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"THE DREAM MASTERS"

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and  
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SLIDERS

"The Dream Masters"

TEASER

FADE IN:

1 EXT. PARK - DAY

1

A MAN-MADE POND encircled by a concrete skate path. ROLLERBLADERS and PEDESTRIANS share the way. A sign clearly states "No Bikes Allowed."

The vortex shimmers and opens behind a CONCESSION STAND, shielding the SLIDERS from view as they each appear. They are dressed in flattering party clothes. They wear beads. Wade has on a short skirt and a small tiara on her head. As they stand and gather themselves we see Quinn has lipstick on his face.

QUINN

(wistfully)  
Man, do I love Mardi Gras.

ARTURO

And women on balconies.

REMBRANDT

I'm glad Napoleon didn't meet his  
Waterloo so I got to meet Cindy.

WADE

Here, loverboy, I don't think it's  
your shade.

Wade takes a tissue from her purse and dabs at the lipstick on Quinn's face, hands it to him to finish the job. Quinn blushes as he remembers how it got there. Wade takes off her Tiara.

WADE

I don't know about you guys, but  
I'm in need of some serious Z's.

ARTURO

(yawning)  
Soporific idea, Miss Welles.

ANOTHER ANGLE

The SLIDERS emerge from behind the stand and start walking along the path. Coming towards them, about a hundred yards away is a muscle bound, first-time SKATER, wobbling on the edge of disaster, gaining speed.

(CONTINUED)

1 CONTINUED

1

WADE

(to Quinn)  
My date's gonna be surprised when I  
don't come back from the bathroom.

Suddenly, from behind, a slim nerdy man, GERALD THOMAS, 24,  
riding a street bike, nearly clips Rembrandt as he whips  
around them.

REMBRANDT

Hey !

A moment later, two other nerdy bike riders, HENRY and  
BYRON, 20, fly past them. It's a race.

ARTURO

Idiots. Can't you read!

ANGLE GERALD - MOVING

Gerald looks back to see his two buddies gaining on him. He  
grins. When he turns around he finds himself running right  
into

THE LARGE SKATER

who while holding his arms out, struggling for balance,  
manages to clothesline Gerald right off his ten speed. The  
skater goes down, too. They both are shaken, lucky not to  
be seriously injured.

SKATER

What the hell is the matter with  
you? There's no bikes allowed  
here!

ANGLE

The Sliders look on, curious. Henry and Byron ride up and  
stop. Gerald gets to his feet, takes off his bike helmet  
and gloves.

GERALD

You should have gotten out of my  
way.

The Skater rises to his knees, looks at the three geeks, and  
suddenly is fearful.

SKATER

Oh, man, I'm sorry.

Gerald holds up his right hand. There's a tattoo of a  
Pentagram in his palm.

(CONTINUED)

1 CONTINUED (2)

1

GERALD

Not good enough.

SKATER

Please, don't hurt me. It was an accident. I'll do anything you say.

GERALD

All right. Drop dead.

And with that he slaps the man on the cheek. The image of the Pentagram lingers on the man's skin for a moment, then disappears.

The terrified skater struggles to his feet, skates away.

Henry and Byron start laughing. Gerald closes his eyes, wrinkles his brow in concentration. As we PUSH IN on his face we can see REM motions under his lids.

The SLIDERS watch as the Skater comes towards them, trying to escape. The skater suddenly reaches up to grab his neck, as if someone were choking him. He collapses in front of the Sliders, begins to convulse. Arturo kneels beside him, grabs his shoulders.

ARTURO

He's having a seizure.

QUINN

Keep him from biting his tongue.

(to Wade)

Call an ambulance. Remmy, grab his feet.

Wade looks over and sees a solar powered public phone nearby where Gerald, Byron and Henry are standing. She runs for it.

Wade picks up the telephone. A sign reads emergency, dial 999. Wade punches in the numbers. Henry nudges Gerald who opens his eyes.

WADE

(into phone)

Operator, this is an emergency.

Gerald walks over to Wade, grabs the antenna on the phone stand and snaps it off. The line goes dead.

WADE

What's wrong with you? That man needs help.

(CONTINUED)

1 CONTINUED (3)

1

Gerald holds up his Pentagram hand to her.

GERALD  
He's beyond help, even from a  
pretty girl like you.

WADE  
Get out of my way.

Wade knocks his hand as she pushes past him and heads back over to the Sliders.

BYRON  
If you don't want her, I do.

Byron and Henry snicker at the thought.

GERALD  
Maybe when I'm done.

Gerald closes his eyes again.

ANGLE - SLIDERS

Wade runs back to Quinn and the others. A few people are standing around watching. The Skater stops convulsing.

QUINN  
(to people)  
Somebody call an ambulance, please.

People exchange looks, then quickly begin to leave the area. They all seem too frightened to do something. Quinn looks over to see a Police car pulling into the parking lot.

QUINN  
There's a cop. Get him.

Rembrandt runs to the SQUAD CAR. Wade kneels down by the Skater. She sees something on his neck. It looks like the skin is being pressed in by unseen hands.

WADE  
Guys...

And then it's gone. Arturo checks for a pulse as Remmy and the cop, named WEBER, return. Weber has her radio out as she approaches. She wears an earpiece.

WEBER  
(into radio)  
This is Weber. I need an ambulance  
at Sepulveda dam.

(CONTINUED)

1 CONTINUED (4)

1

And then Weber looks over and sees the three geeks, sees Gerald with his eyes closed, recognizes them as Dream Masters. The skater gives out a last gasp, then dies.

Gerald opens his eyes, smiles a gruesome little smile at Wade.

WEBER

Uh, cancel that. Send the meat wagon.

(listens)

No, it seems to be self inflicted.

(sadly)

You better list it as a suicide.

Off the Sliders incredulous looks we

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2 EXT. PARK - DAY

2

Weber is writing down a statement from Arturo and the others.

ARTURO

Those three nearly ran us over, and then that one, the one standing...

THEIR POV - GERALD, HENRY AND BYRON

Gerald watches Henry and Byron who are kneeling down, trying to fix his bike.

BACK TO SCENE

ARTURO

That bicycling imbecile collided with this unfortunate man.

Weber looks up to see the CORONER wagon pulling into the parking lot.

WEBER

Anybody got anything else to say?

QUINN

You should be talking to those jerks over there.

Quinn says that loud enough to catch the attention of Gerald and his friends. Quinn is surprised when Weber pulls out her baton and shoves it with a little force into his stomach.

WEBER

How stupid are you?  
(whispers)  
You want to get someone else killed?

WADE

But that man tried to stop me from calling for help.

WEBER

Leave the park now. You've been warned.

(not happy about it)  
That's all I can do.

(CONTINUED)

2 CONTINUED

2

Weber climbs into her squad car, drives away. Wade watches the Coroner unload the gurney. Wade starts to walk back over to the Sliders.

