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"MOTHER AND CHILD"

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SLIDERS

"Mother and Child"

TEASER

FADE IN

- 1 OMITTED 1(X)
- 1A INT./EXT. BLASTED-OUT BUILDING - DAY (D1) 1A(X)
We pick up Quinn, Colin, Maggie and Rembrandt running through the building as fast as they can go. (X)
(X)
- 2 CLOSER ON THE SLIDERS 2
as they pause for a moment to catch their breath. They've apparently been running for some time. They're frightened, breathless and all talking at the same time. (X)
- REMBRANDT
Do you think he saw us?
- QUINN
I don't think so.
- MAGGIE
I do. Even if he didn't, they've got infrared sensors. Could have picked us up that way.
- COLIN
I didn't see anyone come after us.
- Quinn pulls out the timer and looks at it.
- QUINN
We only have another forty-five minutes here. If we find a place to lie low, we should make it.
- REMBRANDT
That's a long time to play hide and seek with Kromaggs.
- QUINN
Best I can think of.
- They move off, heading out of the building. (X)
- CUT TO (X)
- 3 OMITTED 3(X)
- 3A EXT. A HILL - DAY 3A(X)
The Sliders climb the hill. (X)

CONTINUED

3A CONTINUED

3A

QUINN
What do you think that place was?

(X)

REMBRANDT
Got to be military. Maggs don't go
in for leisure sports.

MAGGIE
Could be some kind of burned-out
storage depot.

(X)

COLIN
I didn't see any other structures.

REMBRANDT
Maybe it's a proving ground for
weapons, or a camp to train Maggs
to hunt humans like that pleasant
little resort we stumbled on a few
worlds back.

COLIN
I don't think anyone saw us. Maybe
we're overreacting.

QUINN
It's not humanly possible to
overreact to Kromaggs.

4 ANGLE ON TOP OF HILL

4

There is a small cave here, more of an indentation in the
rocks. The Sliders move up and take cover inside.

QUINN
Maggie. Let's you and me take
lookout positions.
(to Remmy and Colin)
You two lay low.

He checks the timer as he starts away.

QUINN
Only another forty minutes and
we're out of here.

Colin and Rembrandt conceal themselves in the rocks. Maggie
and Quinn move away.

5 WITH QUINN AND MAGGIE

5

as they cautiously move out on the hill. Quinn takes his
position at a vantage point, Maggie moves on to another
lookout, surveying a different area of the hill.

6 QUINN'S POINT OF VIEW - ANGLE DOWN THE HILL

6

No Kromagg patrols. Nothing at all is moving down there.

7 QUINN

7

leans back into a comfortable position and keeps watch. Beyond him, we see Maggie watching in another direction.

8 INT. KROMAGG BREEDER CAMP HEADQUARTERS - DAY

8

The camp sub-commander, KORINDOS, is studying a screen which registers infrared radiation from satellite surveillance. The screen is divided into geographic quadrants. Standing next to Korindos is another Kromagg we'll call SOLDIER ONE. Also, there is Korindos's superior officer, KREESHAX.

KORINDOS

The girl is entering Sector Five Red.

KREESHAX

For a breeder to escape. And with a baby yet.

KORINDOS

Commander, I assure you, the escapee has no chance to get away. My men will pick her up any minute.

They watch a moment. Soldier One points to other radiation blips on the screen.

SOLDIER ONE

We're picking up other indicators in the same sector.

KORINDOS

(looks more closely)
What could that be? We had patrols through that sector less than an hour ago.

(then to Soldier One)

Take a unit out there and see what's going on.

The soldier acknowledges and exits. Korindos and Kreeshax continue to study the screen. There is considerable tension between these two.

9 WITH COLIN AND REMBRANDT

9

In the cave, as they wait.

COLIN

It's a good thing we're not stuck here for days.

REMBRANDT

Only takes a minute to get in trouble.

(MORE)

CONTINUED

9 CONTINUED

9

REMBRANDT (CONT'D)
Quinn told me about a world where he was about the size of a golf ball, and there was this enormous guy with a five iron. If he'd been there a few seconds longer, he would have been involved in a very painful chip shot.

10 WITH QUINN

10

on lookout. He reacts as if he sees something down the hill.

11 QUINN'S POINT OF VIEW - ANGLE DOWN THE HILL

11

Something is moving up the hill. Hard to tell what it is from this distance.

12 QUINN

12

shades his eyes and leans forward to get a better look, then turns toward Maggie.

QUINN
Maggie...something's coming.

13 ANGLE DOWN THE HILL

13

Closer now, we can see it's not a Kromagg. It's a woman, climbing with some difficulty. She has what looks like a backpack slung over her shoulders.

14 QUINN

14

Certain of what he sees, Maggie crosses to him.

MAGGIE
Kromaggs?

QUINN
No. Looks like a woman. And she's alone.

15 ANGLE DOWN THE HILL

15

as the woman gets closer to the top of the hill. She pauses and looks back down the hill as if fearing being followed. Then she continues her climb. We can see now it is a young woman, twentyish, clothes torn and tattered, and she's wearing a makeshift backpack of rope and cloth. Though near exhaustion, she's moving as fast as she can. This is CHRISTINA GRIFFIN. She stumbles and falls.

16 QUINN AND MAGGIE

16

react to this and start down the hill to help her, Maggie in the lead. At first Christina is frightened of them.

QUINN

Don't be afraid.

MAGGIE

We're friends.

Christina's trying to get the backpack off. Quinn tries to help, but Christina reflexively pulls away.

CHRISTINA

Don't touch him.

(X)

SOUNDS of a CRANKY BABY. Christina cradles the backpack (we don't see the baby's face just yet).

CHRISTINA

Shh... go back to sleep... Mommy's right here...
(then to Quinn and Maggie)

Who're you? Where'd you come from?

QUINN

My name is Quinn Mallory. As for where we're from, well, that's a long story.

CHRISTINA

Quinn Mallory?

QUINN

That's right ---

Christina looks at Maggie, searches her memory:

CHRISTINA

Then you're -- Maggie.

Quinn and Maggie are amazed.

QUINN

Who are you? How do you know who we are?

CHRISTINA

My name is Christina Griffin, and Wade told me all about you... she said you'd find her eventually...

MAGGIE

Wade?

CHRISTINA

Your friend Wade... Wade Welles.

MAGGIE

(stunned)
You know Wade?

CONTINUED

16 CONTINUED

16

QUINN

Where is she?

CHRISTINA

I don't know. We've got to get
moving -- by now they must know
I've escaped ---

MAGGIE

Escaped from what?

Quinn and Maggie exchange looks. They realize they know the
answer and don't like it.

QUINN

A Kromagg breeder camp.

The baby fidgets. Christina unwraps the cloth so she can
stroke its brow. They all get their first look at the baby.

17 INSERT - THE BACKPACK

17

Christina's BABY, about eight months old. Adorable,
perfectly human, but we'll soon learn there is a problem.

(X)
(X)

FADE OUT

END OF TEASER

ACT ONE

FADE IN

18 EXT. WOODS - DAY - CONTINUOUS 18

With Quinn, Maggie and Christina. The baby's calmed down. Christina rewraps it, slips the backpack on. Quinn and Maggie help her as they head up the hill.

18A ANGLE UP THE HILL 18A

as Rembrandt and Colin come out of the cave and down the hill to meet the others.

18B WITH QUINN, MAGGIE AND CHRISTINA 18B

MAGGIE

Where were you going to go?

CHRISTINA

I don't know. I just had to get out of there. Once I was outside, I hoped to find someplace, but... you're here...It's just like Wade said, you'd find a way to get to us. Can I go with you when you... what is it?

QUINN

Slide.

MAGGIE

Of course you can come.

Rembrandt and Colin arrive.

QUINN

Guys, this is Christina. She escaped from a Magg camp down there somewhere. Christina, this is my brother, Colin...

(turns to Remmy)

And this is....

CHRISTINA

I know...Rembrandt....

Remmy looks at her, puzzled.

MAGGIE

She knew Wade.

REMBRANDT

Knew? Is she alive? Is she here?

CHRISTINA

She's alive. Far as I know.

