

# SLIDERS

## "MIND GAMES"

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1<sup>st</sup> draft:

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St. Clare Entertainment

SLIDERS

"Mind Games"

FADE IN:

EXT. UTOPIAN EARTH - DAY

As peaceful and sylvan a landscape as one can find outside of a Maxfield Parrish painting. We can hear BIRDSONGS in the distance. There's no sign of human habitation anywhere. CAMERA FINDS the Sliders -- MICHAEL, REMMY, DIANA and MAGGIE -- strolling along, mightily impressed by this utopia. (NOTE: Remmy is wearing leather cowboy boots; the other three wear running shoes. Maggie carries the timer.)

REMBRANDT

(deep breath)

Man, that smells good. What is it?

MICHAEL

Air. As opposed to smog.

MAGGIE

If only they could all be this nice.

DIANA

Any guesses as to where we are?

REMBRANDT

Not a clue. But if a snake offers you an apple, say no.

DIANA

This could be an earth where humanity never evolved. We might be the first homo sapiens ever to set foot here,

They ponder the implications of that for a beat.

MAGGIE

(to Michael)

Kinda humbles you, huh?

Michael gives her an arch look.

MAGGIE

Sorry -- forgot who I was talking to.

She turns to Remmy, starts to say something -- then reacts in concern, as do the others, when:

REMMY

suddenly gasps and staggers as though struck a mortal blow. He sags to the ground, the others surrounding him and AD LIBBING their concern.

We ZOOM IN TIGHT on Remmy -- then PULL BACK EQUALLY FAST as he looks around in shock and we --

SMASH CUT TO:

EXT. DREADNAUGHT BASE EARTH - DAY

Remmy is alone in a blighted urban landscape. Blast craters pockmark the ground, and smoke hangs in the air. We can hear DISTANT GUNFIRE. This is a place where the living envy the dead. The contrast between this world and the paradise we just left could not be more extreme.

REMBRANDT

Maggie? Michael? Where the hell am I? Diana?

Comes the O.S. WHINE of an incoming mortar shell. Remmy knows that sound; he dives for cover as an EXPLOSION just off screen hurls debris into frame.

REMBRANDT

Same map, different world ...

A strange spectral light begins to bleed in from O.S. Remmy reacts cautiously, expecting more trouble.

REMBRANDT

Man, now what?

HIS POV

of a luminous wraith-like female form shimmering into focus near him. As she grows more distinct, we realize there's something familiar about her --

REMMY

stares in shock as he recognizes the woman before him -- quite possibly the last woman he would ever have expected to see in these circumstances. Hovering before him, still slightly intangible and luminescent, is ...

REMBRANDT

Wade?!

FADE OUT.

END TEASER

## ACT ONE

FADE IN:

EXT. UTOPIAN EARTH - DAY - CONTINUOUS

Diana, Michael and Maggie are gathered anxiously around Remmy, who's moved several feet away from where we last saw him and is now crouched in the open meadow as though taking shelter (corresponding to the move he made in the armada base world). The Sliders watch in concern and confusion as Remmy addresses an unseen presence.

REMBRANDT

Wade?!

The others -- especially Maggie -- react in surprise.

CUT TO:

EXT. DREADNAUGHT BASE EARTH - DAY

Again we can hear almost continuous O.S. GUNFIRE, MORTAR BLASTS, etc. -- the background sounds of war, Remmy stares in astonishment at this visitation. It is indeed WADE WELLS -- or her ghost.

REMBRANDT

Wade? Is it really you?

Wade's demeanor is somewhat distant and confused -- when she speaks it's almost oracular.

WADE

Remmy?

Remmy's still confused, but also overjoyed at finally finding evidence that Wade's still alive,

REMBRANDT

Damn, girl, it is you! What's happened to you?

He moves toward her, but another nearby MORTAR BLAST slings shrapnel through shot, forcing him to duck. Wade pays it no heed -- shrapnel can't hurt a ghost.

WADE  
I'm not sure ... everything's  
different ...

CUT TO:

EXT. UTOPIAN EARTH - DAY

As we left the other Sliders. Remmy is listening intently to something only he can hear.

REMBRANDT  
Different how? Talk to me, girl!

MAGGIE  
He's in some kind of trance.  
Should we try to wake him up?

DIANA  
It's better if he comes out of it  
on his own. Give him a few more  
minutes.

Remmy suddenly stands, reaching out imploringly toward someone the Sliders can't see.

REMBRANDT  
No, wait! You can't go -- not now --!

CUT TO:

EXT. DREADNAUGHT BASE EARTH - DAY

We're CLOSE ON WADE -- she looks distressed, and is starting to fade away.

WADE  
I don't know if I can do this  
again. Find me, Remmy -- find me  
before it's too late ...

REMBRANDT (O.S.)  
Wade!

No use -- she's gone, and we

CUT TO:

EXT. UTOPIAN EARTH - DAY

As Remmy suddenly finds himself back in the paradise he never physically left. He stares about in confusion.

REMBRANDT

I'm back ...? Man, am I glad to see you guys!

MICHAEL

How can you be back when you never left?

REMBRANDT

Hey, I was gone, baby. I don't know how or where, but I wasn't here.

(beat)

And I wasn't alone.

MAGGIE

Remmy, at one point, it sounded like you were talking to -- Wade?

Remmy just nods. The others look at each other. This is heavy stuff.

DIANA

Tell us.

REMBRANDT

I was on a battlefield -- and Wade was there. She said I had to find her before it's too late.

The others look skeptical. Remmy searches their faces for some sign of acceptance.

REMBRANDT

I know it sounds crazy, but it happened. I was there.

MAGGIE

But you never left us. There was no wormhole, no sliding --

MICHAEL

Maggie's right. You were here the whole time. It must've been a hallucination.

REMBRANDT

Hey, I can't explain it. I just know it happened. I saw Wade, as clear as I see you now. It was like she was -- a spirit or something.

(beat)

The 'Maggs did some experiments with telepathy on me and her -- maybe that's got something to do with it.

MICHAEL

I can't say who you saw or thought you saw, but we all know Wade's most likely dead by now, or still trapped in a Kromagg breeder camp.

REMBRANDT

I saw what I saw. Wade's out there somewhere, and we've got to find her.

MAGGIE

Remmy, you know I'd be right there with you if I thought there was any chance at all. But none of us saw her --

MICHAEL

Maggie's right. And even if we had, how do we track her down? There's a gazillion Earths to choose from -- where do we start?

