill.

(X)
(X)

They stare daggers at each other.

(X)

QUINN

No one's gonna kill anybody.

(X)

CONTINUED

43 CONTINUED

43

JANIE

Not up to you.

QUINN

Listen to me. We've got something you need. Don't you wonder how we got out of that room?

She studies him, intrigued.

QUINN

Where's the mechanism that runs the Slidecage?

JANIE

In Kromagg territory.

Quinn nods, heartened.

QUINN

I was hoping you'd say that.

44 INT. KROMAGG LAIR - NIGHT - CLOSE ON REMBRANDT

44

chained to the wall, holding his head in pain. Kaldeen approaches.

REMBRANDT

Head feels like a butcher's gone to work. Not going to be much left if he keeps it up...

Kaldeen produces a key, hands it to Rembrandt.

KALDEEN

Here, quickly. While they're not looking.

Rembrandt takes the key, hurriedly unlocks the restraints.

REMBRANDT

Come with me.

KALDEEN

The humans would kill me. Father's said. Go!

REMBRANDT

All right, but there's something I've got to do.

He reaches out and pulls the rags free of Kaldeen's face. Kaldeen's arms fly up to shield his face.

KALDEEN

No.

Rembrandt gently lowers Kaldeen's arms -- revealing the face of a normal human boy. He hadn't been sure, but he'd suspected it.

CONTINUED

44 CONTINUED

44

REMBRANDT

Oh, my lord.

KALDEEN

I told you I was hideous.

REMBRANDT

You're not hideous, you're beautiful. You're human. Understand? Human.

Kaldeen's stunned. He doesn't know how to react.

Suddenly, they're interrupted by the SOUND of KROMAGGS COMING ON THE RUN. Rembrandt grabs hold of Kaldeen's arm, starts off with him.

REMBRANDT

C'mon.
(off Kaldeen's
hesitation)
Trust me.

Kaldeen looks into Rembrandt's eyes and nods. They take off for the door.

Kolitar appears on the other side of the room with several of his men, hurrying.

KOLITAR

Kaldeen, no!
(to his men)
Stop them!

The Kromaggs take off after them. A Kromagg makes a flying tackle, knocking Kaldeen over and taking Rembrandt down. The Kromagg starts to beat Rembrandt.

45 OMITTED

45

46 KALDEEN

46

gapes at this. Then he does an extraordinary thing: his head goes down and his eyes roll up, showing white as he concentrates.

47 ON PIECE OF DISCARDED MACHINERY

47

lying on the ground. It moves, then takes off through the air.

48 FAVORING REMBRANDT AND KROMAGG

48

The machinery STRIKES the Kromagg, knocking him down and out. Rembrandt's amazed, having seen it fly through the air on its own (NOTE: None of the other Kromaggs have seen this).

CONTINUED

KALDEEN

Run!

Just then, a SECOND KROMAGG rushes up. Kaldeen grabs him, tries to stop him. The Kromagg starts beating Kaldeen. Seeing this, Rembrandt turns and dives at the Kromagg. By then, other Kromaggs appear, leap on Rembrandt and subdue him, hold him tight.

They're shoved roughly against a wall. Rembrandt whispers to Kaldeen as Kolitar strides toward them, out of earshot.

REMBRANDT

You moved that with your mind.

KALDEEN

I happens when I'm scared. They don't know.

Kolitar comes up to them, glaring. Rembrandt clams up.

KOLITAR

Kaldeen. Cover yourself.

Kaldeen looks to Rembrandt, hesitating.

KOLITAR

Cover yourself!

Rembrandt nods. Kaldeen hides his face once more.

KOLITAR

I will think how to deal with you.
(to Kromagg)
Take him to his room.

The Kromagg escorts Kaldeen off. Guards stand a few feet behind Kolitar as he faces Rembrandt.

REMBRANDT

My God, how could you do it? He's a human being!

Kolitar says nothing.

REMBRANDT

You got him in some kind of raid, didn't you?

Slowly, Kolitar nods, in the memory.

KOLITAR

My own son was killed and there was no hope of having another, so I took this one. Everyone is a bit mad here. Some more than a bit. At first, he was a pet. But he was bright and this place is so tedious. Then I saw he could be of use.

(MORE)

CONTINUED

48 CONTINUED 2

48

KOLITAR (CONT'D)

(beat)
Those hydroponics, he designed
them. And the filters to keep the
air breathable.

REMBRANDT
And no one ever told him he was
human?