CONTINUED

18B CONTINUED

18B

REMBRANDT

If Wade's in that camp, we've got to do something.

QUINN

We don't have much time.

REMBRANDT

I don't care. We're going down there.

CHRISTINA

(interrupts)

It's too late for that. She's gone. The Maggs shipped out all the other prisoners yesterday to make way for new arrivals. Wade was with them. I managed to get away in all the confusion.

The Sliders are disappointed, but what can they do? They all head up the hill toward the cave. Christina falls in beside Rembrandt.

CHRISTINA

For what it's worth, Wade doesn't think you deserted her. She doesn't blame you at all for what happened to her.

Remy looks at her, nods his head. It helps, but he still feels guilty.

CUT TO

19 EXT. A ROAD

19

Some distance away. A Humvee is parked, and two Kromagg soldiers are beside the vehicle scanning the horizon with field glasses. One of them is SOLDIER ONE, whom we saw in the camp office earlier. He's operating a hand-held, infrared scanner, ranging across the landscape with it, checking the scope. He pauses and rescans an area, then turns to his partner.

SOLDIER ONE

(points to hill)
I'm picking up a slight reading on that hill. Several indicators.

19A INT. KROMAGG BREEDER CAMP HEADQUARTERS

19A

Korindos and Kreeshax listening.

KREESHAX

Several indicators? Who is out there besides your runaway?

20 ANGLE TOWARD HILL

20

This is the hill the Sliders and Christina are on. The Maggs move to their Humvee.

21 OMITTED

21

21A IN THE CAVE

21A

Maggie helps Christina off with her pack, and the two women see to the baby. The men are closer to the cave mouth.

QUINN

(re: timer)
So far, so good.

21B CLOSE ON MAGGIE AND CHRISTINA

21B

Maggie watches as Christina cares for her child.

CHRISTINA

(to the baby)
We're keeping steady, you and me.
We're in this together.

MAGGIE

Looks like he's in pretty good shape.

CHRISTINA

He's a fighter.

Maggie is fascinated with the baby's perfect tiny hands.

MAGGIE

How old is he?

CHRISTINA

Almost eight months. We made our break just in time. Humagg babies are taken away from their mothers at nine months. Then, at a very young age, they start their training to be soldiers.

MAGGIE

We've met a few of those along the way.

CHRISTINA

You seem to have survived it.

MAGGIE

It wasn't easy.

Christina lifts up her baby. He laughs and so do Maggie and Christina.

CONTINUED

21B CONTINUED

21B

CHRISTINA

At first, I couldn't bear to look at him. Half of him came from something I hated so much. But he's beautiful and smart. After all, what happened to me wasn't his fault.

(to the baby)

We're getting out of this, little guy. You wait and see.

MAGGIE

What's his name?

Christina looks at Maggie a moment.

CHRISTINA

You're going to think this is strange, but he doesn't have one. I haven't been able to think of the right one. And just surviving from day to day in that place, I had to think of nothing else.

MAGGIE

There's plenty of time. The right name will come to you.

21C ON QUINN, REMBRANDT AND COLIN

21C

They peer out of the cave mouth, alert.

COLIN

That looks like a perfectly normal human baby to me.

REMBRANDT

They do for the first year.

QUINN

I don't know a lot about it... some kind of genetic quirk. The gestation and birth are normal. The Kromagg genes are repressed.

REMBRANDT

But he'll grow up ugly, believe me.

Quinn looks over at Maggie and Christina and the baby.

QUINN

Wouldn't you know it, we land on a world crawling with Kromaggs. No guns. And now we've got a baby.

REMBRANDT

And, you know, I was thinking of getting a dog.

CONTINUED

21C CONTINUED

21C

After a brief chuckle at that, it's quiet and Colin begins to hear something. He edges closer to the mouth of the cave.

COLIN
Do you hear that?

At first they don't, then they move closer to the cave mouth and hear the sound of an approaching engine.

QUINN
I think it's coming this way.

He turns back to Maggie and Christina.

QUINN
We're gonna check out what that is.
You two stay hidden.

Colin, Quinn and Rembrandt exit the cave.

22 AT OVERLOOK

22

Colin, Quinn and Rembrandt look down and see the Magg Humvee moving up a mountain road, heading toward them.

23 QUINN, REMBRANDT AND COLIN

23

move back into the cave.

QUINN
A Humvee. Two Maggs. And they're heading this way.

MAGGIE
I knew it. Infrared scanners.

The Sliders think for a moment.

COLIN
(to Quinn)
This is the part where you always come up with a great idea.

QUINN
Why me all the time?

This time it's Maggie's turn to get the idea.

MAGGIE
Guys...they're looking for a woman.
Maybe they should find one.

The Sliders react to that, and we...

CUT TO

24 WITH THE MAG HUMVEE

24

As it bounces along the road. One of the Maggs is working the radio.

SOLDIER ONE
Base, this is Unit Four. We've
locked in on a radiation pattern on
a ridge in Sector 314. We're
closing in for a look.

25 INT. BREEDER CAMP HEADQUARTERS - DAY

25

Kreeshax and Korindos at a radio. There is a computer terminal and a wall display of several monitors, along with the infrared screen. Korindos checks a position on a map of the area, then speaks into a mike.

KORINDOS
Do you still display more IR
indicators?

SOLDIER ONE'S VOICE
It's not so clear now.

KORINDOS
Proceed with caution.

Kreeshax takes the mike.

KREESHAX
Take the woman alive if you can,
but the baby is more important.

26 EXT. HILLS - DAY

26

The Kromagg Humvee rumbles up the road. No Sliders in sight.

27 KROMAGG POINT OF VIEW - ANGLE ON ROAD

27

as they round a curve. There is a body lying face down in the road ahead of them.

28 THE HUMVEE

28

The Kromaggs pull up and stop several yards from the body. They climb out of the vehicle and make their way cautiously toward the body, weapons out and ready. Soldier One has a rifle. The other one has a laser pistol.

29 ON THE ROAD

29

As the Maggs get closer, scanning the woods, keeping an eye on the body. It's a woman (Maggie). Soldier Two reaches the body, toes it gingerly. It seems unconscious or dead. He leans down and carefully rolls the body over on its back.

CONTINUED

29 CONTINUED

29

As he does so, Maggie comes to life, taking the Magg's legs out from under him with a scissors' kick. She quickly chops him in the neck, putting him out cold. At the same moment, Rembrandt, Quinn and Colin appear from concealed places in the trees and quickly subdue Soldier One, taking his weapon.

Rembrandt holds the rifle on Soldier One. Maggie takes the laser pistol from Soldier Two, who is out cold. Christina comes out of the woods to join them.

QUINN

Well, this buys us some time.

REMBRANDT

But there are bound to be more where these guys came from.

MAGGIE

How long till we slide?

QUINN

(checks timer)
Eighteen minutes.

During this, Quinn moves closer to the Humvee and notes the radio and computer console on the dash.

CHRISTINA

Where will we go?

COLIN

We never know.

REMBRANDT

There's a little glitch in our gizmo.

CHRISTINA

Could we go to my home world?

QUINN

Only if I knew the coordinates.

CHRISTINA

They would be in the Kromagg Central Data Bank.

Everyone looks at the conscious Kromagg, who looks back, wary, frightened. He's a young one. Quinn leans down to talk to him.

QUINN

Okay, here's the deal. You help us, or you die.

The Magg thinks it over. Maggie lowers the laser gun to his head.

MAGGIE

Category too difficult for you?

CONTINUED

29 CONTINUED 2

29

I'll help. SOLDIER ONE

Right answer. QUINN

Quinn grabs him by the shoulder, lifts him to his feet and points him toward the Humvee. The others follow.

30 AT THE HUMVEE

30

Maggie takes up a position a little further down the road, keeping watch with her weapon. Colin and Christina follow Quinn and Rembrandt as they approach the vehicle, Remy keeping the weapon on the Kromagg Soldier. Quinn opens the door and moves to the computer terminal and screen on the dashboard.

REMBRANDT
(to Quinn)
Can you work that?

QUINN
If I can get into the system. I'm sure there's a password.

He turns to Soldier One.

QUINN
Log us on.

The Magg hesitates a moment. The radio crackles to life.