Remmy's the picture of frustration. He knows they're right, but it doesn't help.

REMBRANDT

I don't know -- but we gotta do something!

DIANA

(to Maggie)

How much time we got left here?

MAGGIE  
 (checks timer)  
 Little under six hours.

DIANA  
 (to Remmy)  
 If Wade contacted you once, maybe  
 she'll do it again. Let's stay  
 right here until it's time to  
 slide.

Remmy sees the logic of their argument, though it's  
 incredibly frustrating.

REMBRANDT  
 I guess that makes sense.  
 (beat)  
 It's just that -- if there's a  
 chance -- any chance, no matter how  
 small -- that we can get to her --  
 we gotta do it.  
 (beat)  
 I'm not letting her down again.

This last is delivered as much to himself as to the others.  
 Remmy moves off a few paces by himself, staring at the  
 pristine landscape. The others watch him, somewhat worried.

MAGGIE  
 He's never talked about what it was  
 like in that Kromagg prison. I'd  
 try to draw him out on it, but he'd  
 just change the subject.  
 (shrugs)  
 After a while I quit trying.

DIANA  
 You're right not to push. He has  
 to come to terms with it at his own  
 pace.

MAGGIE  
 That wasn't why I stopped. I  
 couldn't stand the pain in his eyes  
 whenever I brought it up.

FAVOR REMMY

standing by himself, staring at the clouds. His expression tells us he's reliving something too painful for words.

TIME CUT TO:

EXT. UTOPIAN EARTH - TWILIGHT

The Sliders sitting or standing, each occupied with their own thoughts. Maggie looks at her watch.

MAGGIE

Okay, people -- S minus one minute.

They assemble behind her. Everyone's quiet, introspective. Michael stands beside Remmy, puts an arm around his shoulders in an awkward, I'm-a-guy-and-not-used-to-this hug.

MICHAEL

New world, new chance.

REMBRANDT

... Yeah.

Maggie takes out the timer, aims and triggers it. A WORMHOLE FORMS 0.S. One by one the Sliders run and leap 0.S.

CUT TO:

INT. VORTEX - STOCK

The usual rollercoaster ride through hyperspace.

CUT TO:

EXT. DREADNAUGHT BASE EARTH - NIGHT

The VORTEX APPEARS and the Sliders tumble out. They look around. They're alone in an urban setting that makes Bosnia look like Cancun. We recognize this as the world where Remmy was before.

REMBRANDT

Yes! This is it -- this is the world where I saw Wade.

(MORE)

REMBRANDT (cont'd)  
 (points)  
 She was right over there.

The other three exchange looks.

MICHAEL  
 (to Maggie)  
 How much time we got?

MAGGIE  
 (checks timer)  
 Twenty-two hours.

REMBRANDT  
 Let's look around -- maybe we'll  
 get lucky.

They move cautiously along the rubble-strewn street. Michael and Maggie move on ahead, taking point position. We stay with Remmy and Diana.

DIANA  
 (to Remmy)  
 I wish I'd known Wade. From what you guys have told me, she sounds like someone I'd like. A techie, like me.

REMBRANDT  
 She was really something. I've watched her face down dinosaurs, flesh-eating zombies, vampires...

DIANA  
 (half-joking)  
 Okay, maybe she's not so much like me. I can't face down a sales clerk over a return item.

REMBRANDT  
 (beat; this hurts)  
 The hell she got dumped in... that breeder camp ... it's gnawed at my guts for two years. I feel like such a damn coward.

DIANA  
 I'm sure you would have saved her if you could.

REMBRANDT  
 (bitter)  
 ... Don't be too sure.

Before Diana can ask what he means, they're interrupted by the O.S. SOUND OF A MANTA SHIP OVERHEAD.

POV

of the ship, mostly hidden by darkness. A powerful searchlight stabs down, probing the shadows.

MAGGIE  
 Manta ship! Take cover!

Michael points to a dark recessed doorway across the street. They head for it, reaching concealment just in time. The searchlight beam barely misses them.

The Sliders wait until the coast is clear, then emerge.

MICHAEL  
 All things considered, I'd rather  
 be in Philadelphia.  
 (beat)  
 Okay, what's next on the tour?

Remmy spots something O.S. His face goes grim. He points.

REMBRANDT  
 Over there.

EXT. DETENTION COMPOUND - NIGHT

A monolithic building, very rundown. They move toward it, crouch in the shadows by a doorway.

DIANA  
 What is this place?

REMBRANDT  
 'Magg detention compound. This is  
 where they tattoo the bars on your  
 arm -- if you pass the DNA scan.

MICHAEL  
 And if you don't?

REMBRANDT

They put you in a little room, push a switch and phfffftt! Real sanitary.

They investigate. There's a padlock on the door and a sign which they can't read, it being in Kromaggese.

MAGGIE

Place looks deserted.

MICHAEL

Guess 'Maggs have budget cuts too.

DIANA

If I can get access to a database, I might be able to find some reference to Wade.

Remmy prepares to kick the door down, but Michael steps forward, pulling a lockpick kit from his pocket.

MICHAEL

Let's be subtle for a change.

He adroitly picks the lock. The door swings open into darkness.

INT. DETENTION COMPOUND - NIGHT

The Sliders move cautiously through the deserted building. Moonlight through broken window slats throws silver bars against blue-black shadows. Everywhere are signs of the building's sinister purpose -- manacles hanging from walls, monastic, windowless cells, high-tech examining tables with straps and instruments of pain.

Maggie stops, repulsed, by the crusted black bloodstains on the floor.

MAGGIE

God ... I can't even imagine what it must've been like...

REMBRANDT

You should hit your knees and thank the man upstairs for that.

Remmy moves down a corridor by himself, staring at the silent vestiges of Kromagg atrocities.

REMBRANDT

Me, I don't have to imagine. I remember.

Diana spots something in one corner, behind some debris. She starts digging for it.

DIANA

Paydirt. Give me a hand here.

Maggie and Michael join in, and in moments a computer wall terminal is exposed.

MICHAEL

What if there's no power?

DIANA

'Magg computers have internal lithium batteries -- should last for years.

She presses some buttons -- the terminal POWERS UP.

DIANA

Now let's hope I've got the right interface cable -- somehow I doubt there's a Radio Shack down the street.

She attaches a data cable to the terminal from her laptop, types in commands on the latter's keyboard.

DIANA

Always tricky matching the codes -- okay, here we go.