KOLITAR
They were forbidden.
(moves in closer)
Enough of this. I will have your
secret now, and then you will die.

He grabs hold of Rembrandt's head ferociously, begins
scanning him. Rembrandt is transfixed.

KOLITAR
Who are you to kill? Who did they
order you to kill?

Rembrandt's resisting. Kolitar bears down.

KOLITAR
Tell me!

REMBRANDT
(in a trance)
Qui -- Quinn...

Kolitar is stunned, Rembrandt's expressionless, as we...

49 OMITTED

49

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

50 INT. LABYRINTH - KROMAGG LAIR - CONTINUOUS

50

The moment we just left them.

KOLITAR
Why would they have you kill your friend?

REMBRANDT
(in a trance)
Has the key to open the Slidecage. Go with him to find it. As soon as he opens it... kill him before he can close it.

Kolitar mulls this, then speaks more softly.

KOLITAR
Rest. Remember none of this.

Rembrandt's eyes flutter, as though waking from a dream.

REMBRANDT
What? What's happening?

Just then, there's a COMMOTION from the outer hall. Two Kromaggs manhandle Quinn into the room, one holding him by the hair. Rembrandt's both elated to see Quinn and worried for him.

REMBRANDT
Quinn!

QUINN
(to Kolitar)
Do you mind? I'd like to keep my hair.

Kolitar nods for them to release him.

QUINN
Thank you.

REMBRANDT
What the hell are you doing here?

QUINN
I got to missing those loud shirts of yours. You okay?

REMBRANDT
Got beat up, tortured, starved. Same 'ol, same 'ol.

Kolitar knows who Quinn is and that Quinn holds the key to the Kromaggs getting out of there. But he plays it cagey.

CONTINUED

50 CONTINUED

50

KOLITAR

You are a comrade of this one, a recent arrival?

QUINN

Yeah, wish I could say you've got a nice place, but I can't.

Kolitar walks up to Quinn, drawing a knife.

KOLITAR

There are mad ones like you among us. They show no fear. Dare things no one would dare. It is our way not to harm them. Sadly, this does not extend to humans.

Quinn doesn't back down.

QUINN

My name is Mallory. My father built this prison.

Kolitar feigns being intrigued.

KOLITAR

Go on.

QUINN

I think maybe I can unlock the Slidecage, but the equipment is in your territory. I'm suggesting a truce, and we all might get out of here.

KOLITAR

To the home world?

QUINN

I -- can't say that. To an alternate Earth, perhaps. I won't know until I get into the guts of the machine.

KOLITAR

So what do you want?

QUINN

Safe passage.
(off Rembrandt)
For him, too.

KOLITAR

Agreed, if you can do as you say.
(to Rembrandt)
Come.

Rembrandt approaches.

CONTINUED

50 CONTINUED 2

50

REMBRANDT

The boy comes, too, or all deals
are off.

Rebellion flares in Kolitar's eyes. He doesn't like giving
up what he considers his. Then he sees the need of it and
nods agreement.

51. INT. CORRIDOR - NIGHT

51

Maggie, Thomas, Colin, Janie and two of her people wait for
Quinn.

52 ON MAGGIE AND THOMAS

52

MAGGIE

He's been gone too long. We never
should have let him go alone.

THOMAS

I've been watching the Kromagg show
for many seasons. Believe me, it's
the only thing that had a chance of
working.

52A ON JANIE AND COLIN

52A

She notes him studying her.

JANIE

There something you want to say?

COLIN

It is a puzzle to me. You care
about your people, you seem to have
a good heart, yet you commit such
cruelties.

It surprises her. She hardens, drawing inward.

JANIE

You can't lead with your heart.

COLIN

I have seen only a few worlds. But
I can't believe that's true.

Janie just looks at him, sorry for him. Then she turns to
the others.

53 WIDE

53

JANIE

(to Colin, Maggie,
Thomas)

Time to move out. He's dead by
now.

CONTINUED

53 CONTINUED

53

QUINN (O.S.)
One of your favorite words, isn't
it?

Quinn arrives around the bend, Rembrandt behind him.

MAGGIE
Quinn! Remmy, oh Remmy!

Maggie and Colin embrace Quinn and Rembrandt.

REMBRANDT
Didn't think you could get rid of
this face, did you? How the crops
hanging, farm boy?

COLIN
(perplexed)
Crops don't hang, Rembrandt.

REMBRANDT
(ruffles his hair)
Stay as sweet as you are!