ANGLE - THREE GEEKS

Encouraged by Byron and Henry, Gerald grabs Byron's bike, climbs on and rides towards the Sliders.

ANOTHER ANGLE

Gerald rides past Arturo, Remmy and Quinn and intercepts Wade, sliding to a stop in front of her, blocking her way. He holds up his right hand, showing her the pentagram.

WADE

I used to draw on my hand, too, but that was in the fourth grade.

Gerald is puzzled that she isn't afraid.

GERALD

Do you know what this hand can do?

WADE

(makes a fist)  
Not as much as this one.

Wade tries to walk around him, but Gerald moves his bike and blocks her way.

GERALD

I can't wait to sleep with you.

And Wade can't help herself. She hauls off and slugs him. Gerald is stunned for a moment, then draws back his Pentagram hand to return the blow. Suddenly, Quinn enters FRAME and grabs Gerald's arm in mid swing.

Quinn pulls Gerald off the bike and throws him down on the ground.

Arturo and Rembrandt join Quinn and surround Gerald. Though he's outnumbered, Gerald is certainly not afraid. He jumps to his feet. He holds up his pentagram.

GERALD

You shouldn't have done that.

QUINN

If you don't leave now, I'm gonna do a lot more.

(CONTINUED)

2 CONTINUED (2)

2

Gerald sizes up the situation, looks back at his geek friends who are coming to help. He signals for them to stay out of it. He lowers his hand. He looks at Quinn.

GERALD

(a threat)  
We'll take care of you later.  
[to Wade)  
And I'll see you in your dreams.

Gerald climbs on the bike, rides to join his friends, and they ride off. Quinn puts his arm around Wade.

The Sliders watch as the Coroner removes the body of the dead skater. We HOLD on them.

3 INT. HOTEL BAR - DAY

3

The Sliders are seated at a table in the bar. Remy is missing. Wade draws a pentagram on a bar napkin. Quinn looks on. Behind them, DIGGS mixes some drinks.

WADE

I know what I saw.

ARTURO

You saw neck spasms and the resultant angina induced by an epileptic fit.

WADE

Something was choking him.

QUINN

You're suggesting those guys have the power of telekinesis?

WADE

I don't know.

QUINN

We're all tired, Wade. Maybe you're seeing things.

WADE

We all saw somebody die. And it wasn't a suicide.

Diggs approaches with their drinks, sees the napkin.

DIGGS

You crazy? Give me that.

(CONTINUED)

3 CONTINUED

3

Diggs snatches the napkin from Wade, shoves it in his pocket, sets the drinks on the table, looks around to see if anyone saw him.

ARTURO

What's wrong?

DIGGS

You never know what's gonna set one of those Dream Masters off.

QUINN

Dream Masters? That's what their called?

(he nods)

You've had trouble with those guys?

Diggs leans down to the table, speaks confidentially.

DIGGS

A Dream Master got my last cocktail waitress.

WADE

Got her? How?

DIGGS

Man, nobody can stay awake forever.

QUINN

Listen, can you tell me how those guys...

DIGGS

We shouldn't be talking about this.

Diggs returns to the bar as Rembrandt enters with keys for their rooms, joins them at the table.

REMBRANDT

We're all set.

Wade sees something across the room that startles her. For an instant, someone who looks like Gerald is standing at the bar, looking at her.

WADE

The creep from the park. I just saw him.

QUINN

(he looks)

Wade, there's nothing there.

(CONTINUED)

3 CONTINUED (2)

3

WADE

It was him.

REMBRANDT

You need some sleep.

WADE

I'm not going to sleep.

ARTURO

You don't believe for one minute...

WADE

He said he'd see me in my dreams.

ARTURO

Impossible.

WADE

Then why is everyone-so afraid of them?

ARTURO

I'm not.

QUINN

Good. You take Wade up to the room and stay with her while Remmy and I do a little recon.

Quinn gestures for Remmy to follow him. As they cross to the bar.

REMBRANDT

Hey, Q-Ball, why don't we just get out of town, leave these geeks behind?

QUINN

Because if they can invade a person's dreams, running away won't do any good.

REMBRANDT

You think they can?

QUINN

I think we better find out.

Quinn and Rembrandt step to the bar, Diggs sees them, comes over.

QUINN

So, where do these guys hang?

(CONTINUED)

3 CONTINUED (3) 3

Quinn holds up his palm, points to it, draws a Pentagram. On Diggs's worried look...

4 INT. HOTEL ROOM - DAY 4

Wade lays on top of the covers on the bed, trying to read a novel someone left behind. On the cover of this bodice ripper is a photo of a geek with the girl. Arturo enters from an adjoining room, eating the last of his room service order. He sets the plate on a tray with other dishes.

ARTURO

Still awake?

WADE

You kidding? Everytime I close my eyes, I can see that guy's face.

Arturo picks up the book, looks at the cover, opens it.

ARTURO

I doubt reading this is helping matters.

(reading)

She felt his rough hands tug at the ribbon of her silk blouse. She was aroused as never before. She could feel a sensation in her...

(looks up)

What rubbish.

Arturo tosses the book on a table. Wade gives him a look as he adjusts the blinds and drapes to make it darker.

ARTURO

Try to close your eyes. I'm right in the next room. Nothing is going to happen to you.

Arturo exits. Wade shuts her eyes. A beat, then Arturo enters, picks up the trashy book, tip toes back to his room.

5 EXT. SONAMBULISTS CLUB - DAY 5

A Pentagram sign hangs over the entryway to the elegant old house. We discover Rembrandt and Quinn on the sidewalk before it, pretending to read a couple of papers while keeping an eye on the building. The ads feature nerdy looking guys. A few GEEKS come and go as they watch. A PAIR of non-geek Security GUARDS watch the door. A limo pulls up to the curb.

(CONTINUED)

5 CONTINUED

5

REMBRANDT

I'm tired. Are we gonna stand here all day?

QUINN

Nope.

Quinn indicates the front doors of the building. Henry and Byron have just exited and stand holding the doors open. Through the doors walks JOHN CARDOZA, 60, an aging geek who looks like a Universal Pictures horror movie star from the 40's. The boys help him down the steps to the limo.

CARDOZA

Thank you, boys. See you tomorrow.

Cardoza enters the limo. As the limo drives away, Quinn approaches Byron and Henry.

QUINN

I want you to give your friend a message.

Byron and Henry smile, amused at the boldness of this guy.

HENRY

Sure. I'm always happy to grant a last request.

Remmy looks like he's about to pop the guy. Quinn gives him a glance that says relax.

QUINN

Tell your friend we're only in town for a couple of days. We don't want any trouble, but your buddy was out of line.

BYRON

And so was the little bitch that hit him.