While this is going on, Remmy stands in a shaft of moonlight, looking about. CAMERA DRIFTS IN on him as we HEAR FAINTLY THE SCREAMS AND MOANS of long-dead human prisoners. These memories are clearly painful. Remmy reacts, shaking his head as if to free himself of them. Then ONE VOICE rises above the others:

WADE (V.O.)

Remmy -- Remmy, can you hear me...?

Remmy clutches at this new voice in desperation.

REMBRANDT

Wade!

He turns around and there she is, as we saw her before --  
evanescent, ethereal, floating a few inches above the floor.

REMBRANDT

It is you! Thank God -- I thought  
I was going outta my --

WADE

(interrupts)

You've got to stop them, Remmy.  
You've got to stop the Kromaggs  
before they destroy everything.

Remmy reacts to that as we go BACK TO --

DIANA, MAGGIE AND MICHAEL

clustered around the terminal.

The laptop screen shows a picture of Wade Wells, with various  
columns labelled GENOME PROFILE, SOMATIC STATS, and so  
on. The others watch impatiently.

MICHAEL

This looks good.

DIANA

Hard to tell -- my translation  
program is having trouble with the  
tech talk. Looks like Wade was  
held here for a while, but then she  
was transferred -- where is  
classified.

The MANTA SHIP is heard again, more faintly this time, and  
the overhead searchlight flickers through wall cracks and  
boarded-up windows. The Sliders react in apprehension.

MICHAEL

Might be a good idea to relocate.

Diana quickly packs her laptop in her backpack.

DIANA  
We're outta here.  
(beat)  
Where's Remmy?

CUT TO:

REMMY

listening intently to Wade.

WADE  
They've got some new kind of weapon.  
I don't know what it is, but they're  
going to use it, and soon. Only you  
and the other Sliders can stop them.

She starts to fade away.

REMBRANDT  
Wait! I've got to know more!  
Where are you? How can you do  
this? How do I find you?

WADE  
(fading)  
Use the link between us. Let it  
guide you ...

She's gone again -- and a heartbeat later the other three  
show up looking for Remmy.

DIANA  
There you are.

MICHAEL  
we got some information.

REMBRANDT  
So did I.

They head O.S. as we:

CUT TO:

EXT. DETENTION COMPOUND - NIGHT

The Sliders come out of the building, sticking to the shadows to avoid the manta ship cruising above. We can see the searchlight, a restless photon finger, moving up the street.

TRACK WITH THE SLIDERS

as they cautiously make their way up the street.

MICHAEL

Any idea where we're going?

Remmy looks like he's listening hard to something only he can hear. They come to a corner and he turns left, following the road uphill.

REMBRANDT

This way. Don't ask me how I know.

They move toward the top of the hill. Light spills from over the crest of the street. They reach the crest, stand silhouetted against the light. Thoughts of concealment are forgotten as they stare in awe and shock at the sight below them.

REMBRANDT

Oh, man -- this ain't happening ...

POV

of the DREADNAUGHT -- basically a Manta design, but huge and bristling with weaponry. We can see N.D. 'MAGG WORKERS and TECHS loading supplies, etc. HOLD ON this stunning sight and then --

FADE OUT.

END ACT ONE

## ACT TWO

FADE IN:

EXT. DREADNAUGHT BASE - NIGHT

Our guys cautiously approach one of the outer buildings.

REMBRANDT

This has to be what Wade was  
warning us about.

MAGGIE

Some kind of staging area -- but  
for what?

DIANA

pulls out her laptop, aims a sensor at the base. The screen  
lights up with a series of alphanumeric readouts, which she  
studies intently. .

DIANA

These readings indicate a massive  
energy buildup going on.

MAGGIE

What kind of energy?

DIANA

Beats me. I've never seen anything  
like it before.

She points to an oscillating sine wave

DIANA

The wave configuration looks almost  
like an EEG reading.

MAGGIE

EEG? You mean brain wave activity?

DIANA

Yes -- but far stronger.

Suddenly they hear approaching O.S. FOOTSTEPS ahead, around the building's corner. They hasten back deeper into the shadows, looking desperately for someplace to hide.

MICHAEL

No place to hide ...

REMBRANDT

There has to be..

He looks around desperately, and spots a side door. He tries it -- it's unlocked. The Sliders slip inside the building. Seconds later several N.D. KROMAGG SOLDIERS pass through.

\*  
\*

INT. PSIONIC TESTING BUILDING

Barely enough lighting to see by -- this place seems like a storage area. High-tech equipment runs on maintenance level -- some blinking light, an almost inaudible GENERATOR SUSURRUS, The effect should be spooky and ominous. Barely visible in the darkness are several glass-fronted tubes, like futuristic coffins, but it's too dark to tell what's in them. There's no one in the building save the Sliders. Michael looks around nervously.

MICHAEL

Nice, very nice. I definitely feel at ease here ...

REMBRANDT

We gotta find Wade -- she's depending on us. Let's find that energy source. I think she's connected to it somehow.

He starts off. Michael grabs his arm.

MICHAEL

Alternate reality check, okay? There're probably a few hundred 'Maggs out there, all of them behind on their target practice.

Maggie seem hesitant as well. Remmy notices this.

REMBRANDT

Hey, guys -- don't back out on me. Not now.

MAGGIE

Remmy -- you know we're with you,  
but ...

MICHAEL

None of us have seen what you've  
seen. Remember Occam's Razor --  
the simplest explanation is usually  
the right one.

REMBRANDT

And the simplest explanation in  
this case is that Ol' Remmy's a few  
fries short of a happy meal, right?

MICHAEL

(exasperated)

I'm not saying that, It's just --  
look, what if we're being lured  
into a trap? What if the Kromaggs  
have brainwashed Wade?

REMBRANDT

No. I don't buy it.

MICHAEL

Hey, denial's always an option.

REMBRANDT

(to all)

Look, don't you think I know how  
all this sounds? I don't blame you  
for thinking I ought to be eating  
soft food in a soft room. But I  
know that what I saw is real! And  
I need your help -- I can't do it  
on my own.

(beat; intense)

I can't leave her behind again.

Silence for a beat. Then Maggie steps toward Remmy.

MAGGIE

I'm with you, Remmy. Whatever it  
takes.

DIANA

Me too. All for one and one for  
all.

They look at Michael.

MICHAEL  
And none for the 'Maggs. Okay,  
lead on, MacDuff.