54 ON QUINN AND MAGGIE

54

MAGGIE
I thought you'd had it.

QUINN
We keep thinking that about each
other, don't we?

MAGGIE
Just keep coming back.

Just then, Kolitar and Kaldeen appear behind them with two more Kromaggs. Janie and her men go for their weapons. Quinn steps between them, holding up his arms.

QUINN
Easy, we're all friends here.
(realizes that's not
true)
Well, at least we share a common
interest.

They relent. Kaldeen comes up beside Rembrandt. Rembrandt removes the covering from Kaldeen's face. Kolitar scowls at this, but says nothing (remembering his larger goal, not wanting to start something). Janie is astonished to see Kaldeen.

JANIE
My God, a boy. A human boy.

REMBRANDT
Yeah, he's been on a Kromagg
vacation for about sixteen years.

55 ON KALDEEN AND JANIE

55

KALDEEN
(to Janie, tentative)
Do you -- do you know me?

(X)

She studies him hard, trying to find something she recognizes. Then, amazed:

JANIE
You're Jules Konig.

He brightens. A name, a human name.

KALDEEN
My mother and father...?

JANIE
Dead. I'm sorry.

(X)

56 WIDE

56

KOLITAR
Come, we'll take you to the
mechanism.

57 FAVORING JANIE AND QUINN

57 (X)

QUINN
Go get your people.

(X)

She moves in close to Quinn.

(X)

JANIE
I need to talk to you.

He sees that nothing's going to happen till she's had her say. He says to the others:

QUINN
Head on. We'll catch up.

Our guys head off with the Kromaggs. Quinn turns back to Janie.

QUINN
What is it?

(X)

JANIE
We can't let Kromaggs back on the
home world.

QUINN
They'll be under guard. And soon
as they get there, they'll be sent
wherever they came from.

CONTINUED

57 CONTINUED

57

JANIE

Or just maybe when we slide out of here, they don't.

QUINN

Safe passage goes both ways. When we get where they're taking us, you have to leave your war behind.

57A FURTHER DOWN THE CORRIDOR - ON REMBRANDT AND KOLITAR

57A

moving along with the others. Kolitar sidles up to Rembrandt, unnoticed by the others. He touches a hand to Rembrandt's brow as they keep moving. Rembrandt's face goes blank. With malevolent confidence, Kolitar speaks low:

KOLITAR

There's something you need...

DISSOLVE TO

58 INT. SLIDECAGE ROOM - NIGHT

58

All the humans are there now, as are all the Kromaggs. A few are just entering. Maggie, Colin, Rembrandt, Janie and Kaldeen are among them.

59 FAVORING QUINN AND KOLITAR

59

Quinn approaches the steps leading to the Slidecage Tower. Kolitar grabs his arm to hold him back.

KOLITAR

Careful. There is a force field around it that kills all who near it.

Casually, Quinn keys the de-encryption sequence into a control pad on a nearby wall.

60 ON THE SLIDECAGE TOWER

60

As the FORCE FIELD FLASHES and WINKS OUT, turned off.

61 ON KOLITAR AND QUINN

61

Kolitar gapes, impressed.

QUINN

Not anymore.
(grins)

You have to learn to trust me.

Kolitar smiles -- he knows more about Quinn than Quinn suspects.

62 FAVORING QUINN, COLIN, MAGGIE AND REMBRANDT

62

Rembrandt regards the humans and Kromaggs. They're keeping to themselves, two distinct groups, eyeing each other with hatred. A very uneasy truce.

REMBRANDT

(to Quinn)

We got the Sharks and the Jets here. Better get a move on.

Quinn nods, heads up the steps to the Slidecage Tower, Colin following. Maggie and Rembrandt stay at the base of the steps, keeping an eye on the crowd. Kolitar and some of the others try to follow, but Maggie waves them off.

MAGGIE

Give them some elbow room, okay?

63 BY THE TOWER

63

Colin helps Quinn open an access panel on the Tower, revealing circuitry and a keyboard input panel.

Quinn starts inputting commands. As he does so, the frequency and pattern of lights on the Tower changes.

63A ON REMBRANDT AND KALDEEN

63A

Kaldeen watches Quinn and Colin working on the Slidecage Tower, excited, eager. Rembrandt smiles at him.

REMBRANDT

Blue skies, green trees. Not long now, buddy.

64 ON THOMAS

64

Trying to shrink away from the crowd pressing in around him. He hasn't been among so many people in years and it's making him very nervous. Maggie comes up to him.