HENRY

Don't worry, Byron, she'll get what she deserves.

Now it's Quinn who wants to do something, only Remmy holds him back.

REMBRANDT

Look, man, I just want you to know that if anything happens to her, or any of my friends, you're gonna be dealing with me.

(CONTINUED)

5 CONTINUED (2)

5

BYRON  
Then I guess we'll be seeing a lot  
of each other.

QUINN  
Is that a threat?

BYRON  
(pleasantly)  
Yes. It is. Come along, Henry.

Byron and Henry walk back into the club. We HOLD on QUINN  
and REMMY.

6 INT. HOTEL ROOM - NIGHT

6

We HEAR the SOUNDS of Arturo SNORING in the other room.

Wade's on the telephone, looking at her watch.

WADE  
How long to get a pot of coffee  
sent up? That long? It is?  
Thanks.

Wade hangs up, grabs a piece of paper, starts writing a note  
to leave for Arturo.

7 INT. BAR - NIGHT

7

The place is hopping. Wade slides onto an empty stool. A  
HANDSOME MAN next to her smiles. Diggs drops a napkin.

WADE  
Double espresso.

DIGGS  
Good idea.

GERALD (V.O.)  
Make that two.

Gerald steps up behind her. He taps the MAN on the shoulder  
and the man quickly vacates the seat.

GERALD  
I'm here with some friends.

Gerald looks over to a table where a few Geeks and their  
knockout girlfriends are sitting, drinking.

(CONTINUED)

7 CONTINUED

7

GERALD

I saw you walk in. Mind if I join you?

Gerald sits beside her.

WADE

Yes, I do.

GERALD

It's Wade, isn't it? That's an unusual name. The desk clerk thought so, too.

(smiles)

Wonderful Wade. Winsome Wade.

He leans close, whispers in her ear.

GERALD

Not very wise Wade.

Wade forces herself to look straight ahead.

WADE

Please, just leave me alone.

GERALD

You intrigue me, you know that? It isn't often that someone defies me. I find that stimulating.

Wade swivels on the bar stool to leave. Gerald places his hand on her exposed thigh. Wade slaps his hand away.

WADE

Don't touch me!

The pentagram appears briefly on her skin, then fades. Wade looks down in horror at the sign, then up at Gerald. He smiles at her. Wade climbs down. She heads for the door, fighting to get through the crowd to escape. A beat, then Gerald follows. He raises his hand. The room parts like the Red Sea. He takes his time going after her.

8 EXT. HOTEL - NIGHT

8

Wade exits the hotel, looks about for a way to run. She approaches a COP on the beat.

WADE

Please, help me.

(CONTINUED)

8 CONTINUED

8

The cop looks over her head, sees who is chasing her, shoves her away, keeps walking. Wade tries to stop anybody.

WADE

Please. Somebody help me.

All are afraid to help once they see a Dream Master is after her. Wade sees Gerald coming.

9 EXT. STREET - NIGHT

9

Wade runs along the street, looks up to see Henry blocking her way. She turns down an alley.

10 EXT. ALLEY - NIGHT

10

Wade stumbles down the alley, terrified. Suddenly, at the end of the alley, Quinn appears.

QUINN

Wade. This way. Hurry!

Quinn disappears again. There's a shimmer of light from the alley and a burst of wind that makes Wade realize they've opened the vortex. Wade looks back to see Gerald, Henry and Byron appear at the mouth of the alley.

ADJOINING ANGLE - ALLEY

Wade runs around the corner and looks twenty feet ahead to see Quinn, Rembrandt, and Arturo, who is holding the timer.

ARTURO

Hurry, Miss Welles.

Arturo hands the timer to Quinn, then dives into the worm hole.

WADE

But it's too soon. We're not supposed to slide until tomorrow.

REMBRANDT

It's our only hope. Run!

Rembrandt dives into the vortex. Wade runs a few more steps into the alley. Suddenly, a CYCLONE FENCE GATE topped with razor wire rolls across the alley, blocking her way. Wade looks back up the alley to see the geeks coming for her.

QUINN

Hurry Wade. It's closing!

(CONTINUED)

10 CONTINUED

10

Wade runs for the fence, starts to scale it.

WADE  
You can't leave me.

Wade reaches the top of the fence and her hand grabs the razor wire. It cuts her.

HIGH ANGLE LOOKING DOWN

Wade looks at the deep gash on her hands and wrists then lets go of the fence as she falls in slow motion backward to the ground.

LOW ANGLE THROUGH THE FENCE

as Wade pulls herself up on the fence to see Quinn dive into the worm hole. The worm hole closes. She's all alone.

WADE  
Quinn!

Suddenly a hand grabs her roughly by the shoulder.

SMASH CUT:

11 EXT. HOTEL - NIGHT

11

The hand belongs to Quinn and he's trying to shake her awake. She's collapsed just outside the front doors.

QUINN  
I'm here. Wade. Wake up. Wake up.

Wade opens her eyes. Arturo and Rembrandt help Wade to her feet. She's dazed and confused. People watch from a distance.

REMBRANDT  
She's cut bad.

Quinn pulls out a handkerchief, dabs at her hand. Then he wipes it. She's stopped bleeding. There's no cut.

(CONTINUED)



ACT TWO

FADE IN:

12 INT. HOTEL ROOM - NIGHT

12

Quinn and Arturo seated at a table, looking at the bloody cloth. Remmy keeps a watch out the window. We can HEAR a SHOWER going in the bathroom.

ARTURO

I believe we are witnessing a form of psychotropic induced stigmata.

QUINN

If we didn't wake her up, do you think she could have bled to death?

ARTURO

Quite possibly.

QUINN

Whatever it is, those guys must have some of the drug on their hands.

ARTURO

Miss Welles said she felt a tingling sensation when he touched her. Some drugs that produce vivid hallucinations can be administered through the skin.

We HEAR the SHOWER turn off.

QUINN

Do you think he really was able to enter her dream?

ARTURO

Perhaps he hypnotized her in the bar. What matters is Miss Welles believes he can invade her dreams. And furthermore, she believes that he will return once she falls asleep again.

REMBRANDT

It's like when someone says don't think of an elephant and then that's all you can think of.

Arturo gives Rembrandt a look, then turns back to Quinn.

(CONTINUED)

12 CONTINUED

12

ARTURO  
How long until we slide?

QUINN  
About thirty hours.

REMBRANDT  
How you gonna keep her awake until then?

ARTURO  
Human's are quite capable of remaining conscious for extended periods of time, Mr. Brown, if they have sufficient elephants.  
(a look)  
Sufficient stimulation. We'll take shifts, keep her occupied.

Wade enters from the bathroom wearing a hotel robe. She looks pale.

WADE  
Cold shower worked. I'm wide awake. I'm also freezing.

REMBRANDT  
I'll turn up the heat.