KORINDOS'S VOICE
(from radio)
Unit Four. Report.

No one moves.

KORINDOS'S VOICE
Unit Four, what's happening out there?

QUINN
(to Soldier)
Tell him the weather's fine and you're enjoying your day.

Remy gives him a poke in the back with the laser gun, and the Magg picks up the radio mike.

31 INTERCUT

31

between Kromagg camp office with Korindos and the Humvee.

SOLDIER ONE
(into mike)
Unit Four.

CONTINUED

31 CONTINUED

31

KORINDOS
What's going on?

(X)

SOLDIER ONE
Ah...sorry, sir, false alarm. No sign of the prisoner.

KORINDOS
You said you had a pattern. Several indicators.

SOLDIER ONE
Must have been wild life. No sign of a human out here.

KORINDOS
Resume the search pattern and keep me posted. Base out.

END INTERCUT in the Kromagg headquarters. Korindos looks worried. Kreeshax looks angry.

CUT TO

32 INT./EXT. HUMVEE

32

Soldier One has put down the mike and turned to the computer keyboard.

QUINN
You do nice work. Now, log us onto your system. Bring up the prisoner files.

Soldier One only hesitates briefly before doing what he's told. He goes to work on the keyboard, and data begins to scroll onto the screen. Note that the material is in Kromagg lettering.

REMBRANDT
No tricks. I read your language.

SOLDIER ONE
What are we looking for?

QUINN
Pull up anything on Christina Griffin and Wade Welles.

SOLDIER ONE
I'll need their prisoner serials.

REMBRANDT
Their what?

SOLDIER ONE
I.D. numbers. We don't keep their human names on file.

CONTINUED

32 CONTINUED

32

CHRISTINA
I don't know Wade's -- but mine's
J, K one one two five.

Quinn nods to the Soldier, who enters the number. The screen brings up data and Christina's picture. Christina leans in for a better look.

QUINN
Now cross-reference to her home world.

The Soldier calls up another screen and is surprised.

QUINN
(notices the Soldier's reaction)
What is it?

The Soldier points to the screen, indicates for Rembrandt to read it for himself. Remmy fakes it.

REMBRANDT
Uh, huh...very interesting.
Ah...when do you think that happened?

SOLDIER ONE
File says the last of our battalions withdrew six months ago.

Quinn, Remmy and Christina react to this.

QUINN
Withdrew?

REMBRANDT
(keeping up the pretense)
That's what it says.

CHRISTINA
My parents -- they could be alive.

Quinn prepares to input data to the timer.

QUINN
(to Soldier)
Read off the slide coordinates.

33 INT. BREEDER CAMP HEADQUARTERS - DAY

33

Korindos is on the radio again.

KORINDOS
Units Two and Three, widen your search pattern. Unit Six, check the river again. If she went that way, she may have gotten across.

CONTINUED

33 CONTINUED

33

Korindos and Kreeshax study the map. They don't notice that a computer terminal among their wall display has come to life, mirroring the screen of data the Soldier has pulled up.

34 INT./EXT. HUMVEE - DAY

34

Quinn types one final number into the timer.

Got it. QUINN

Now for Wade. REMBRANDT

But without her I.D. number -- SOLDIER ONE

We'll do it the hard way. Pull up QUINN
records as fast as you can -- when
we see her picture, we'll stop you.

The Soldier sets to work.

35 INT. BREEDER CAMP HEADQUARTERS - DAY

35

Korindos notices the pictures scanning across the computer screen and moves over to observe it. Kreeshax follows.

What's going on? KREESHAX

Unit Four is accessing prisoner KORINDOS
files.

Why? KREESHAX

Korindos picks up the radio mike.

(into mike) KORINDOS
Unit Four, this is base. What are
you doing? Those are classified
files.

(X)
(X)
(X)

35A IN THE HUMVEE

35A

Quinn and the others react to the commander's voice. The young Kromagg is frightened.

What do we do? REMBRANDT

Nothing. We keep running files. QUINN
(checks timer)
Only eight minutes left.

35B INT. BREEDER CAMP HEADQUARTERS

35B

Kreeshax and Korindos at the console.

KREESHAX

(sarcastic)

The only conclusion I can draw, sub-commander, is that a woman and a baby have overpowered two of your best men and are now casually scanning our protected data.

KORINDOS

We had several different IR readings. Somebody's out there. Somebody's helping her.

Korindos crosses to the computer keyboard and taps in a command.

36 INT./EXT. HUMVEE - DAY

36

The display on the dash panel flashes up a blinking message.

QUINN

What's the matter?

SOLDIER ONE

'Network error 807. Please notify system administrator.'

QUINN

Try it again.

The Soldier starts to type.

37 INT. BREEDER CAMP HEADQUARTERS - DAY

37

Korindos gets on the radio. He switches the patch key to Unit Four to the off position, then speaks into the mike.

KORINDOS

All units. Unit Four has been disabled at coordinates 9774 by 39. All units converge.

KREESHAX

I hope you're not out-gunned out there, sub-commander.

Korindos reacts, embarrassed. Worried. Who is out there?

38 EXT. HUMVEE - DAY

38

The Soldier can't clear the error message. Quinn and Remy are suspicious.

CONTINUED

38 CONTINUED

38

REMBRANDT
I don't like this. They could be
onto us, sending other units.

QUINN
Right.
(turns to the others)
Colin, Maggie...everybody on board.
We're getting out of here.

Maggie and Colin help Christina and her baby into the back
of the vehicle. Quinn takes the wheel. Remy shoves the
Magg Soldier out of the vehicle as Quinn cranks it and puts
it in gear.

REMBRANDT
(to Magg)
Thanks for your help and so long.

The Magg does a tumbling roll in the road as the Humvee
screeches away, sending up a plume of dust covering him.

39 IN THE HUMVEE

39

Quinn driving, Remy in the shotgun seat.

QUINN
(to Remy)
You read Kromagg?

REMBRANDT
(a shrug)
He bought it.

Quinn reacts to something ahead of him.

40 QUINN'S POINT OF VIEW - ANGLE THROUGH WINDSHIELD

40

Another Magg Humvee has come around the curve and is heading
straight for them.

41 ANGLE - THE HILLSIDE

41

Quinn throws his Humvee into a hard one-eighty, and heads
back down the hill. The other vehicle gives chase. The TWO
SOLDIERS in the pursuing Humvee FIRE at them. Rembrandt and
Maggie return FIRE. Christina hunkers down with her baby;
Colin shields them as best he can. Quinn hands off the
timer to Colin:

REMBRANDT
Shouldn't we get out to hit the
vortex?

(X)
(X)
(X)

A laser hit to the side of the vehicle answers that
question.

(X)
(X)

CONTINUED

41 CONTINUED

41

QUINN
We'll have to take the chance the
wormhole can handle the extra mass.

(X)
(X)
(X)

COLIN
I'll count it off.
(to Christina)
Mothers and children first.

42 VARIOUS ANGLES - THE CHASE

42

The HUMVEES BOUNCE over the rough terrain. Quinn's zigzag driving doesn't allow the pursuers many clear shots. Maggie and Remy keep up their return fire.

43 IN THE HUMVEE

43

with the Sliders. Colin checking the timer.

COLIN
Ten seconds. Get ready.

A LASER SHOT CLIPS a fender. Their pursuers are gaining on them.

Colin ACTIVATES the VORTEX directly in front of the Humvee.

43A ANGLE ON HUMVEE

43A

as it ROARS right INTO THE VORTEX.

43B ANGLE ON KROMAGG HUMVEE

43B

in pursuit. The VORTEX SNAPS SHUT just as it arrives at the mouth. The vehicle screeches to a halt, and the two soldiers in it look where the vortex was in amazement.

44 EXT. CHRISTINA'S HOME WORLD - CITY STREET - DAY

44

It's a quiet, deserted side street, no one around. We see the interactive lights around a corner and HEAR the VORTEX SOUNDS. Then the Humvee comes careening around the corner and stops.

QUINN
Anybody hurt?

No one is. They start to climb out of the vehicle.

44A ON MAGGIE AND REMBRANDT

44A

who still have their weapons. They're thinking about what to do with them.