This reaffirmation means a lot to Remmy.

REMBRANDT  
All right. Let's go get her.

They move cautiously through the darkened interior. Michael steps toward one of the high-tech coffins.

MICHAEL  
Maybe there's something in here  
that can help --

As he speaks he lifts open the lid and peers in.

CLOSER

We can just make out a human form -- a TEST SUBJECT -- floating in some kind of slimy preserving solution. The body is horribly desiccated. The head has been partly shaved and electrodes drilled into the bare skull. The effect should be horrific. Michael, repulsed, withdraws.

MICHAEL  
Guess not ...

Before he can turn away, the test subject's hand shoots out, dripping slime, and grabs Michael's wrist in a classic "Gotcha!" moment. Michael reacts in shock and horror. He pulls away, but the thing in the receptacle has him in a grip of steel. It draws him closer.

MICHAEL  
Help! Get this thing off me!

Remmy, Diana and Maggie come running. They grab Michael, but even the three of them can't break the subject's hold. The subject rises far enough out of the solution to speak in a gurgling whisper:

TEST SUBJECT  
Please -- for god's sake kill me ...

The hand releases Michael and the Sliders beat a hasty retreat as the subject sinks back into the goo once more.

TEST SUBJECT

Please ...!

THE SLIDERS

huddle together in the center of the dark, sinister chamber, eyeing the shadowy receptacles as if an army of the undead might erupt from them at any moment.

DIANA

My god -- what's happening here?

REMBRANDT

Krrromagg science. The things these guys do would make Frankenstein puke.

MICHAEL

C'mon, let's book ...

MAGGIE

Wait -- what if Wade's in one of those things?

REMBRANDT

She's not.

He speaks with such authority that the others look at him. He moves to a window and looks out, then points to a large laboratory near the landing field.

REMBRANDT

She's in there.

MICHAEL

How can you be so sure?

REMBRANDT

I don't know. But it's like she's in my head, pointing the way.

Remmy heads for a door near them.

REMBRANDT

C'mon ....

The others follow, only too happy to be out of the chamber of horrors

EXT. DREADNAUGHT BASE - NIGHT

TRACK WITH the Sliders as they stay in the shadows, moving furtively. They take advantage of whatever cover they can find -- stacked oil drums, kiosks and quonset sheds, etc. Their destination is the large laboratory near the landing field.

REMMY AND MAGGIE

are in the lead.

MAGGIE

I've never seen you this driven, Remmy. This angry. It's a little scary.

REMBRANDT

You don't know what happened in that 'Magg detention camp.

MAGGIE

Because you never told us.  
(beat)  
What they did to you must've been pretty bad.

Remmy doesn't reply for a few beats while they wend their way from one bit of cover to the next. Then:

REMBRANDT

What they did to us was bad enough.  
What I did to her was worse.

The Sliders reach the corner of the laboratory. Nearby is a recessed doorway. A glowing trefoil over it provides dim and eerie illumination.

Maggie is waiting to see if Remmy intends to explain his startling statement. Instead he just says:

REMBRANDT

In here.

He opens the door. No alarm sounds. The Sliders slip quietly into the building.

INT. LABORATORY BUILDING - CORRIDOR

A deserted stretch of corridor. Our guys move cautiously through it.

They approach an intersection, then flatten against the wall as an armed KROMAGG SOLDIER approaches from down the other corridor.

The 'Magg comes closer. Another few steps and he'll see the Sliders. Play the tension -- then an alarm begins to BEEP on a wall panel. The 'Magg reacts, startled, and turns to the readout. He then hurries back down the corridor.

FAVOR REMMY

Remmy leads the Sliders quickly past the intersection. Then he reacts as he hears:

WADE (V.O.)  
Hurry, Remmy ...

REMBRANDT  
Is that you, Wade?

To the others it seems he's talking to himself. They continue their cautious advance as:

WADE (V.O.)  
Yes. You don't have to talk out loud -- you're close enough now that I can hear your thoughts.

REMBRANDT (V.O.)  
(tentatively)  
Okay -- it was you set off that alarm, right? How'd you do that?

WADE (V.O.)  
I'm not sure. It was like -- blinking an eye, or wiggling a finger.

REMBRANDT (V.O.)  
Where are you? Can you lead us to you?

WADE (V.O.)

I think so ...

REMBRANDT (V.O.)

I don't mind telling you, this is pretty goddamn weird. How can you hook into my head this way?

WADE (V.O.)

I don't know, Remmy. It's so strange -- I can't feel my body, but at the same time I'm overwhelmed with sensations ...

TRACK WITH REMMY

as he leads the others. His face is a study in labile emotions as we hear:

REMBRANDT (V. O.)

Wade -- I know there's nothing I can say or do to make up for what happened --

WADE (V.O.)

Yes there is, Remmy. You can stop what the 'Maggs are doing -- what they're forcing me to do.

REMBRANDT (V. O.)

Forcing you? How? What are they --

WADE (V.O.)

I can't explain now -- I don't fully understand myself.

(beat; tired)

Hurry, please. I don't know how much longer I can maintain this link ...

REMBRANDT (V.O.)

Just tell us where to go, babe. We'll be there.

CUT TO:

INT. CORRIDOR - MAIN LAB ENTRANCE

Two KROMAGG GUARDS stand before the portal to the main lab. The Sliders peer around the corner of the corridor.

REMBRANDT

(sotto)

Good news is, we're here. Bad news: so are the 'Maggs.

MAGGIE

(sotto)

Allow me ...

She moves past Remmy.

The Kromagg guards look up as they hear FOOTSTEPS. They are, needless to say, almost comically surprised to see Maggie sauntering casually toward them with a come-hither air.

MAGGIE

Is it true what they say about Kromagg men?

The two guards start toward her. Maggie backtracks, leads them past the corner. Remmy and Michael step out and confront them.

REMBRANDT

Yo, 'Magg!

The 'Maggs are surprised and catch a couple of haymakers thrown by Remmy and Michael. It's a good start, but these 'Maggs are young and tough -- it takes more than that to put them down. A serious fight commences. The 'Maggs manage to draw their blasters, and one FIRES A BOLT that just misses Michael and BLOWS A HOLE in the wall. CIRCUITRY SIZZLES AND SPARKS.

The second 'Magg guard lunges for a wall alarm, and ACTIVATES it before Remmy grabs him, swings him around and decks him.

WADE (V.O.)

Quick -- come inside!