THOMAS

It's rather close in here, don't you think? So many bodies...

MAGGIE

Just keep telling yourself you'll be back with friends and family.

THOMAS

Actually, that was never my strong suit. Thanksgivings were a horror.

He spies Janie nearby, eyes her quizzically.

THOMAS

You know, you look different on TV.

65 OMITTED

65

65A ANGLE - QUINN, COLIN AND REMBRANDT

65A

Quinn's working on the controls, Colin standing by. At the base of the stairs, Rembrandt's listening from a few feet off, expression casual.

QUINN
There. Slidecage mechanism is disabled. It's open wide.

Quinn continues to work on it.

65B ON REMBRANDT

65B

Hearing this, his expression goes utterly blank, still gazing up at Quinn. It's as though a switch has been thrown in him (and actually, it has). Kaldeen, unaware of this, sidles up to Rembrandt, nods toward Janie in b.g.

KALDEEN
Rembrandt, take me with you. I don't want to go with them.

But Rembrandt's not listening. He's moving slowly up the stairs, eyes fixed on Quinn.

KALDEEN
Rembrandt?

65C ON KOLITAR

65C

seeing Rembrandt on the move, intent.

66 ON QUINN AND COLIN

66

Quinn's working on the mechanism, Colin watching him... unaware that Rembrandt is coming up behind them. Quinn looks troubled.

QUINN
We've got a problem.
(off read-out)
There's been some damage to the system. If I slide everyone to the home world, it'll stay off.

COLIN
You mean, the home world won't be cloaked any longer?

QUINN
The Kromaggs could just slide in and invade.

COLIN
Then there's no going home.

CONTINUED

66 CONTINUED

66

QUINN
Not for now, bro. I'm sorry.

Over the above, Rembrandt slowly draws A KNIFE from inside his shirt, on the move (and as he moves, his expression goes from blankness to pure homicidal rage).

67 KALDEEN

67

sees this, gasps in horror.

68
THRU
69 OMITTED

68
THRU
69

69A COLIN

69A

catches sight of Remy out of the corner of his eye, heading for Quinn.

COLIN
Quinn!

Quinn spins toward Remy just as Remy lunges with the knife!

70 KALDEEN

70

seeing this. His head tilts down, eyes rolling up as he concentrates.

71
THRU
72 OMITTED

71
THRU
72

72A ON QUINN AND REMBRANDT

72A

The (unseen) telekinetic force throws Rembrandt to the ground and holds him there. He thrashes, desperate to kill Quinn, but can't get up.

73 ON THE HUMANS AND THE KROMAGGS - FAVORING KOLITAR

73

All are mesmerized by this. Kolitar is let down -- his plan failed -- but he looks over at Kaldeen (still concentrating on Remy), astounded by his power.

KOLITAR
Incredible...

73A FAVORING QUINN, REMBRANDT, KALDEEN

73A

KALDEEN

Grab him! I can't hold it long!

Quinn and Colin hold Remmy down by the arms as he thrashes. Maggie rushes up the stairs to help them. Kaldeen releases his telekinetic hold, breathes hard.

REMBRANDT

(to Quinn)
Kill! Kill you!

QUINN

(to Kolitar)
What did you do to him?

Kolitar says nothing, only glares.

KALDEEN

It was the Kromagg prison camp,
they --

KOLITAR

(be silent)
Kaldeen!

Kaldeen wheels on him angrily.

KALDEEN

My name is Jules.

Janie approaches Kolitar, full of hate.

JANIE

You Kromaggs --

The humans and the Kromaggs tense, drawing their weapons. It's about to be all-out war.

QUINN

Hold it! The truce is still on, or
nobody goes anywhere!

A tense beat, then they relent. Our guys continue to hold Rembrandt, who thrashes. Kaldeen comes up to him.

MAGGIE

Can you do anything?

KALDEEN

It's close to the surface now. I
can reach it. (X)

He crouches down to Rembrandt, puts a hand to Rembrandt's brow, looks him in the eye, speaking softly.

KALDEEN

What was done to you, release it
now. You owe it no allegiance.
It has no power over you... (X)

Rembrandt's relaxing, the fire leaving him.

CONTINUED

73A CONTINUED

73A

KALDEEN

It's gone...

Rembrandt goes limp, eyes closed. Then he opens them and is himself again. He gets to his feet shakily, disoriented.

REMBRANDT

What did I miss?

Our guys smile in relief.

QUINN

Not a thing.