CONTINUED

44A CONTINUED

44A

REMBRANDT
We don't know who's here yet or
what their intentions might be.

Maggie nods.

MAGGIE
Better leave the rifle.

He puts the rifle in the Humvee. Maggie keeps the pistol,
concealing it.

44B NEW ANGLE ON STREET

44B

as the Sliders and Christina leave the Humvee and walk into
her world.

It's a normal suburban street, except that there are
propaganda posters prominently featured: "The Only Good
Kromagg is a Dead Kromagg." "Obey Martial Law." "Curfew
Violators Will be Shot."

COLIN
(checks timer)
We've got nine hours here.

REMBRANDT
Are we in the right place?

QUINN
(to Christina)
Does this look like your home
world?

CHRISTINA
(unsure)
Yes, I think so.

They continue up the street past some indications that this
place is rebuilding after a war. Some stores are still
burned out. They see another sign: "Vigilance Always. The
Pigfaces May be Back."

MAGGIE
(reacting to the banner)
Christina, I think you'd better
keep the baby well covered.

45 INT. BREEDER CAMP HEADQUARTERS - DAY

45

Kreeshax is watching Korindos finish up his interview with
Soldier One. The other Kromagg soldiers stand nearby.

KORINDOS
You're certain it was a trans-
dimensional vortex?

SOLDIER ONE
Yes, sir.

CONTINUED

45 CONTINUED

45

Korindos thinks that over a moment, then...

KORINDOS
(to the Soldier)
A court martial will be convened to
review this case.

(X)

KREESHAX
All the amenities will be observed.
You'll have representation. A fair
and unbiased hearing. Then, full
military execution.

(X)

(X)

(X)

(X)

(X)

The Soldier salutes. He and the other Kromagg soldiers
exit.

(X)

(X)

KORINDOS
Four humans. Three male, one
female. They took Unit Four's
weapons and accessed the computer.
They had a primitive sliding device
and... escaped to another
dimension.

KREESHAX
There was a dynasty directive about
these humans earlier this year. We
were ordered not to detain them,
but things have changed. They are
now to be considered extremely
dangerous and to be taken down by
whatever means necessary.

(then)
Something your troops are obviously
not up to.

KORINDOS
It's clear that they transported to
the escapee's home world. Give me
permission to take a commando unit
to that world, recapture the
breeder and deal with these Sliders
per dynasty directive.

Kreeshax looks at him a long moment. Then...

KREESHAX
Permission denied. No Kromagg is
permitted to return to that world
under pain of death.

KORINDOS
I know that, sir. But I thought,
under the circumstances... We might
find a solution to the bigger
problem as well.

KREESHAX
I don't have the authority to
override a dynasty directive.
(MORE)

CONTINUED

45 CONTINUED 2

45

KREESHAX (CONT'D)
You're not to pursue anyone to that
world. Is that understood?

KORINDOS

Yes, sir.

Kreeshax walks away from him.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

46 EXT. SUBURBAN STREET - DAY

46

Quinn, Rembrandt, Maggie, Colin and Christina, with her backpack, are walking down the street. For the most part, it seems normal, suburban, but there are still some signs of the recently ended war: a couple of lots with burned-out wreckage, a blocked side street full of shell holes, etc. And anti-Kromagg propaganda posters are all over the place.

CHRISTINA

The last time I saw this street, we were running -- hundreds of us -- from the Kromagg invasion force. Their ships fired on us... my two brothers died right here.

Maggie puts an arm around Christina.

MAGGIE

Even those of us who fought back were overpowered.

QUINN

And somehow the people of your world won in the end. Drove the Maggs away.

As they walk along, they notice that passersby seem unusually interested in who they might be. These people stare at them and exchange sotto remarks about who they might be. Maggie and Christina, occupied with the baby, don't notice. Quinn drops back to walk with Rembrandt and Colin.

QUINN

Folks don't seem to be too friendly.

REMBRANDT

Kromaggs make enemies faster than anybody.

COLIN

But we're not Kromaggs.

QUINN

No, but we're strangers, and I'm sure they don't want to take any chances. We're not going to be here long.

They continue to walk.

COLIN

I'm just glad we were able to get Christina and her baby off that world.

CONTINUED

46 CONTINUED

46

MAGGIE

Funny they didn't try to pursue us.
I mean, they know the coordinates.

REMBRANDT

Stay sharp. Show's not over till
the fat Kromagg croaks.

QUINN

Maybe something here really scares
them.

MAGGIE

Something to scare a Kromagg...Now
that's a trick worth knowing.

47 EXT. SUBURBAN STREET - THE GRIFFIN HOUSE - DAY

47

A spacious, but not ostentatious home, with an attached
two-car garage. The Sliders and Christina approach.

CHRISTINA

So many nights, I had dreams,
walking up to it just like
this...then I'd wake up in the
barracks. I never thought I'd see
it again.

They approach the front door. Christina hesitates, eyeing
the baby in her arms with trepidation. Maggie picks up on
this.

MAGGIE

Let me hold him... Maybe we better
give them one surprise at a time.

Christina nods, grateful, steps up to the door, the others
hanging back. She takes a deep breath and KNOCKS.

A beat, and then JONATHAN, her father, opens the door. He
almost faints when he sees:

JONATHAN

Christina! Oh, my God!

Christina rushes into her father's arms. Both are in tears.
He breaks the embrace to look at his daughter.

JONATHAN

I can't believe it! How? How did
you --?

Christina's wiping her eyes, looks toward the house,
smiling.

CHRISTINA

Where's Mom?

Jonathan reacts to that, saddened.

(X)

CONTINUED

47 CONTINUED

47

JONATHAN
Gone, in the war.

CHRISTINA
No....

JONATHAN
I thought they'd taken all of you
from me forever.

He keeps a hold on her, beaming.

JONATHAN
Your mother's heart would be so
full at this moment. But you've
got to tell me -- where have you
been all this time?

CHRISTINA
I was a prisoner. A Kromagg camp.
On another world.

His face darkens. Christina gestures toward Quinn,
Rembrandt, Colin and Maggie standing a few feet back.
Maggie is behind the others, the baby not so noticeable.

CHRISTINA
These are the wonderful people who
helped me escape. Quinn, Colin,
Rembrandt, Maggie... This is
Jonathan Griffin, my dad.

(X)
(X)

He walks toward them.

JONATHAN
(suspicious)
I don't understand.
(to Christina)
You said you were on another world.
How did you get here?

CHRISTINA
These people are Sliders.

JONATHAN
(hostile)
Only Kromaggs can do that.

Quinn shows Jonathan the timer.

(X)

QUINN
We can do it, too. I invented this
device. It was supposed to be an
anti-gravity machine, but it turned
out to be something else.

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

REMBRANDT
We've been moving from world to
world for a long time.

(X)
(X)
(X)

CONTINUED

47 CONTINUED 2

47

MAGGIE
We've been fighting Kromaggs on a
lot of those worlds.

(X)
(X)
(X)

A pause -- Jonathan is hard to win over.

CHRISTINA
Dad, I promise you they're friends.

Quinn offers his hand. After a moment, Jonathan takes it.

JONATHAN
Thank you for my daughter.

The baby in Maggie's arms starts to cry. Jonathan smiles at
it, thinking it's Maggie's.

JONATHAN
And just who is this?

Christina takes the baby.

CHRISTINA
Shh... Mommy's here... we're home
now.

Jonathan reacts to this, not knowing exactly what to think.

JONATHAN
Christina...?

Christina looks at him, not knowing what to say. He moves
in for a closer look, peels back the cloth. He sees the
Humagg insignia on the baby's jumper. Jonathan reacts.

(X)
(X)

JONATHAN
The camp. It was a breeder camp?

(X)

He recoils from the baby in horror.

(X)

48
THRU OMITTED
49

48
THRU
49

50 INT. GRIFFIN HOUSE - LIVING ROOM - DAY

50

Quinn, Rembrandt, Maggie, Colin and Christina are seated.
The baby, covered again, is in Christina's arms. Jonathan
can't bear to look at it. He stands across the room with
his back to them, looking out a window.