They grab up the 'Maggs' weapons and run to the lab entrance, The panel slides open. Bright light bathes them as they enter.

INT MAIN LAB - REVERSE ANGLE

The Sliders APPROACH CAMERA, staring in astonishment at the O.S. Wade.

REMBRANDT

Wade?

MAGGIE

Oh my god ...

Behind them several more KROMAGG SOLDIERS fill the entrance, weapons ready. Michael and Diana notice them, but too late to use the weapons they just acquired. Remmy and Maggie scarcely see the 'Maggs, so shocked are they by the sight before them.

POV -- A glowing translucent container, similar to what we saw in the psionic lab. In this high-tech sarcophagus, bathed in nutrient fluid, comatose and intubated, is the body of Wade Wells. Electrodes snake from her shaved head to monitoring apparatus. On this shocking sight we --

FADE OUT.

END ACT TWO

## ACT THREE

FADE IN:

INT. MAIN LAB - CONTINUOUS

The Sliders -- Remmy and Maggie in particular -- are so shocked by what they see that their capture by the 'Maggs seems almost secondary. The Kromaggs move in and surround them, blasters drawn.

MAGGIE

My god ...

Two Kromagg soldiers move in on Remmy.

REMBRANDT

What have you done to her?

They each seize an arm as he goes ballistic.

REMBRANDT

Let her go, you filthy 'Maggs --!

He frees one arm, hurls one of the 'Maggs against a bulkhead, stunning him. It takes three more 'Maggs to subdue him. Meanwhile, other 'Maggs confiscate our guys' weapons, as well as Diana's laptop and the timer from Maggie, despite the fight they put up.

The Sliders are at last immobilized. The wall of Kromagg soldiers parts, and CAPTAIN KESH -- a female Kromagg -- strides forward. Her second in command, KARNAAJ, is at her side. He shows her the timer.

KESH

(slight surprise)

Transdimensional travelers. You are no doubt aware that it is illegal for humans to utilize this technology.

MAGGIE

Write us a ticket.

KESH

makes a gesture, and a 'Magg soldier slaps Maggie. Kesh smiles as she crosses to a control panel on Wade's sarcophagus and adjusts a dial. Remmy reacts as he alone hears Wade's FADING TELEPATHIC CRY.

REMBRANDT

No --! Wade...

MAGGIE

(sotto)

What's wrong, Remmy?

REMBRANDT

(sotto)

She's gone ...

KESH

Just a slight increase of noratrineline in her bloodstream to make her more -- compliant.

(to Remmy)

To answer your earlier question -- what we have done to her is very simple -- at least in concept. We have made her much, much more than the mere pathetic human she was.

DIANA

She's part of the ship, isn't she? You've got her interfaced somehow with all this.

KESH

Oh, she's more than that. She's a cyberiad -- her mind is the essence of the psionic drive that powers our fleet. Only one human in a hundred has enough brain power to keep from burning out immediately. You should be quite proud of your friend.

MICHAEL

I don't get it. What does this get you that sliding doesn't?

DIANA

Consciousness is an integral part of space-time. A mind with enough power behind it can shatter the force field protecting Kromagg Prime.

KESH

Very good, human. It requires a delicate balance of her endocrine system -- she has to be conscious enough to power the psionic drive, but sufficiently tranquilized to keep her docile. If she ever really understood what's been done to her...

(beat)

I find it deliciously ironic to use a human's mind as a weapon against the humans who have banned us from our home world.

(beat; to Kesh)

Lock them up, Karnaj. It's good to have potential backup cyberiads -- burnout is always a risk.

As the Sliders are marched away --

REMBRANDT

Listen up good, Kromaggot. We'll get her out of here. That's a promise.

KESH

(smiles)

Ah, the indomitable human spirit, How charming, how infantile.

He watches them being led away.

CUT TO:

INT. HOLDING CELL

A small cell with a force field barrier. There are two fold-down cots, and little else. Karnaj and a Kromagg soldier roughly shove the Sliders in the cell.

The soldier activates the force field by pressing a control on the corridor wall opposite the cell. Karnaj has the timer; he puts it in a wall niche, then approaches the cell, grinning.

Karnaj stands on the outside of the field, grinning at the Sliders. Remmy stands just opposite him.

REMBRANDT

C'mon in here, 'Magg, and I'll wipe that grin off your face.

The 'Magg surprises Remmy and the others by stepping *through* the barrier to slap Remmy's face. Remmy is paralyzed by shock for an instant -- then he leaps forward, hands reaching for Karnaj's throat. Karnaj steps back through the barrier with no apparent effect, but when Remmy comes in contact with the force field he's ZAPPED backwards. He sprawls on the floor.

The two Kromaggs laugh and exit. Remmy gets to his feet, still furious.

REMBRANDT

Somebody want to explain what just happened?

Diana looks at the force field.

DIANA

I'd guess it's something new -- a selective barrier. Probably designed to repel humans but not Kromaggs.

REMBRANDT

Dandy.

(beat)

I'm getting damn tired of cooling my heels in Kromagg jail cells.

MAGGIE

C'mon, who could get tired of these deluxe accommodations?

Silence for a few beats -- then Remmy says:

REMBRANDT

At first they kept Wade and me in the same cell.

Maggie looks at Remmy, surprised that he has mentioned this. Diana and Michael don't have the context that Maggie does, but something in Remmy's tone keeps them from speaking as his story comes out.

REMBRANDT

We knew the 'Maggs were listening, so we didn't talk much. But it helped just seeing each other. Being together. The old team, you know?

MAGGIE

(gently)  
Yes.

REMBRANDT

They'd split us up for questioning. I'd be gone for hours. When they finished they'd dump me back in the cell. Sometimes Wade'd be there. Sometimes she wouldn't.

He looks away, tortured by the memory.

REMBRANDT

They messed with my head pretty good, you know? Pumped me full of drugs, made me see things that weren't there --

(beat)

After a while I didn't know if it was really Wade or some Kromagg imposter. I mean -- how was I to know for sure?

MAGGIE

You couldn't be sure. We've seen what the 'Maggs can do.

REMBRANDT

Yeah. So I -- I shut her out.

He stands, begins to pace. The confession comes hot and fast now.

REMBRANDT

She begged me to talk to her. To look at her.

(MORE)

REMBRANDT (cont'd)  
 To say something, anything, just so  
 she would know she wasn't going  
 crazy.

(bitterly)  
 But I wasn't going to fall for some  
 lousy 'Magg trick. Not Rembrandt  
 Brown. No, sir.