ARTURO  
Don't do that, she'll get drowsy.

WADE  
Maybe there's a hotel doctor who can give me something to stay awake.

ARTURO  
Only as a last resort. This planet's pharmacology might be harmful to your earth prime cell structure.

REMBRANDT  
I'm gonna call room service. You need some orange juice and liver.

WADE  
Only as a last resort.

(CONTINUED)

12 CONTINUED (2)

12

REMBRANDT

When I was in the Navy and we gave blood, we always got orange juice, and then they told us to go eat a nice big piece of liver to build up our iron.

WADE

Can't I just suck on some rusty nails?

Wade suddenly feels a little faint. Quinn steadies her.

QUINN

You all right?

Wade nods, makes her way to a seat.

REMBRANDT

She needs air. I'm gonna open a window.

ARTURO

No, in her weakened state she should not be exposed.

WADE

Guys...

QUINN

We could use a little fresh air in here.

REMBRANDT

Quinn's right.

WADE

Guys...

ARTURO

I disagree.

WADE

(shouts)  
Hey!

(that stops them)  
I thought you two were going to the police.

There's a look between them.

QUINN

We were just leaving.

(CONTINUED)

12 CONTINUED (3)

12

REMBRANDT

After what that cop did, what makes you think they'll grant a restraining order?

ARTURO

The attack on Miss Welles was tantamount to attempted murder.

QUINN

There has to be someone who will stand up to them.

Arturo and Quinn exit.

WADE

(to herself)  
Don't count on it.

13 EXT. POLICE STATION - DAY (BACK LOT)

13

A few police cars parked in front. Cops come and go during the shift change.

Quinn and Arturo walk along the street, stop in front of the police station. A couple of cops exit. Quinn stops one.

QUINN

Excuse me...

WEBER

What the hell are you doing here?

ARTURO

We've come to register a formal complaint against one of those Dream Masters.

WEBER

Get out of my way.

QUINN

How can you call yourself a police officer and let those jerks get away with scaring people to death?

Weber unhooks her gun strap, rests her palm on the butt of her service revolver. She raises a pointed finger to Arturo and Quinn.

WEBER

I want you two idiots to start walking away, now.

(CONTINUED)

13 CONTINUED

13

QUINN

But they tried to kill my friend.

Weber grabs Quinn by the shirt.

WEBER

Let me give you a little advice.

Weber looks to see a couple of officers are standing by the squad cars, watching her. She turns back to Quinn.

WEBER

I know a place you can take your friend. 104 Hitchcock Lane. It's a shelter. She'll be safe there.

It takes a moment for this to sink in.

QUINN

Why are you...

ARTURO

(realizing)  
You've been a victim yourself, haven't you?

The look on Weber's face says it's true.

WEBER

Get out of here. I don't want to see you again.

Quinn nods a thank you as they walk away. We HOLD on Weber.

14 INT. HOTEL CORRIDOR - DAY

14

A WAITER pushes a ROOM SERVICE CART down the hallway. We FOLLOW until it's stopped by GERALD.

GERALD

Got a second?

He shows his Pentagram. The confused waiter is suddenly terrified. He backs away.

GERALD

What have we here?

He lifts the lid on a plate. He picks up a fork, stabs a piece of meat, lifts it up for examination.

(CONTINUED)

14 CONTINUED

14

GERALD

Liver? I hate liver.

(to waiter)

Do you hate liver?

The Waiter nods as if his life depended on it. Gerald drops the liver back on the plate, covers the dish, picks up a sugar cube, eats it, picks up another one and sets it in his palm. He concentrates for a moment, and some color is absorbed from the pentagram up into the sugar cube.

GERALD

Not a word.

The Waiter shakes his head. Gerald opens the lid on the coffee pot, drops the cube in. He smiles at the waiter.

GERALD

Hurry up, before it gets cold.

The waiter exits with the cart. We HOLD on Gerald.

15 EXT. SHELTER - NIGHT - ESTABLISHING

15

16 INT. SHELTER - LARGE DAY ROOM - NIGHT

16

Arturo and Quinn speak with OLIVIA LUJAN as they enter the room. A few shell-shocked victims wearing white pajamas and slippers come and go. In one corner of the room, three patients are hooked up to ventilators and monitors, hidden partially by folding screens.

OLIVIA

The hardest time is after dark. Because of their fear of falling asleep, most of these patients suffer from chronic insomnia.

QUINN

So they're deprived of REM sleep?

QUINN

To a point. Then they have a period of rebound and make up for it.

ARTURO

And during REM, is that when the Dream Masters have the most power to revisit them?

(CONTINUED)

16 CONTINUED

16

OLIVIA

Yes. My husband experimented with some REM blocking drugs, but it had too many side effects.

ARTURO

Damned if you dream, damned if you don't.

Olivia gives a nod to Arturo.

OLIVIA

Without dreams the subconscious has no release.

Quinn and Olivia walk ahead a pace. Arturo looks around.

ARTURO

(to himself)  
And thus begins our descent into despondency and madness.

They come closer to the patients behind the screens.

QUINN

Dr. Lujan, what happened to them?

OLIVIA

They're effectively in a coma. Some of them went up against the Dream Masters. This was their punishment. We're hoping to find a way to bring them out of it one day.

Olivia steps over to one bed where a middle aged man is asleep. She adjusts the pillow.

OLIVIA

Their systems were so shocked by the dream experience that they're locked in this vegetative state.

ARTURO

Has your husband continued his work on other REM blockers?

OLIVIA

Right now this is all he can do.

She touches the man in the bed, lovingly brushes the hair from his face, kisses him tenderly on the cheek.

(CONTINUED)

16 CONTINUED (2)

16

OLIVIA  
Would you like to see my husband's  
lab?

Off Quinn and Arturo's look.

CUT TO:

17 INT. CLINIC LAB - NIGHT

17

A small, sparsely furnished lab that also functions as an ER when necessary. Quinn and Arturo look about. Olivia packs up a medical bag.

OLIVIA  
How many times has he invaded her  
dreams?

QUINN  
Just once that we know of.

OLIVIA  
Was he able to manifest any visible  
injuries.

ARTURO  
Her hands and wrists were bleeding.

OLIVIA  
Stage two. It may still be early  
enough to try some intervention.  
Sometimes we can make hypnotic  
suggestions before they enter REM.  
If we can reinforce the idea that  
it is just a dream, it strengthens  
their ability to withstand the  
assault.

QUINN  
Can't we just keep her awake?

OLIVIA  
An exhausted person can slip into  
micro sleep for a few seconds. It  
happens a lot when we're driving a  
car. You're miles down the road  
before you realize you've lost  
track of time. In actuality,  
you've been asleep.

ARTURO  
How did a bunch of social misfits  
ever get so much power?