CHRISTINA
Those who put up a fight or who
couldn't conceive were taken away.
Killed, I suppose.

JONATHAN
You're saying there was nothing you
could do.

CONTINUED

50 CONTINUED

50

REMBRANDT

Mr. Griffin, I can tell you from personal experience that there is no use in fighting them once they've got you in a camp. There's no way to resist them.

QUINN

Your daughter did what she had to do to survive.

Jonathan turns, glares at the baby.

JONATHAN

I suppose I have to accept that you were forced to do this. But you weren't forced to keep it, to bring it here. When you were able to escape, why didn't you do it alone?

CHRISTINA

(defiant)

Because he's my child.

Jonathan comes up closer to the others, says to Quinn:

JONATHAN

Can you send it back?

Christina flares, but Quinn speaks up first.

QUINN

No, we don't have the coordinates.

MAGGIE

And even if we could, we'd never do that.

JONATHAN

Believe me, it would've been best --
(to Christina)
-- for both of you.

He turns and leaves the room.

CHRISTINA

That could have gone better...

QUINN

Give him time. He wasn't primed for it.

COLIN

Look on the bright side, at least he didn't throw us out.

CHRISTINA

Not yet...

(MORE)

CONTINUED

50 CONTINUED 2

50

CHRISTINA (CONT'D)
(off baby and herself)
Maybe we should go....

MAGGIE
Where would you go?

REMBRANDT
There was a great poet on my world.
He once said, 'Home is a place
where, when you have to go there,
they have to take you in.'

Maggie moves closer to Christina, looking her in the eye.

MAGGIE
You said that little one is a
fighter. His mama is, too. So
don't you throw in the towel just
yet. You hear me?

Christina manages a small smile.

REMBRANDT
(to Quinn, Colin, Maggie)
Maybe we should be heading off to
the Chandler....

CHRISTINA
No, you don't. This is my home --
at least, for now -- and I can have
any guests I choose.
(more serious)
Please, for moral support.

Our guys look at each other a moment, then:

QUINN
Do you serve a continental
breakfast?

Christina smiles.

CUT TO

51 EXT. SUBURBAN STREET - DAY

51

A car pulls up and parks across the street several houses
away from the Griffin house. There is only one man in the
car. And he is watching the Griffin house.

52 EXT. GRIFFIN GARAGE - DAY

52

Jonathan is at work in the garage. He's building a table at
a workbench, and his work is fueled at the moment by his
anger and frustration. After a moment, Quinn comes out of
the house, followed by Rembrandt.

CONTINUED

52 CONTINUED

52

They watch him work for a moment. Jonathan notices they're watching him and stops his work.

JONATHAN
I don't want you to think I'm ungrateful for what you've done. It's just that...well...it's a bit of a shock.

QUINN
I can understand that.

REMBRANDT
(trying to lighten it up)
These days we seem to spend an awful lot of time being shocked about one thing and another.

Jonathan can't help but grin at this.

JONATHAN
Tell me about it.

QUINN
The Kromaggs hit you pretty hard?

JONATHAN
(a shrug)
A lot of places got it worse. Paris, New York, Moscow. They're just not there anymore.

REMBRANDT
How on earth did you drive the Kromaggs out? From what I've seen, they only leave when they're ready, and that's usually not until there's nothing left.

JONATHAN
Our military developed better tactics, better weapons.

QUINN
What kind of weapons?

Jonathan is matter of fact about not wanting to discuss it.

JONATHAN
I work in Central Intelligence. The weapons we used are still classified. The general public doesn't know what we used, and hopefully, they never will.

QUINN
I was just thinking, the Kromaggs are ravaging many other worlds.
(MORE)

CONTINUED

52 CONTINUED 2

52

QUINN (CONT'D)

They might benefit from whatever you discovered, and defeat the dynasty completely.

JONATHAN

I'm afraid those other worlds will have to do it on their own.

REMBRANDT

You're a hard man.

JONATHAN

I had to be, to save my world.

Quinn sees they're not going to get anywhere with him.

QUINN

Come on, Remmy.

They start out. But then Rembrandt turns back to Jonathan, intent.

REMBRANDT

All you're feeling, the hate against the Kromaggs for what they did to you and yours, I've been down that road. It ate me alive, made me blind to the people in my life.

(gestures toward the house)

That's your daughter in there. She's been through hell, and all she cared about was getting back to you. Maybe you should think harder about that. Or maybe don't think at all. But feel something.

Jonathan looks away, stung. Rembrandt and Quinn head out.

JONATHAN

Wait....

They stop. Well?

JONATHAN

You think of yourselves as her friends.

REMBRANDT

Well, we just met her, but I'd say we're getting there.

QUINN

She trusts us, if that's what you're asking.

Jonathan hesitates. This is hard for him to say. And there's something deep down, some anguish, that we start to see for the first time.

CONTINUED

52 CONTINUED 3

52

JONATHAN

The next few hours are going to be... very difficult for her. If you could stay around, help her through....

Quinn studies him closely. What the hell is he getting at?

QUINN

You're not just talking about it being hard for her coming back home, are you?

JONATHAN

No.

REMBRANDT

You're not thinking about anything crazy like turning her in?

Jonathan's eyes flash indignantly.

JONATHAN

Of course not.

He's struggling, feeling he can't tell them what he knows.

JONATHAN

Nothing will happen to her, she'll be fine. I can't say more than that. But please, she'll need... what I can't give her. Stay close by her.

Quinn and Rembrandt look at each other, worried. Quinn comes closer to Jonathan, looking him in the eye.

QUINN

Whatever secret you've got... I think you'd feel a whole lot better sharing it.

Jonathan's startled, it seems like he's almost considering it. Then he hardens, turns back to his work table. Quinn and Rembrandt leave.

CUT TO (X)

53
THRU OMITTED
56A

53 (X)
THRU (X)
56A (X)

56B INT. GRIFFIN HOUSE - BEDROOM - DAY

56B (X)

This is Christina's old room. Christina is just laying the baby down on the bed, wrapped in blankets. Maggie looks on. Christina strokes its head. Both she and Maggie speak softly, so as not to wake him.

(X)

CONTINUED

56B CONTINUED

56B

CHRISTINA
Good, he's fallen off. He's been finicky lately. Teething. They seem to be growing in human. I'm glad. Kromagg teeth are really brutal coming in.

MAGGIE
Maybe that's why they're so bad tempered.

Christina smiles. But it fades.

CHRISTINA
You know, when I was in the camps, what kept me going was thinking of my folks, back here. Times we had... Christmas, Thanksgiving, just sitting in the back yard sometimes, doing nothing.

(beat)
He's not a bad man.

MAGGIE
I can see that. He's just been through bad times.

Christina looks back at her baby.

CHRISTINA
If only he could see him the way I do.

A beat, then:

MAGGIE
Listen, I'm gonna go rustle us up some soup, okay?

Christina nods. Maggie exits the room.

56C INT. HALLWAY

56C

Maggie emerges to find Quinn.

QUINN
How's she doing?

MAGGIE
She's hanging in there.

She notices his worried look.

MAGGIE
What's wrong? You've got that crease between your eyes you always get.

CONTINUED

56C CONTINUED.

56C

QUINN
It's her father. He told us to
stay close to Christina, that
something was going to happen.

MAGGIE
Like what?

QUINN
I don't know, he wouldn't say.
Remmy took Colin off to do some
research. Library. Newspaper. (X)
See what they could find out about (X)
the Kromagg defeat. (X)
(rubs his eyes)
Maybe it's nothing, everyone's
pretty stressed out... but I've got
this bad feeling.

MAGGIE
I'd give a lot for a good feeling
right about now. (X)
(X)

Maggie nods through the open doorway to the bedroom, where
Christina sits on the bed, looking down at her baby, out of
earshot.

MAGGIE
Like what she gets every time she
looks at him. (X)

We move in CLOSER on them, no longer seeing Christina and
the baby.

Maggie looks at Quinn a moment, moves to him. She needs a
hug. He gives it.

QUINN
I know... I know....

MAGGIE
It's just that we always seem to be
taking care of others. Who takes
care of us?

QUINN
I guess we have to do that, too.
You ever think of having a child? (X)

Her look grows distant.