He stares into the distance, seeing another time, another  
 place.

REMBRANDT  
 Then they took her. She screamed  
 and fought, and I -- I just stood  
 there. They said they'd send her  
 to a breeder camp unless I talked.  
 But I just figured it was all for  
 show.

(beat)  
 I never saw her again.

DIANA  
 You didn't know it was her.

REMBRANDT  
 (a bitter laugh)  
 Oh, I tried to convince myself that  
 it was a scam, you know? Some  
 'Magg head game to get me to talk.  
 But that was all crap, and you know  
 why? Because I saw the fear in her  
 eyes as they took her away.  
 (softly)  
 It was her.

The moment stretches. No one knows what to say.

REMBRANDT  
 So I told 'em everything. That we  
 were Sliders. That Q-Ball built  
 the timer. All the worlds we'd  
 been to. Everything. And I begged  
 them to bring Wade back.

(beat; to Maggie)  
 Two months later you, Quinn and  
 Colin came and got me.

(beat)  
 And now I've let her down again.  
 Only this time it's not just Wade's  
 life hanging.

(MORE)

REMBRANDT (cont'd)  
 It's the whole goddamned  
 multiverse.

He crosses to the cot, sits and pulls off one of his boots.

REMBRANDT  
 (sarcastic)  
 And if that isn't bad enough, I got  
 a blister the size of Montana.

He rubs his foot while tossing the boot across the floor. It hits the force field -- and instead of being repelled, sails through without so much as a spark. It lands in the middle of the corridor.

All four stare in disbelief at the boot in the corridor. Then, in unison, Maggie, Michael and Diana each pull off one of their running shoes and hurl them at the field. The shoes bounce off the field in a shower of sparks.

The Sliders look at each other, baffled.

MICHAEL  
 Okay, theories are now being  
 accepted.

Diana picks up her shoe and looks at it, then looks at the leather boot on Remmy's foot. Michael and Maggie put their shoes back on.

DIANA  
 We know it's a selective field --  
 it doesn't repel Kromaggs, only  
 humans. And synthetic material  
 like our clothes.

She gestures with the running shoe, then puts it on.

MICHAEL  
 (the light dawns)  
 Remmy's wearing leather boots.

MAGGIE  
 You're saying the field isn't set  
 for specific organic material like  
 cow leather.

DIANA  
 So it appears.

REMBRANDT

Great. So my shoes can leave but I  
can't. How does that --

He sees the others looking at the far corridor wall.

POV - The control switch on the opposite wall.

The other three look at Remmy. He slowly pulls his other  
boot off. Hefts the boot, aims. He's aware of the others  
watching him.

REMBRANDT

No pressure...

He hurls the boot. It flies straight and true, hits the  
switch and the force field VANISHES.

The Sliders react in relief and move quickly into the  
corridor. Michael tosses Remmy's boots to him.

MICHAEL

All right, Remmy. I'll never  
criticize your fashion sense again.

DIANA

Hey...

She's found the timer in the wall niche.

DIANA

That 'Magg forgot to take it with  
him.

Remmy has put his boots on.

REMBRANDT

Finally, a little bit of good luck.  
Now let's --  
(blinks)  
Whoa ...

MAGGIE

You all right, Remmy?

REMBRANDT

Just -- felt something ...  
(beat)  
They've moved her. C'mon!

They move quickly but cautiously O.S.

CUT TO:

EXT. LABORATORY BUILDING - NIGHT

Our guys slip out of an open window one by one.

MAGGIE

Where did they take her?

Remmy points at the dreadnaught.

REMBRANDT

There!

POV

of the dreadnaught. It's launch lights are being turned on.  
We can hear the AUXILIARY ENGINES WARMING UP.

REMBRANDT

They're getting ready to launch.

MICHAEL

We gotta get on that ship.

MAGGIE

Impossible. Look at the security.

REMBRANDT

No! There's a way, damn it!  
There's got to be a way!

DIANA

(half to herself)

It might be possible ...

The others look at her expectantly.

REMBRANDT

What might be possible?

Diana hesitates -- she knows what she's going to propose will sound crazy.

DIANA

A ship that size will need a huge  
wormhole to travel through.

(MORE)

DIANA (cont'd)  
Big enough to generate a slidewash  
effect.

REMBRANDT  
"Slidewash?"

Before Diana can explain further, things start to happen. The air in front of the ship starts to roil and shimmer, and a moment later the BIGGEST WORMHOLE we've ever seen opens before the dreadnaught. A GALE-FORCE WIND begins to blow as air rushes in to fill the vacuum.

DIANA  
No time to explain! Run!

She charges onto the landing field, running like the devil's at her heels. Remmy's right alongside her. Michael and Maggie sprint toward the dreadnaught, looking at each other in dawning realization of what a "slidewash" is.

THE DREADNAUGHT

rises majestically into the air and moves into the churning mouth of the VORTEX.

THE SLIDERS

are picked up like scraps of paper in a tornado and sucked into the vortex after the ship.

CUT TO:

INT. WORMHOLE

Once fully within the wormhole, the dreadnaught stops. The vortex closes behind it. Instead of a wormhole tunnel, the dreadnaught -- and the Sliders -- are now in a HYPERSPATIAL BUBBLE.

THE SLIDERS

float in the zero-gee environment. They drift toward the dreadnaught, closing in on --

AN AIRLOCK

Remmy gets there first. He opens it, extends a hand for Michael, pulls him in. Then the two men pull the women in.

INT. DREADNAUGHT - SERVICE CORRIDOR

The inner hatch opens and the four Sliders tumble into the corridor (and the artificial gravity environment of the ship).

They get to their feet, rather amazed at having survived.

MICHAEL

And I thought the rides at Magic Mountain were rough ...

They survey their surroundings. The service corridor is narrow and dimly lit -- and, most importantly, deserted.

DIANA

(to Remmy)

Can you still feel that connection that was leading us to Wade?

Remmy frowns.

REMBRANDT

Yeah, it's there -- but it's cloudy. Fragmentary.

DIANA

Must be that chemical they dosed her with. A soporific of some sort, most likely.

(beat)

Can you find her?

REMBRANDT

I hope so.

He hesitates, then picks a direction and starts. The others follow.

INT. CORRIDOR INTERSECTION

They come upon a T intersection.

DIANA

Looks like this part of the ship is pretty much deserted.

REMBRANDT

Maybe -- but stay frosty, just in case.