(CONTINUED)

17 CONTINUED

17

OLIVIA

About ten years ago, a group of scientists began experimenting with lucid dreaming techniques. They used psychotropic drugs and co-hypnosis to invade other people's consciousness.

QUINN

Somebody should just eliminate them.

OLIVIA

They have a vow to avenge any death. If you challenge them, you are severely punished. My husband barely survived. Now, no one has the courage to go against them.

ARTURO

Would you mind if we examined your husband's papers? Perhaps there's something in them that might be of use to us.

OLIVIA

Not at all.

Olivia opens a file cabinet, pulls out a diary.

OLIVIA

This is what he was working on.

CUT TO:

18 INT. HOTEL ROOM - NIGHT

18

Empty cups of coffee on the bedside stand. Rembrandt is asleep in a chair. Wade is asleep in bed under a sheet. We PUSH in on her and see that her eyes are in full REM.

Suddenly she opens her eyes. She looks at the door knob. We HEAR a snickering geek laugh, a muttering of voices.

ANGLE - DOOR KNOB

as it turns slowly. Something large and powerful pushes on the door. The wood groans. Wade slips out of bed, goes to Rembrandt. She shakes him.

WADE

Rembrandt. Remmy. Wake up.

(CONTINUED)

18 CONTINUED

18

But he doesn't. The door stresses the hinges. Wade tries to open a window, it won't budge. The door strains, about to split. Wade runs for the bathroom.

19 INT. BATHROOM

19

Wade shuts the bathroom door just as the hotel room door is forced open. She locks the bathroom door, looks about. No place to hide. A glass shower door. Lots of mirrors. She backs into a corner of the room. The pipes begin to GROAN and make strange noises in the walls. A handle on the sink turns on. It's not water. It's blood. The shower turns on, too, a fountain of blood. A horrified Wade looks up into the mirror above the sink. For an instant she can see Gerald's face. His eyes are closed, concentrating.... we HEAR a high pitched WHINE that increases to a painful frequency until Wade SCREAMS. At that instant the mirror and the glass shower door EXPLODES, filling the room with deadly shrapnel.

CUT TO:

20 INT. HOTEL ROOM

20

Olivia, Quinn and Arturo enter. Wade lays in the bed. The white sheet that covers her is beginning to be dotted with little pools of blood. They rush to her side. Olivia opens up her medical kit. Arturo tries to wake Rembrandt.

ARTURO

Wake up man. Wake up.

Olivia has a cardiac needle out and a vial. She begins to fill it.

OLIVIA

I'm going to inject her with some adrenalin, shock her out of the dream.

Olivia takes the needle and plunges it into Wade's chest. She injects her. A beat, then Wade snaps straight up in bed, eyes open, terrified, hyperventilating.

OLIVIA

Let's get her to the clinic.

Quinn lifts Wade from the bed. Arturo manages to rouse Rembrandt.

He sees Wade in Quinn's arms as they exit with Olivia.

(CONTINUED)

20 CONTINUED

20

REMBRANDT

Wade?

ARTURO

How could you let her down?

Arturo goes out. A troubled Rembrandt follows as we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. CLINIC LAB - NIGHT

21

Olivia shoves open the doors and a gurney pushed by Arturo follows her into the lab. A STAFF NURSE is there already prepped for the arrival.

Wade is out of it, eyes open, terrified, no sense of where she is, caught between sleep and wake. An ORDERLY arrives with some electronic (EKG) monitoring equipment, starts to hook Wade up.

OLIVIA

(to nurse)  
I've got a stage two invasion. I administered adrenaline shock therapy about twenty minutes ago. BP is falling, we need a transfusion.

The monitors click to life. Heart beats, respiration.

ARTURO

Take mine. I'm 0 negative.

OLIVIA

(to Orderly)  
Start with him, then get a type and cross check on-these gentlemen.

Olivia listens to Wade's chest. Not good. Wade starts to close her eyes. Olivia slaps her face.

OLIVIA

Hey, stay with me.  
(shouts off)  
We need a crash cart in here.

The Orderly takes off running. Another ORDERLY arrives with a Vamp kit.

OLIVIA

(to Sliders)  
Grab the blanket and help me move her. On three.

Each of them takes part of the blanket she's on.

OLIVIA

One, two, three.

They lift her onto the table.

(CONTINUED)

21 CONTINUED

21

OLIVIA

(to Nurse)  
Intubate her. Lets get a glucose  
drip going.

The NURSE moves to intubate Wade, pushing Rembrandt back out of the way. Olivia turns to the boys, gestures to the Vamp.

OLIVIA

(to Arturo)  
Roll up your sleeve. Make a fist.

The Vamp holds up an IV needle. As she starts to tie off Arturo's arm he makes a fist. He looks at Rembrandt with disgust, shakes his head. Rembrandt can't hold his look.

22 INT. SONAMBULISTS CLUB - NIGHT

22

Gerald squeezes his hands into a fist as he sits in a club chair, his eyes closed, REM movement under his lids. He's smiling. INCLUDE other Dream Masters, watching him.

CARDOZA, the aging and head Dream Master enters the room. All acknowledge his presence. Cardoza watches for a moment.

Gerald opens his eyes, looks at Cardoza. Cardoza raises his pentagram hand.

CARDOZA

May I join the dream?

GERALD

I'd be honored.

A chair is quickly produced, set in front of Gerald. There's some prestige and anxiety in being chosen for this.

Gerald holds up his pentagram hand. They both close their eyes at the same moment.

SMASH CUT:

23 INT. ELEVATOR (WADE'S DREAM)

23

CLOSE - WADE

OPENS her eyes, looks around.

WIDER

Wade is backed into a corner, terrified, watching the numbers go up and up to the 12th floor.

(CONTINUED)

23 CONTINUED

23

She steps to the panel and bangs on the stop button. The elevator stops. The ALARM bells begin to RING. It's very loud. Wade covers her ears.

24 INT. CLINIC LAB

24

Arturo is reading from the journal. The Vamp continues hooking up the transfusion line to Wade. Olivia checks the monitors.

ARTURO

Olivia, I think I've found something. Your husband is suggesting a way of controlling the experience in the dream state using the psychotropics present in the pentagrams on the Dream Masters's hands.

QUINN

How are we supposed to get it? Cut their hands off?

ARTURO

The idea is appealing.

25 INT. ELEVATOR

25

Wade steps to the doors, tries to force them open. She gets them a couple of inches apart. Suddenly the Alarm stops.

We HEAR a SOUND and then the elevator drops a couple of feet. Some CABLES groan as it sits there for a moment and settles. Wade holds her breath, afraid to move. Very slowly she reaches for the doors when we hear a SNAP.

The elevator goes into freefall.

ANOTHER ANGLE

Through the narrow gap in the doors, we can see flicks of light as the floors pass. The elevator picks up speed and begins to shake violently. Wade can't stand up, she falls to the floor.