MAGGIE
My husband and I wanted one very
much... but we had careers, and so
we waited. We waited too long. (X)

QUINN
You had no way to know that.

CONTINUED

56C CONTINUED 2

56C

He hugs her again. Hard. Two lonely people finding some strength in each other. Maggie breaks the hug. Tries to lighten it up.

MAGGIE

Hey, in some alternate universe,
I've probably got eleven kids,
live in a shack on a mountain.

(X)

His look is gentle, as he says:

QUINN

You'd make a great mother. For
all eleven.

(X)
(X)

She looks at him, really touched, then:

CHRISTINA (O.S.)

Maggie? Maggie!

Christina's voice is frantic. Quinn and Maggie rush into:

56D INT. BEDROOM

56D

Christina's near tears, by the baby. She gestures them over -- hurry!

QUINN

What's wrong?

CHRISTINA

I don't know... he's not breathing
right....

Maggie touches the baby's forehead.

MAGGIE

He's got a fever.

CHRISTINA

We've got to get him to a doctor.

QUINN

You know one who won't turn him
away -- or turn you in?

CHRISTINA

I don't --

(forces calm, thinks)

Doctor Bailey. He brought me into
the world, he's taken care of me
ever since.

57 EXT. SUBURBAN STREET - DAY

57

The sedan we saw earlier is still parked a few houses away. We'll call the driver KAPLAN. He gets out of the car and starts toward the house.

58 INT. GRIFFIN HOUSE - LIVING ROOM - DAY

58

Jonathan stands between Quinn, Maggie and Christina and the door. Christina holds the baby, desperate.

JONATHAN
Forget about Bailey.

MAGGIE
Get away from that door.

JONATHAN
He won't be able to help you... no one will.

QUINN
And just why is that?
(off Jonathan's hesitation)
Look, you've been waltzing around this. Now how about you just tell us?

Still Jonathan hesitates. Christina's look pleads.

CHRISTINA
Daddy....

Jonathan pauses, then....

JONATHAN
This is classified information. During the war, our military research developed a virus that affects only Kromagg DNA, very efficient, extremely fast-acting. One hundred percent mortality.

(X)

Maggie, Quinn and Christina are aghast.

JONATHAN
It permeates the atmosphere. That's why they left. The baby, being half Kromagg, is obviously susceptible.

CHRISTINA
You mean, he's dying and there's nothing we can do about it?

QUINN
There must be an antidote.

Jonathan hesitates.

JONATHAN
No... Being as it doesn't affect humans ---

CHRISTINA
(anguished)
You knew about this, and you didn't tell me?

CONTINUED

58 CONTINUED

58

JONATHAN

Christina....

She turns away from him, hugging the baby, SOBBING. Jonathan can't help being moved by her pain -- but he's resolute. Even so... he moves closer to her.

JONATHAN

If you'd like, I could get something where it...
(corrects himself)
...he wouldn't feel it....

She looks at him now, enraged.

CHRISTINA

No! I want my baby to live, do you understand me, to live!

Maggie steps toward Jonathan, not telling what she might do to him. Quinn heads her off, glares at Jonathan.

QUINN

You are one sorry ---

Just then, the door bursts open and there stands Kaplan. Everyone is taken aback. He doesn't speak, but looks very threatening.

(X)
(X)

(X)

JONATHAN

Who the hell are you?

59
THRU OMITTED
60

59
THRU
60

61 KAPLAN

61

MORPHS into KORINDOS. He's wearing a haz-mat outfit with gloves and a helmet that covers his head. He's also holding a laser pistol as he moves into the room.

KORINDOS

Everyone, keep very still.

Korindos crosses to Christina. He reaches out a gloved hand to touch the baby.

CHRISTINA

Don't touch him! Stay away from my baby!

Korindos gently brushes his fingers across the baby's cheek.

KORINDOS

Be calm, Christina. This is my baby, too....

CONTINUED

61 CONTINUED

61

The baby cries out, distracting Korindos enough for Maggie to draw her laser pistol and level it at Korindos. As the two hold their weapons on each other, we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

62 INT. GRIFFIN HOUSE - LIVING ROOM - DAY - CONTINUOUS

62

Quinn, Christina, the baby and Jonathan as we left them. Korindos and Maggie each hold a laser pistol on the other. A Mexican standoff.

JONATHAN

(to Maggie)
Shoot. Now! Kill him.

Korindos tenses. Quinn holds up his hands.

QUINN

Everybody be cool. Nobody's going to kill anybody.

The baby fusses. As Christina hushes him, Korindos turns and looks. Seeming to soften, he steps toward mother and child.

MAGGIE

Not a whisker, pal.

Korindos nods toward the child.

KORINDOS

This is my son.

CHRISTINA

(incredulous)
Your son? You contribute some genetic material and you think that makes you a father? You grow children like cattle. How many more 'sons' do you have?

Christina pulls the baby away, but not before Korindos notices the baby's feverish face.

KORINDOS

The virus is killing him.

JONATHAN

As it was designed to do.

KORINDOS

Is there an antidote? A treatment of some kind.

JONATHAN

(a bitter laugh)
Not for you.

Christina moves to her father, holding the baby out to him.

CHRISTINA

What about for him?

CONTINUED

62 CONTINUED

62

Jonathan hesitates.

CHRISTINA

He's your grandson.

JONATHAN

The virus wasn't designed to affect humans, but we didn't know what would happen once we released it into the atmosphere. It could have mutated, like Ebola Zaire or Reston. We weren't sure it wouldn't take out the 'Maggs and then start in on every other living thing on the planet.

QUINN

So you needed a vaccine. Just in case.

JONATHAN

(nods)

So far we haven't had to use it.

MAGGIE

Looks like you do now.

Jonathan thinks long and hard. He looks at Korindos and then to the baby.

JONATHAN

I can't.

(off Korindos)

If he got hold of the anti-virus, there's no telling what the Kromaggs could do with it. They might be able to adapt it, come up with a defense. The war would start all over again.

KORINDOS

I'm only here to help the child.

JONATHAN

Sure. And the check's in the mail.

CHRISTINA

What about my son?

JONATHAN

It might not help him anyway. It was designed for humans. The baby's own Kromagg blood is killing him.

MAGGIE

It's worth the risk.

JONATHAN

Not to me.

(MORE)

(X)

CONTINUED

62 CONTINUED 2

62

JONATHAN (CONT'D)
(to Christina)
I'm sorry.

KORINDOS
So am I.

63 CLOSE ON KORINDOS

63

His eyes bore in on Jonathan.

64 JONATHAN

64

returns the look, but we quickly realize that Korindos is probing his mind. Jonathan tries to break the gaze, but can't.

65 QUINN, MAGGIE AND CHRISTINA

65

watching this.

MAGGIE
He's going into his mind.

CHRISTINA
Stop it!

Quinn and Maggie press forward.

(X)

65A ANGLE ON KORINDOS

65A(X)

as he turns his gaze on Quinn and Maggie. Boring in on them.

(X)
(X)

65B QUINN AND MAGGIE

65B(X)

The Kromagg mind power holds them back. Maggie's hand on the laser pistol trembles a bit.

(X)
(X)

66 KORINDOS AND JONATHAN

66

Jonathan is beginning to quiver. He can't take his eyes off Korindos. After a moment, Korindos looks away. Jonathan's eyes close and he faints. Quinn and Colin move to him, carrying him to the couch. Maggie still keeps the gun trained on Korindos.

KORINDOS
He is not injured. I merely needed to see if he was telling the truth.

QUINN
And?

CONTINUED

66 CONTINUED

66

KORINDOS

(nods)
The anti-virus is kept nearby. In a lab at a classified military facility. I will bring the anti-virus back here and we will administer it to the child.

MAGGIE

I hate to sound like we don't trust you, but we don't trust you.

QUINN

She's right. There's no way we're letting you walk in and get that antidote all by your self. No offense.

KORINDOS

None taken.

They stand for another beat, pistols aimed at each other.

KORINDOS

Do you have any suggestions?

QUINN

Maybe we'd feel a bit more comfortable if we could keep an eye on each other?

KORINDOS

(nods slowly)
A truce?