INT. CORRIDOR

The Sliders approach cautiously. They turn the corner. There are no Kromaggs in sight. Sighs of relief...

A HATCH

suddenly swings open, and there on the other side, grinning at them, is Karnaaj, his blaster right in Remmy's face.

The Sliders back up slowly as Karnaaj, followed by several N.D. SOLDIERS, emerges from the hatch. The Sliders look at each other grimly.

CUT TO:

INT. DREADNAUGHT BRIDGE

The Sliders are there, facing Kesh. Karnaaj's blaster is still trained on them. On the main viewscreen can be seen the wall of exotic matter enclosing the hyperspatial bubble. The laptop and the timer lie on a console nearby.

KESH

How refreshing to actually underestimate a human mind for a change. Believe me, it's a mistake I've no intention of making twice.

MICHAEL

How did you know we were on board?

KESH

Our onboard bio-sensors are quite adept at telling the difference between human and Kromagg.

(beat)

But enough talk.

(MORE)

KESH (cont'd)

You are just in time to witness the greatest triumph of the Kromagg race -- the liberation of our homeworld and the conquest of the multiverse.

PUSH IN on the Sliders, fully aware of the magnitude of their failure.

KESH

We have given the cyberiad the proper transdimensional coordinates for our homeworld.

(gestures at screen)

Watch now as she utilizes the psionic drive to penetrate the planetary barrier.

CUT TO:

EXT. SPACE - DREADNAUGHT

A VORTEX begins to open before the dreadnaught. Beyond it we can see a panoramic upper atmosphere view of the Kromagg homeworld. The vortex grows slowly -- soon it will be large enough for the dreadnaught to pass through.

FADE OUT.

END ACT THREE

## ACT FOUR

FADE IN:

INT. HYPERSPATIAL BUBBLE

As the huge vortex yawns ever wider.

CUT TO:

INTO DREADNAUGHT BRIDGE - CONTINUOUS

As we left everybody on the bridge, with the image of the vortex growing ever larger in the main viewscreen. Kesh gazes raptly at the vision of the planet beyond it.

KESH

Soon now. Soon...

(a dig at the Sliders)

And we owe it all to your friend.

She activates a side viewscreen which shows Wade in her techno-tomb in what's obviously the ship's engineering section. Parity lights are blinking, dry ice steam shrouds her -- it's obvious that, whatever's going on, Wade is playing a big part. And from what we can see of her face, she's not enjoying it. At all.

KESH

Sad to say, but the prolonged  
psionic effort of this mission will  
probably burn her brain down to a  
cinder. Fortunes of war...

Remmy stares at the image of Wade on the viewscreen. We can see the agony in his expression as he contemplates what's in store for her. Maggie is standing next to him.

MAGGIE

(sotto)

They don't know about the link  
between you two. If you can get  
through to her...

Remmy realizes she's right. It's the only ace in the hole they've got.

He closes his eyes and concentrates as he never has before, trying for the first time to initiate the telepathic link from his end. PUSH IN on him as we hear his V.O.:

REMBRANDT (V.O.)  
Wade! You there? C'mon, baby, be there -- you got to --

INTERCUT:

INT. BRIDGE / INT. ENGINEERING

Cutting between Remmy and Wade as Remmy attempts to re-establish the link between them.

REMBRANDT (V.O.)  
Wade, it's showtime. We don't do something now, the stinking 'Maggs get it all, girl. C'mon, talk to me...

We're close on Wade, now, her face twisted in pain. Her eyes flicker open.

WADE (V.O.)  
R-Remmy? Are you there?

Remmy conceals with difficulty the sudden hope he feels.

REMBRANDT (V.O.)  
I'm here, babe. You got to help us out here. You got to create some kind of diversion -- get us off the bridge.

Wade's sluggish -- the tranquilizers have had their effect. Nevertheless, she rallies.

WADE (V.O.)  
Where are we? How did I get here, Remmy? I'm confused ...

The image of the enlarging vortex, with Kromagg Prime beyond it, fills the screen.

KESH  
(to helmsman)  
Time to encounter with barrier?

KROMAGG HELMSMAN  
Ten minutes, Captain.

Remmy knows that whatever's going to happen has to happen now.

REMBRANDT (V.O.)

Just get us off the bridge and down to where you are, Wade. It's gotta be now!

Wade closes her eyes and concentrates...

INT. BRIDGE

A section of instrumentation on the command console suddenly ERUPTS IN SPARKS. This takes everyone, even Remmy, by surprise. But the Sliders quickly take advantage of their good fortune -- Maggie gets the drop on Karnaj, slugging him and taking his blaster away from him. Remmy and Michael slug a couple of N.D. 'MAGGS and grab their weapons. Meanwhile, Diana snatches up the laptop and timer.

They back toward the sliding doors of the bridge, holding the Kromaggs at bay with the blasters. FAVOR REMMY as he telepathically contacts Wade again:

REMBRANDT (V.O.)

We're coming, Wade. Just tell us how to get there.

WADE (V.O.)

I'll guide you. There's a hatch to your left that accesses the utility grid passages. Use it. Hurry!

They spot the hatch. Michael wrestles it open, and they enter one by one.

Once the Sliders are gone, Kesh shouts to a SUBORDINATE:

KESH

Shut down the cyberiad's control of ship systems!

The subordinate keys in commands on a console, then studies a monitor screen that shows fluctuating bar graphs.

SUBORDINATE

I can't, sir! She's overridden them!

Kesh seethes as we:

CUT TO:

INT. SERVICE CORRIDOR

A narrower passageway. An O.S. ALARM can be faintly heard. The route is ill-lit, and our guys have to duck occasionally under pipes and other conduits as they follow its winding length.

WADE (V.O.)  
Keep going ... you're in the Gamma  
Level service corridor.

They come to a ladder leading to a lower level. Remmy starts to descend.

REMBRANDT  
This way ...

MAGGIE  
I hope she knows what she's doing ...

REMBRANDT  
So do I. I don't think she really  
understands what they've done to  
her.

CUT TO:

INT. ENGINEERING LEVEL - CORRIDOR

The Sliders emerge from an access hatch into the corridor that leads to the Engine Room. A moment later several KROMAGG SOLDIERS come around a corner. A FIREFIGHT starts between the 'Maggs and the Sliders as the latter back toward the entrance.

REMBRANDT (V.O.)  
Open the door, Wade!

The blaster beams SCORCH the floor and walls all around them.