26 INT. CLINIC LAB

26

Quinn turns his attention away from the bed for a moment to look at the notes with Arturo.

(CONTINUED)

26 CONTINUED

26

Olivia takes over the transfusion work while the Vamp moves on to Rembrandt and starts to take his blood sample.

ARTURO

(reading)

He theorizes that the substance possibly resides in an implanted and refillable device just below the skin of the palm.

Wade begins to shake on the bed. Only Rembrandt notices it.

REMBRANDT

What's wrong with her?

They all notice it now. Wade begins to shake more.

27 INT. ELEVATOR

27

Wade is stretched out on the floor, shaking. We're really moving now. It's gonna be a hard landing. We PUSH in on WADE. We HEAR the ROAR of twisted metal and snapping cables and one large final CRASH.

SMASH CUT:

28 INT. CLINIC LAB

28

Wade suddenly compresses into the mattress. An ALARM tone sounds in the room.

OLIVIA

She's in arrest.

The Nurse pushes the crash cart next to the bed. Arturo is hooked up with a direct IV line, pumping into Wade.

OLIVIA

(to Quinn)  
Set it to loo.

Quinn sets the charge. Olivia picks up the paddles. The Nurse gels them.

OLIVIA

Clear.

They shock Wade's heart. She arches on the table. Nothing.

29 INT. SONAMBULISTS CLUB

29

Gerald opens his eyes.

GERALD

Time of death.  
(looks at watch)  
8:42 Pacific Coast Time.

But there's no cheers from the group. They are all looking at Cardoza who still has his eyes closed. He's shaking his head. He opens his eyes.

CARDOZA

Something's wrong.

30 INT. CLINIC LAB

30

Olivia holds the paddles over Wade's chest.

OLIVIA

Clear.

They charge them. Wade arches on the table. Olivia listens to her chest.

OLIVIA

(relieved)  
I got a heart beat.

The monitor picks it up, too.

ARTURO

Thank God.

QUINN

Wake her up.

OLIVIA

It's too soon for more adrenalin.

She looks at the monitors.

OLIVIA

He's broken off contact.

Rembrandt puts his hand on Wade's face, touches her.

REMBRANDT

She gonna be all right?

OLIVIA

I don't know.

(CONTINUED)

30 CONTINUED

30

ARTURO

Get away from her. She wouldn't be in trouble if you'd stayed awake.

REMBRANDT

I'm sorry. I don't know what happened.

ARTURO

If she dies I will never forgive you.

QUINN

Professor.

ARTURO

Get out of my sight.

Rembrandt would argue but he's feeling so guilty that he exits the room. We HOLD on Arturo and Quinn.

31 INT. SONAMBULISTS CLUB

31

Cardoza is walking out, being escorted by a few synchopants. He turns, looks back at Gerald, disappointment in his eyes, then he exits. Gerald watches him go, totally humiliated. Byron and Henry hang their heads.

GERALD

Why was I showing off? Am I stupid, or what?

HENRY

You lost control. It happens.

GERALD

But I had to lose control in front of him.

(thinks)

She's got people helping her. They need to be eliminated.

BYRON

(flattered)

You want us to do that?

GERALD

Yes. I'm tired. Take care of her friends, then give her another hit. I'll finish her off.

HENRY

It'll be our pleasure.

(CONTINUED)

31 CONTINUED

31

Byron and Henry start to exit.

GERALD

Guvs?

(they turn)

Do something with razors.

Byron and Henry smile at the thought. They exit. We HOLD on Gerald as he takes a drink.

32 INT. CLINIC LAB

32

Arturo, Quinn and Olivia look over the notes. Wade rests comfortably, all monitors and vitals are normal. The Nurse unhooks the tubes from Arturo, exits.

OLIVIA

We may have saved her for the moment, but they will be back.

ARTURO

Will she need more blood?

OLIVIA

Not right now. And you've given all you can. Let's see how she does.

Arturo holds up the notebook.

ARTURO

If we follow your husband's advice, we will have to face them in the dream state if we are to save Wade. How long will it take you to assemble what we need?

OLIVIA

I have most of the chemicals here. But we will need some scrapings from one of their hands.

ARTURO

Where can we find some geeks this time of night?

QUINN

That club is a few blocks from here.

ARTURO

Then we better get started.

(CONTINUED)

32 CONTINUED

32

Arturo starts to get up, but he's dizzy from the loss of blood. He almost faints, but Olivia and Quinn catch him.

OLIVIA  
You're not going anywhere.

ARTURO  
I'm fine.

OLIVIA  
You're down a couple of quarts.  
You need to rest.

Arturo realizes she's right. He looks at Quinn.

ARTURO  
Up to you, my boy. We'll ready the  
lab and await your return.

Olivia hands Quinn a plastic baggie and Q-tips.

OLIVIA  
Just don't let any of them touch  
you.

Quinn kisses Wade on the forehead, then exits.

OLIVIA  
Promise to lie still for ten  
minutes, and then you can help me.

Arturo reluctantly reclines. Olivia opens a small refrigerator and pours some orange juice. She hands it to Arturo.

A computer printer kicks in. Olivia steps over to it, rips off some paper, reads the results.

OLIVIA  
Well, your friend Rembrandt  
couldn't have donated blood anyway.

ARTURO  
It's just as well.

OLIVIA  
He has too much Orphenene in his  
system.

ARTURO  
What's that?

(CONTINUED)

32 CONTINUED (2) 32

OLIVIA  
It's a sedative the Dream Masters  
like to use.

Olivia exits. We HOLD on Arturo.

33 EXT. SONAMBULISTS CLUB - NIGHT 33

Quinn stands across the street from the club. Two bodyguards still keep watch. He's considering a few options for assault when he notices a bottled water truck parked on the street. He watches the waterman carry a bottle up the steps. The guards open the door for him. Quinn crosses to the bottle truck, takes a bottle, slings it on his back, walks up to the front door.

QUINN  
He forgot. They wanted an extra  
one this month.

The guards open the door, let him inside.

34 INT. SONAMBULISTS CLUB 34

Quinn takes a moment to look around. A couple of geeks walk through, look at him.

QUINN  
Hi. Water Guy. Do you know where  
this goes?

One of the geeks points to a hallway. Quinn nods, waits until they're gone. He looks up and sees a door labeled "Gentlemen". He heads for the bathroom.

35 INT. CLINIC DAY ROOM - NIGHT 35

Rembrandt is looking at the coma patients in their beds. He looks up to see Arturo enter, walk towards him. Arturo is a little out of breath from the exertion.

ARTURO  
Mr. Brown...

REMBRANDT  
If Wade doesn't make it, if she  
ends up like one of these guys,  
I've decided to stay here and take  
care of her.  
(beat; then)  
I'm so sorry.