Quinn nods. Korindos slowly lays his pistol down on the table and backs away. After a beat, Maggie lowers her pistol as well and puts it on the table.

MAGGIE

Truce.

QUINN

Not quite yet.

He crosses to Korindos and gives him a quick frisk, checking the compartments in his belt.

CUT TO

67
THRU OMITTED
68

67 (X)
THRU (X)
68 (X)

68A EXT. LAB BUILDING - DAY

68A (X)

UNIFORMED AIR FORCE SOLDIERS move in and out. Quinn, Maggie and Korindos watch from Kaplan's sedan, parked nearby.

(X)

CONTINUED

68A CONTINUED

68A

Quinn is the driver. Korindos, in his haz-mat suit and breather, is in the front, Maggie in the back.

QUINN
So what's your plan?

KORINDOS
I thought we'd walk right in.

Quinn and Maggie look at one another.

MAGGIE
(a shrug)
We're with you.

Korindos nods and climbs out of the car. The others follow. The three of them walk to the building.

(X)

69 OMITTED

69(X)

69A INT. LAB BUILDING - A GUARD DESK

69A(X)

The guard looks up and sees three people coming in.

(X)

70 GUARD'S POINT OF VIEW - ANGLE ON QUINN, MAGGIE AND KORINDOS

70

Korindos appears to be JONATHAN. He's wearing civilian clothes. Quinn and Maggie are dressed as Air Force officers.

(X)
(X)

71 THE GUARD

71

greet them.

(X)

GUARD
Good afternoon, sir.

72 ANGLE ON KORINDOS

72

As Korindos, he takes a blank card from a pocket and shows it to the Guard.

73 GUARD'S POINT OF VIEW - INSERT - THE CARD

73

It appears to be Jonathan's official CIA identity card.

74 KORINDOS/JONATHAN

74

takes the card back and pockets it.

KORINDOS/JONATHAN
These officers are visiting from the Pentagon. I want to show them the AKV research establishment.

(X)

75 GUARD

points down the hall.

75

(X)

GUARD
Very well, Mr. Griffin. But you'll
need O Level Clearance passes.

76 KORINDOS/JONATHAN

smiles.

76

KORINDOS/JONATHAN
We have them.

77 GUARD

salutes again and turns back toward his desk. Korindos,
Quinn and Maggie move past him.

77

(X)
(X)

78 WITH KORINDOS, MAGGIE AND QUINN

now that the Guard has turned away, they appear as they do
to themselves, Korindos is a Kromagg again with the breather
mask. Maggie and Quinn are dressed in civvies like before.
They move along a hallway.

78

(X)

QUINN
Very impressive.

KORINDOS
We have to hurry. I can't maintain
this level of deception very long.

They move away.

79 OMITTED

79

79A INT. GRIFFIN HOUSE - LIVING ROOM - DAY

79A

Jonathan is lying on the couch. Still out. Christina sits
and rocks her baby. Colin and Rembrandt enter.

REMBRANDT
Glad to see somebody's got time for
a nap.

COLIN
(to Christina)
I'm sorry. We couldn't find out
anything about the Kromagg War.
All the information was censored by
the military.

REMBRANDT
The librarian gave us a pretty
funny look when we asked.

(MORE)

CONTINUED

79A CONTINUED

79A

REMBRANDT (CONT'D)
We finally figured we'd better beat
it out of there.

CHRISTINA
It was a virus.

COLIN
Excuse me?

CHRISTINA
That's how they won the war. They
released a virus into the air that
only kills Kromaggs. It's killing
my baby.

REMBRANDT
How did you find this out?

Jonathan groans from the couch. His eyes flutter open and
he tries to focus on Remmy and Colin.

CHRISTINA
The Kromagg commander who ran the
camp I was in. The baby's father.

Remmy and Colin exchange a surprised look.

CHRISTINA
He followed us here.

REMBRANDT
What?

COLIN
Where's Quinn and Maggie?

CUT TO

80 INT. LAB BUILDING - CORRIDOR - DAY

80(X)

Quinn, Maggie and Korindos (as themselves) move down an
empty corridor, passing a few AIR FORCE LAB TECHS. They
come to a vault door labeled "LAB 42 - AKV RESEARCH."

(X)
(X)

KORINDOS
Here we are.

QUINN
Well, what do we do about the
O Clearance?

A woman technician is walking toward them. Her name tag
says TOWNSEND. Korindos takes the blank card from his
pocket and smiles.

(X)
(X)

81 OMITTED

81(X)

82 TOWNSEND'S POINT OF VIEW

82

Again, as long as we are looking at Quinn, Maggie and Korindos from the perspective of the person looking at them, they appear to be Jonathan Griffin and two Air Force officers. Korindos/Jonathan smiles as Townsend approaches.

(NOTE: As the scene proceeds, we will INTERCUT between close-ups of Townsend and of Korindos. Every time we see Korindos from her point of view, he and the Sliders are in their mind control guises.)

KORINDOS/JONATHAN

(reads her name tag)
Doctor...ah...Townsend. Are you still on the AKV project?

TOWNSEND

(frustrated)
They won't let me off it.

KORINDOS/JONATHAN

Tough gig?

TOWNSEND

The worst.

KORINDOS

My colleagues here are out from D.C. for a few days. Fact-finding junket, that sort of thing. I want to show them the latest work being done on the AKV virus.

TOWNSEND

You have the proper clearance?

Korindos/Jonathan shows her the blank card.

83 INSERT - THE CARD

83

From Townsend's point of view, it looks like 0 Clearance.

84 BACK TO SCENE

84

Townsend moves to open the vault door.

TOWNSEND

Don't know what the brass is so interested in this stuff for. No chance of a Kromagg being on this planet.

85 ANGLE ON KORINDOS, QUINN AND MAGGIE

85

now as themselves, since Townsend has turned away. Korindos smiles at them, and they follow him into the vault.

(X)

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

86 INT. GRIFFIN HOUSE - LIVING ROOM - DAY

86

Jonathan sits stone-faced on the couch, glaring at Colin and Rembrandt. Through the door in the dining room, we see Christina pacing with the baby.

(X)

JONATHAN
You don't know what you've done.

REMBRANDT
We're trying to save a kid.

COLIN
Your grandson.

JONATHAN
And I'm trying to save a world.
You're not from this dimension.

REMBRANDT
No.

JONATHAN
But you know the Kromaggs. You
know what they've done to other
worlds.

REMBRANDT
Oh, yeah.

JONATHAN
Then tell me I'm wrong. Tell me I
can risk everything. The millions
of dead. For the life of one
child. Tell me.

Remmy can't. Jonathan gets up and walks into....

86A INT. GRIFFIN HOUSE - DINING ROOM - DAY

86A(X)

Jonathan approaches his daughter, who is trying to feed her baby. She refuses to look at him.

(X)
(X)

JONATHAN
How is he?

CHRISTINA
He's burning up. And he won't
eat.

(X)
(X)

JONATHAN
The fever will get worse.

(X)

Without acknowledging him, Christina tries to feed the baby.

(X)
(X)

Jonathan reaches out....

(X)

CONTINUED

86A CONTINUED

86A

JONATHAN
Let me try.

(X)

CHRISTINA
I can do it.

JONATHAN
Christina. Please.

Christina finally turns to face her father. His face is warm. She nods and hands him the baby. He holds him expertly, a man who's raised three kids himself. The baby grabs Jonathan's fingers.

JONATHAN
He's strong.

CHRISTINA
Well, he is half Griffin. Hold his head up.

JONATHAN
Hey, I never dropped you. Well, that once.

The baby takes a little food.

(X)

JONATHAN
That's better.

(X)
(X)

Christina smiles in spite of herself. She takes the baby back and puts him on the table and wraps him in a blanket.

(X)

86B CLOSER ON JONATHAN AND CHRISTINA

86B(X)

JONATHAN
(softly)
You don't know what it was like, Christina. Nothing we could do would stop them. Jack and Tommy both died fighting them. And then you were gone. Your mother just gave up.

(sadly)
It was as if the 'Maggs had killed her, too. It's just us now.

CHRISTINA
(off baby)
No. It isn't.

As they both look down at the baby, Jonathan puts his arm around his daughter and pulls her close....