REMBRANDT (V.O.)  
Anytime in the next ten seconds  
will be fine ...!

INT. ENGINEERING - CONTINUOUS

The doors open and the Sliders dive in amidst a barrage of PARTICLE BEAM FIRE. The doors shut. The BLASTS PEPPER the doors from the other side.

The Sliders quickly get the drop on the 'MAGG ENGINEERING TECHS.

MICHAEL

Back off, if you want to tell your kids about this someday.

They approach the psionic drive apparatus to which Wade's futuristic tube is connected.

MAGGIE

It's okay, Wade ... we're gonna get you out of this ...

On an auxiliary monitor we can see the vortex to Kromagg Prime filling the screen. It's almost big enough for the dreadnaught to pass through. The planetary barrier shimmers.

REMBRANDT

(to Diana)

Disconnect her before we hit that force field!

Diana types commands into a keyboard, studies the results. Her face goes ashen, The others watch anxiously.

MAGGIE

Can't you do it?

DIANA

Yes -- but there's a fail-safe mechanism. If I disconnect her she'll flatline.

The Sliders look at one another in grim realization. The choice is hideously simple: kill Wade, or let Armageddon begin.

A renewed assault on the entry doors gets their attention. The doors are beginning to glow and melt from the ferocious energies being hurled at them.

INTERCUT:

INT. ENGINEERING / INT. CORRIDOR

Kesh is in the corridor, directing the barrage.

KESH

Get those doors open! I don't care  
what it takes!

The Sliders have only seconds to make a decision.

Wade suddenly opens her eyes and looks at Remmy. Her voice now comes from a speaker, instead of telepathically, so they can all hear it.

WADE

Remmy ... I have to see myself. I  
have to know what they've done to  
me.

(beat)

Let me look through your eyes...  
please ...

MICHAEL

We don't have time! They'll be  
through that door in seconds!

REMBRANDT

I can't deny her this. She  
deserves to know.

(beat; to Wade)

Go ahead, babe. But you're not  
gonna like what you see.

He stands facing her. TRUCK IN on Wade's eyes -- then MATCH TRUCK IN on Remmy's eyes and go to --

WADE'S POV -- through Remmy's eyes. The viewpoint is SOLARIZED OR OTHERWISE PROCESSED -- something to let us know we're seeing her as she sees herself for the first time. A tense moment, and then --

Remmy staggers and grabs his head as Wade's SCREAM of rage, hatred and despair echoes both from the speaker and in his head. His cry of pain echoes hers ...

An ALARM begins to sound. The nutrient tubes in Wade's apparatus begin BUBBLING and the needles in VU meters jitter wildly, veering perilously close to red danger levels.

MICHAEL  
What's happening?

DIANA  
The shock has caused an adrenaline  
rush! She's flushing the effects  
of the tranquilizers!

REMBRANDT  
(awed)  
She's awake -- she's finally  
completely awake.

In the tube we can see that Remmy's right -- Wade's fully  
awake and aware. And ready to do whatever it takes to stop  
the invasion.

WADE  
(from speaker)  
Listen to me, all of you. Kesh  
will be through that door in  
another minute. You've got to get  
out -- now.

A VORTEX opens near them.

WADE  
Hurry! I can't guarantee where  
it'll come out, but it's better  
than staying here. This ship's  
not going through the wormhole --  
I'll see to that.

REMBRANDT  
No! We can't leave you here to  
die!

WADE  
(gently)  
Remmy -- the 'Maggs killed me a  
long time ago.

On the monitor we can see the vortex stop growing and start  
to shrink.

The molten doors sag in their frames, revealing Kesh and her  
men. Kesh points at the Sliders.

KESH  
Kill them!

The 'Maggs unleash a SALVO of blasts, some of which strike equipment and consoles. Smoke and sparks ERUPT.

Michael, Maggie and Diana FIRE back at the 'Maggs as they leap into the wormhole and VANISH. Remmy hesitates, staring at Wade. Desperate for absolution.

Kesh raises her blaster, takes careful aim --

SMASH CUT TO:

INT. HYPERSPATIAL BUBBLE - DREADNAUGHT

The vortex closes. Simultaneously, the protective exotic matter lining the bubble begins to DISINTEGRATE, exposing the dreadnaught to the unimaginably intense gravitational forces. The ship begins to WARP AND TWIST like taffy.

SMASH CUT TO:

INT. ENGINE ROOM - CONTINUOUS

The ship lurches; Kesh's aim is thrown off as she falls. Consoles, equipment, etc. begin to SPARK and EXPLODE.

Remmy is thrown forward toward the tube. He touches the glassine surface over Wade's face. He stares into her eyes. She smiles at him.

WADE  
I'm free, Remmy.

Remmy nods. Forgiven, he turns, runs and leaps into the wormhole. It VANISHES.

Kesh staggers to her feet just in time to see the far end of the chamber begin to DISINTEGRATE. The last thing she hears is Wade's triumphant laughter as the searing CATAclysm WHITES OUT the frame and we --

SMASH CUT TO:

INT. BUBBLE - DREADNAUGHT

The hyperspatial bubble COLLAPSES and the dreadnaught is almost instantaneously COMPRESSED TO SUBATOMIC SIZE as we --

DISSOLVE TO:

EXT. ANOTHER EARTH - DAY

Not the Utopia where we started, but someplace warm and safe nevertheless. The Sliders emerge from the vortex, which VANISHES. They're on top of a three or four story building.

Stunned, they look around, hardly daring to believe it's over.

MICHAEL

We made it.

MAGGIE

Yeah. Thanks to Wade.

DIANA

You okay, Remmy?

Remmy doesn't answer. He goes to the edge of the building, looks down at the street. Below are cars, people -- a whole world.

REMBRANDT

(half to himself)

They don't know. None of them know.

The others approach, stop a few feet away, respectful of his grief.

MAGGIE

Remmy ...

Remmy turns, faces them.

REMBRANDT

None of them will ever know what it took. How big the sacrifice was.

None of them know what to say for a beat.

MICHAEL

There's an infinite number of worlds in the multiverse, Remmy. An infinite number of possibilities. Which means somewhere there has to be a world where Wade survived.

MAGGIE

Michael's right. And if that link  
between you and her is still there,  
then maybe someday ...

Remmy nods. It's cold comfort, but it's all he's got. He  
walks away from the edge and joins his comrades. They head  
for the stairwell entrance as we --

FADE OUT.

THE END