(CONTINUED)

35 CONTINUED

35

ARTURO  
We all have done things we  
regret...

REMBRANDT  
Yeah, well this one tops my list.

ARTURO  
Falling asleep on duty is a serious  
transgression, however...

REMBRANDT  
Wouldn't of happened to you,  
though. Would it?

ARTURO  
No, and the reason is...

REMBRANDT  
You never screw up, do you? Even  
when you're wrong, you gotta be  
right.

ARTURO  
That's not true.

REMBRANDT  
(building)  
If you wanna blow hard with all  
your big words and tell me how it's  
my fault Wade might die, go ahead.  
I don't mind, because it'll be the  
last time I have to listen to one  
of your lectures.

ARTURO  
(firing back)  
The reason I wouldn't have fallen  
asleep, is because I never drink  
coffee at night.  
(off his look)  
You were drugged.

REMBRANDT  
I was?

ARTURO  
And furthermore, If I do sometimes  
sound like the Professor I am, it's  
because I love teaching and seeing  
the light bulb go on in people's  
eyes. Like it just did in yours.  
Mr. Brown, it seems I owe you an  
elephant... an apology.

(CONTINUED)

35 CONTINUED (2)

35

REMBRANDT

Fine, go ahead.

ARTURO

I'm sorry.

Rembrandt waits for more. Arturo isn't ready to give it.

REMBRANDT

I was hoping for something more like I'm sorry I thought the worst of you. I should have more faith in my friends.

ARTURO

I'm sorry I thought the worst of you. I should have more faith in my friends.

REMBRANDT

And I know YOU love Wade as much as we all do, and would probably give up your life to save her if you had to.

A look between them.

ARTURO

Ditto.

REMBRANDT

And there are times when I'm right and you're wrong and...

ARTURO

Don't push it, Remy.

Arturo extends his hand. They shake.

36 EXT. SONAMBULISTS CLUB

36

The two guards watch the water truck drive away. They look at each other as if to say, what about the other guy? One of them goes inside to investigate.

37 INT. BATHROOM - SONAMBULISTS CLUB

37

CLOSE - A STALL where an unconscious GEEK is sitting on the toilet. Quinn is holding up his palm, using a swab to collect some of the drug. He drops the swab in a baggie, shoves it in his pocket as we HEAR the door open.

(CONTINUED)

37 CONTINUED

37

ANGLE IN THE BATHROOM

A geek finishes at the urinal and steps to the wash basin as Quinn exits from the stall, careful not to let us see inside. Quinn walks over to the geek at the wash basin. Quinn washes his hands.

QUINN

Hi. Nice place you got here.

Quinn looks around for a towel.

QUINN

You don't mind, do you?

Quinn jerks the guys shirt out and dries his hands on it. The geek is outraged. He raises his pentagram hand to strike and Quinn quickly grabs it by the wrist with a latex gloved hand. A short hard punch in the face leaves the geek hanging by his arm. Quinn drags him back into a stall, sits him on the seat, closes the door. He starts to swab the pentagram when he HEARS the bathroom door open.

ANGLE - BATHROOM

One of the security guards enters, looks around. He bends over to look under the stalls. There's a pair of legs on each of the three toilets.

In the stall, Quinn balances on the edge of the seat, keeping his feet off the ground. He bumps into the geek who slumps, letting one of his arms drop down to the floor.

The Guard sees this happen. Curious, he goes to investigate. When he opens the door, Quinn swings out and kicks him hard, sending him back into the wall where he hits his head, slides to the floor unconscious. Even Quinn's a little surprised it worked. He picks up the water bottle, heads for the door.

38 INT. SONAMBULISTS CLUB - NIGHT

38

Quinn exits the bathroom with the water bottle. The second Guard has stepped inside and starts for him.

QUINN

Here, free sample.

Quinn throws the bottle into the man's chest. He catches it and goes down. Quinn takes off running out the door.

39 INT. CLINIC DAY ROOM - NIGHT

39

A PATIENT sits pulled up into a fetal position, rocking back and forth. Henry and Byron enter the room, look around. Henry steps over to the patient, holds up his pentagram. The patient is terrified.

BYRON

Where's the girl?

The patient points. As they head for Wade's room we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

40 INT. CLINIC HALLWAY - NIGHT

40

Arturo leans on Rembrandt as they make their way back to Wade's room.

ARTURO

Shamans often take a power object with them into the dream. It's something to remind them they are in an altered state and have an influence over their own survival.

REMBRANDT

I'd rather take a .45 with me.

ARTURO

What are you most afraid of?

REMBRANDT

Why are you asking me that?

ARTURO

Because that's what you can expect to find once we engage them.

Rembrandt looks down the hall and sees Byron and Henry appear.

REMBRANDT

Hey.

Henry heads into the ER where Wade is. Byron turns to face Rembrandt and Arturo.

ARTURO

Stop him.

Rembrandt starts down the hall. Byron holds up his pentagram to take a swipe at Remmy as he passes. It has the drama of a knife fight for a moment.

REMBRANDT

Come on man, make your move.

Byron's pentagram begins to pulsate slightly. The effect is hypnotic. Rembrandt is stunned for a moment. Byron starts to step into him and lay a hand on his face.

ARTURO

Remmy!

(CONTINUED)

40 CONTINUED 40

That snaps Rembrandt out of it in time to deflect the blow, grab Byron by the arm and swing him around hard into the wall. Byron stays down, hurt. Rembrandt runs for the room.

41 INT. CLINIC LAB 41

Remmy enters. Henry is leaning over Wade on the table.

REMBRANDT

Get away from her!

Henry turns back. Too late. There's a pentagram fading from Wade's face.

HENRY

Next?

Henry holds up his hand, ready to strike Rembrandt. Rembrandt grabs a cart and shoves it hard into Henry, keeping him out of reach and slamming him back into a wall.

HENRY

Ow!

REMBRANDT

You want some more?

As Remmy pulls back on the cart to slam him again, Henry suddenly breaks for the door.

42 INT. CLINIC HALLWAY 42

Quinn comes down the hall. He sees Byron and Henry making their escape.

43 INT. CLINIC LAB 43

Olivia leans over Wade, checking her vital signs. Quinn enters.

QUINN

She all right?

ARTURO

They got to Wade before we could stop them.

A monitor starts to register some reading.

(CONTINUED)

43 CONTINUED

43

OLIVIA  
She's being engaged.  
(to Quinn)  
Did you get any?

Quinn hands her the bag.

OLIVIA  
We've got to hurry.

44 INT. CLINIC LAB

44

Quinn and Olivia work to remove the drug and fill three syringes with a liquid substance.