(X)

Rembrandt and Colin enter the dining room.

(X)

REMBRANDT
They're coming up the drive.

CONTINUED

86B CONTINUED

86B

Christina and Jonathan move across the room. Colin moves to open the door.

(X)

Quinn and Maggie enter in a hurry, followed by Korindos (all now in their normal guises). Korindos carries a small aluminum case slung over his shoulder in a sling. He moves to the table and unslings the case. During the following dialogue, he opens the aluminum case. Inside, in padded compartments, we see three glass vials of liquid and an air hypo. Korindos takes out the air hypo and loads it from one of the vials.

(X)

QUINN

We've got it.

CHRISTINA

(to her father)
Will it work?

JONATHAN

It's the best chance we've got.

Jonathan rises and crosses to Korindos.

(X)

87
THRU
114 OMITTED

87
THRU
114

115 WITH KORINDOS

115

as he turns holding the air hypo.

KORINDOS

It's ready.

(X)

He hands the hypo to Jonathan. Jonathan holds out his arms to his daughter and her baby.

(X)

(X)

116 ANGLE ON THE ROOM

116

The Sliders all look to Christina, who rises with the baby in her arms. She pauses a moment, looking at the others for encouragement. She crosses to her father.

(X)

117 WITH JONATHAN AND CHRISTINA

117(X)

Jonathan takes the baby and puts it on the counter. He carefully administers the air hypo to the baby's leg. Christina looks relieved. Korindos takes the hypo and puts it back in the case.

(X)

(X)

(X)

118 ANGLE ON THE ROOM

118

All are much relieved.

CONTINUED

118 CONTINUED

118

JONATHAN
If it's effective, there should be rapid improvement, and by morning, the child should be fine.

119 KORINDOS

119

slings the case over his shoulder and picks up the baby, which he holds in his left arm.

KORINDOS
There has been a change of plans.

Before the others can react, Korindos pulls a compact laser gun from a pocket on his belt.

120 QUINN AND MAGGIE

120

shocked.

QUINN
But I searched your belt.

Maggie realizes Korindos used mind control on Quinn during the search.

MAGGIE
And you saw just what he wanted you to see.

They glance toward the living room.

121 QUINN AND MAGGIE'S POINT OF VIEW - ANGLE TOWARD LIVING ROOM

121

The two laser pistols are still on the coffee table where they laid in "truce." Out of reach.

122 BACK TO SCENE

122

Korindos holding the weapon on them all. There is a certain amount of mind control as well. Korindos keeps everyone at bay as he moves. The Sliders feel as if they are being physically held back.

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

REMBRANDT
You Kromaggots never disappoint. I wish you would, but....

KORINDOS
I love trust. It's the human convention that is most easily turned against its adherents.

CHRISTINA
You said you were doing this out of concern for your child.

CONTINUED

122 CONTINUED

122

KORINDOS

I was telling the truth about that. With antibodies from the child's blood, and with the rest of this serum, we may be able to synthesize enough of the antidote to immunize our army and return and finish what we began here. I wouldn't let anything happen to this precious baby.

COLIN

You heard what Jonathan said. This serum was developed for humans. We're taking a chance it will have any effect at all on this baby.

KORINDOS

We will observe it most carefully back on the world he came from. And if the serum works as we all hope...well, I think you've had some experience with Humagg soldiers in the past.

(to Christina)

I almost feel sorry for you. But Kromaggs do not mate and reproduce through misguided, adolescent sentiment.

(indicates the baby)

This child will be a warrior.

Korindos starts to edge toward the back door, holding the rest of them at bay with the mini-laser. He backs out of the door. The others follow cautiously.

123 EXT. BACK YARD - DAY

123

Korindos, holding the baby and the laser, backs into the yard.

124 ANGLE ON THE OTHERS

124

Quinn and Maggie, Remmy and Colin advancing cautiously, looking for a chance. A distraught Christina and Jonathan are with them.

125 KORINDOS

125

quickly hits a switch on his belt, activating a VORTEX, which OPENS behind him. He stands there a moment, looking back at the others.

126 CHRISTINA

126

can't stand it anymore. She lurches forward.

CONTINUED

- 126 CONTINUED 126
- CHRISTINA
No! My baby!
- Remmy and Colin grab her and hold her back.
- 127 KORINDOS 127
- edging back toward the vortex.
- KORINDOS
We'll be back.
- 128 JONATHAN 128
- a determined look in his face. He advances quickly on Korindos.
- 129 NEW ANGLE FEATURING KORINDOS 129
- holding the baby as Jonathan comes for him. Korindos fires the laser pistol. Jonathan takes a hit in the chest...and keeps coming.
- 130 KORINDOS 130
- shocked. He fires the laser again.
- 131 JONATHAN 131
- is hit and hurt, but is unstoppable.
- 132 ANGLE ON KORINDOS AND JONATHAN 132
- As Jonathan, with the last of his strength, grabs Korindos and holds on. Korindos starts to bash him with the gun.
- 133 THE SLIDERS 133
- all quickly take their cue and rush Korindos. Maggie grabs the baby and manages to pull it away. Jonathan is near death, but is still holding on to Korindos.
- Quinn, Remmy and Colin all attack Korindos. Korindos fights back, but Quinn grabs the hose under the face mask and pulls it loose. Korindos screams and drops to the ground. (X)
(X)
- 134 A NEW ANGLE 134
- Korindos on the ground, writhing in pain. Jonathan lying nearby. Quinn stands over Korindos. Colin and Rembrandt move quickly to help Jonathan. Maggie has returned the baby to Christina.

135 QUINN 135
looking down at Korindos.

136 KORINDOS 136
gasping for breath, looks up at Quinn.

KORINDOS
You can't win. You must know that.

137 QUINN 137
looking down at Korindos.

QUINN
No. I don't know that. You see,
I'm only human.

138 WITH MAGGIE AND CHRISTINA 138
Christina holding onto her baby. Tight. She looks up and
sees her father on the ground, moves to him.

139 JONATHAN 139
lying on the ground, two horrible laser wounds in his chest.
Rembrandt and Colin are doing what they can to comfort him
as Christina joins him. She kneels beside him on the
ground, holding her baby. Jonathan is done for, but he
looks up at his daughter and his grandson.

JONATHAN
Take good care of him.

Christina stifles a sob and leans down into his shoulder.

CHRISTINA
Oh, Daddy...

JONATHAN
Don't cry, love. Don't cry.

Christina holds the baby so Jonathan can see him.

CHRISTINA
He has a name, now. Jonathan.
After you.

Jonathan smiles, takes his last breath and dies. Christina,
holding her baby, holds her father and weeps.

140 WIDER ANGLE 140
Quinn, Rembrandt, Colin and Maggie looking down at Christina
and her father.

DISSOLVE TO

141 EXT. GRIFFIN HOUSE - BACK YARD - LATER 141

Maybe sunset? The bodies have been taken away. Quinn comes into the back yard, holding the timer, looking at it. After a moment, Maggie and Christina follow. Christina with the baby, a new backpack, and Maggie is carrying a bag of the baby's things to take on the trip. Remmy and Colin follow them. Quinn turns to them.

QUINN

You know, there's no guarantee where we'll go. We could slide right into a Kromagg war, or some other madness.

CHRISTINA

There's nothing for me here. Or...
(re: the baby)
...for him.

Quinn nods and moves away from them, watching the timer count down.

142 WITH MAGGIE AND CHRISTINA 142

Christina looks to her.

CHRISTINA

Do you think the people in the next world will accept us for what we are? (X)
(X)

MAGGIE

I don't know. But it will be your world. You can't go with us. It would be no life for you or him. (X)
(X)

(then)

You have to make a stand. And say: this is who we are. This is where we live. (X)

(looks at the others)

We're all looking for that place.

143 ANGLE ON QUINN 143

who holds up the timer and activates the vortex (OFF SCREEN).

144 NEW ANGLE 144

as Quinn looks back, then he moves into the light of the vortex. Then Remmy and Colin go through together.

145 CHRISTINA AND MAGGIE 145

take one last look back at her house. Then she and Maggie jump into the light.

FADE OUT

THE END