Quinn and Maggie embrace him, Colin pats him on the shoulder, as Kaldeen looks on happily.

DISSOLVE TO

74 OMITTED

74

75 INT. SLIDECAGE ROOM - ON QUINN - NIGHT

75

Working on the Slidecage Tower, Colin, Maggie, Rembrandt Thomas and Kaldeen nearby. The humans and Kromaggs are some feet off, scattered about the room.

QUINN

Using the slide signatures in our bodies, I've managed to rig up a feedback burst. It'll ship all of us to where we just came from. And anyone else who ever tries to slide to the home world.

MAGGIE

No more Slidecage?

QUINN

And the Kromaggs will still be kept out.

Quinn starts typing in the commands. Kaldeen looks at Rembrandt, startled. Rembrandt picks up on it.

REMBRANDT

Hold on, Q-Ball. What about Jules? He's from here.

Colin and Quinn exchange a glance as it sinks in.

COLIN

He has no sliding signature.

QUINN

(doesn't like it)
I can't alter the parameters without crashing the whole system.

CONTINUED

75 CONTINUED

75

Kaldeen understands what that means. Resigned:

KALDEEN
It's all right.

REMBRANDT
No way, it's not all right.
(to Quinn)
What're you saying? We're just
gonna maroon him here?
(to Kaldeen)
We're not leaving you alone!

Kaldeen moves closer to Quinn and Colin, speaks in a low tone so that the Kromaggs can't hear. (X)
(X)

KALDEEN
Humans and Kromaggs are born enemies. Maybe someday it won't be that way, but they've got to be kept apart. This will need someone to keep it running. (X)
(to Rembrandt) (X)
I've always been alone...

Thomas clears his throat, getting Quinn's attention as he draws near. (X)
(X)

THOMAS
Um, there any way you could let me out of this party? (X)

MAGGIE
You want to stay here? (X)

THOMAS
I'm really not up to Times Square. You mind a roommate, kid? (X)

KOLITAR
(delighted)
No.

QUINN
Field's pretty narrow. You have to stay on that side of the room. (X)
(X)

Thomas nods. Maggie kisses him on the cheek.

76 REMBRANDT

76

embraces Kaldeen. (X)

REMBRANDT
We'll be back for you. That's a promise. (X)

(X)

77 WIDE

77

Thomas escorts Kaldeen over to the far side of the room.

QUINN
All right. Let's do it.

77A ON KOLITAR AND JANIE

77A

standing a few feet off from each other, across their gulf, eyeing each other with hatred, flanked by their groups.

77B BACK TO QUINN, COLIN, REMBRANDT AND MAGGIE

77B

Quinn keys in the final sequence. There's a BLINDING FLASH, accompanied by the SOUND OF THE VORTEX.

When it clears, Thomas and Kaldeen are alone in the room.

78 ON THOMAS AND KALDEEN

78

THOMAS
You ever read 'Clan of the Cave Bear'?

DISSOLVE TO

79 OMITTED

79

79A INT./EXT. HOTEL DECK - DAY - ON FERNS AND GREENERY (D2)

79A

REMBRANDT'S VOICE
Blue skies, green trees...

PULL BACK to reveal Maggie, Rembrandt, Quinn and Colin, all sitting in deck chairs, looking out at the terrain. Quinn is studying the timer.

REMBRANDT
Wonder where everybody else went.

MAGGIE
Wherever they are, they're fighting. I can't imagine peace between Kromaggs and humans lasting very long.

REMBRANDT
At least I'm not part of their plans anymore.
(to Quinn)
I was programmed to kill you, Q-Ball. I'll never get over that.

COLIN
It wasn't you who tried to kill my brother. It was the Kromaggs.

CONTINUED

79A CONTINUED

79A

QUINN

Hey, it was the perfect plan.
You've got to give 'em credit.

Remmy just shakes his head at the idea.

MAGGIE

(to Remmy)
I guess the Maggs could get into
your head, but not into your heart.

QUINN

(to Colin, indicating the
timer)
And we'll get back home again. I
promise you I'll find a way.

A BEAUTY brings a tray of iced tea. The Sliders each take a
glass.

REMBRANDT

Well, at least we know where two of
our friends are right now.

Colin raises his glass. A toast.

COLIN

To distant friends.

REMBRANDT

To Kaldeen.

MAGGIE

And Thomas.

QUINN

Distant friends.

They clink glasses, as we...

80
THRU
81 OMITTED

80
THRU
81

FADE OUT

THE END