45 INT. CLINIC DAY ROOM

45

The lights are low. Three more beds have been arranged around a gurney with Wade in it. A nurse finishes attaching electrodes to Wade's scalp. Remy and Arturo and Quinn are in bed and hooked up. The Sliders all have IV's and are all connected to a piece of electronic machinery.

REMBRANDT  
Why do you have to strap us in?

OLIVIA  
To keep you from hurting yourself.  
You will have a heightened sense of awareness. Everything will seem very real. If you believe something can hurt you, it will.  
(beat)  
Professor, are you sure you're up to this?

ARTURO  
Absolutely.

REMBRANDT  
I'll watch his back.

Arturo gives Remy a look.

OLIVIA  
You will be linked to Wade and her dreams through these electrodes. You will share her experience. Together, you may be able to change the outcome. At least, that's what my husband believed.

(CONTINUED)

45 CONTINUED

45

Wade moans and moves a little.

QUINN

It's starting. Put us under.

Olivia steps to the controls.

OLIVIA

Inject the solution. Remind each other that nothing is real. Your lives depend on that.

Arturo, Quinn and Remmy press a plunger and some liquid enters their IV push line.

OLIVIA

I'll be monitoring all of you. It's got to be my call to bring you out. Understood?

Quinn nods, and then his eyes start to close.

46 INT. DREAMSCAPE LIMBO

46

Filled with smoke. In a downlight, Wade is laying on a gurney, her eyes are open. Gerald holds up a razor, slowly unscrews it to expose the double edged blade. He lifts the blade out and places it in his teeth. He bends over her face to kiss her. She screams.

Suddenly a hand grabs Gerald and turns him around. It's Quinn. As he draws back to hit him, Gerald suddenly disappears and Quinn is left holding an empty shirt.

47 INT. SONAMBULISTS CLUB - NIGHT

47

Gerald sits in his chair with Byron and Henry beside him. Gerald opens his eyes.

GERALD

I thought you took care of things.

HENRY

Sorry.

GERALD

Get some other members. I'm tired of wasting my time. Let's finish them now.

Byron runs to gather the forces. Gerald closes his eyes.



51 INT. SLEEP ROOM - NIGHT

51

Olivia looks at the monitor. She sees Arturo is in some kind of distress.

52 INT. DREAMSCAPE LIMBO

52

Wade and Rembrandt are by themselves, lost in the thick swirl of white smoke.

REMBRANDT

Quinn? Where are you?

WADE

Quinn?

The white smoke begins to dissipate. We see we are in a small white room. There are holes in the wall. In the center of the room, a white table with a cloth covered object, rectangular in shape.

Rembrandt steps to it and lifts the cloth. It is a glass container. Inside are about a dozen mice.

REMBRANDT

What the hell is this?

And then we hear the rattle and we have a pretty good idea.

WADE

Did I ever tell you I'm really afraid of snakes?

REMBRANDT

YOU, too?

They look at one of the walls and the first snake makes its way out of the hole, drops to the floor. More follow.

Snakes begin to appear in every hole, dropping into the room.

WADE

Remmy, look out!

A seven foot diamond back coils within striking distance, lunges at Rembrandt who jumps to avoid being struck. He places himself in front of Wade to protect her.

REMBRANDT

It's a dream. Damn convincing one.

WADE

What are you gonna do?

(CONTINUED)

52 CONTINUED

52

REMBRANDT

I'm gonna let it strike me. Only way to prove it can't hurt us.

The snake coils for another strike. We HEAR the RATTLER. Remmy holds out his hand. It's shaking.

REMBRANDT

Only a dream. Only a dream.

The snake STRIKES and as its fangs would have sunk into his hands, the image of the snake passes through his hand.

53 INT. DREAMSCAPE LIMBO

53

Rembrandt and Wade in the same positions as before, but out of the dream.

CUT TO:

54 INT. SONAMBULIST CLUB - NIGHT

54

Gerald opens his eyes, looks about at a dozen geeks in the room. They are all now closing their eyes, ganging up on the SLIDERS.

55 INT. CAVE - (IN DREAMSCAPE)

55

Quinn appears from the white smoke and finds himself in a cave. There's a flashlight on the ground. He picks it up, looks about. Quinn's starting to panic.

QUINN

I know what you're thinking. But let me tell you, I wasn't lost in that cave. I knew where I was going. This doesn't scare me. It's a dream. Good try.

We HEAR some timbers groan.

QUINN

You'll have to do better than that.

And they do. The whole place starts to cave in and Quinn is buried in a ton of rock.

SMASH CUT TO:

56 DAY ROOM - NIGHT

56

Quinn violently jerks in the bed. He opens his eyes and cries out. Olivia goes to him. His monitor's alarm sounds. He has some small cuts on his face, a bruise or two.

OLIVIA

Dammit.

She grabs a cardiac needle and a loaded syringe, slams it into his chest and injects him with some adrenalin. Quinn is jerked back to consciousness.

QUINN

Ah...

He recognizes Olivia.

QUINN

Am I dreaming?

OLIVIA

No.

QUINN

Then send me back.

OLIVIA

It's too risky.

QUINN

Send me back. If that's the worst they can do, we'll save her.

OLIVIA

I won't be able to pull you out again. You understand?

QUINN

Yes, just do it. Hurry.

Olivia injects some more of the drugs into Quinn's IV. A moment and he closes his eyes.

57 INT. DREAMSCAPE LIMBO

57

Wade, Rembrandt and Arturo have joined up again. Quinn steps out of the swirling fog. They all embrace.

The fog begins to lift. They see they are surrounded by Geeks. Gerald, Byron, Henry, Cardoza, all are there.

QUINN

It's only a dream, guys.

(CONTINUED)

57 CONTINUED

57

ARTURO  
Nonetheless, let's watch each  
other's backs, shall we?

The Sliders each face a compass direction, ready for the  
onslaught. The Geeks begin slowly advancing.

REMBRANDT  
Still wish I had me a .45.

And suddenly he does. One appears in his hands.

REMBRANDT  
Damn!

And he starts FIRING.

ANGLE - GEEKS

dive for cover. One geek gets hit and suddenly disappears  
from the dream.

ANOTHER ANGLE

Gerald sends a bolt of laser light at Arturo. Arturo holds  
out his hand, and a prism suddenly appears. Just in time to  
deflect the laser beam away from them. Gerald isn't too  
pleased by this. He holds up his hands. Knives appear.  
Suddenly, all the geeks are holding knives.

They throw them.

ANGLE SLIDERS

ARTURO  
Don't move. It's a dream.

They hold their places while the knives just miss, flying  
between them. Finally the barrage stops.

WADE  
Kinda like being inside a  
Cuisinart.

The geeks draw closer, some of them looking to Gerald and  
Cardoza to see what they should do next. Gerald steps up  
closer to Wade.

GERALD  
Time to get real.

WADE  
I agree.

(CONTINUED)

57 CONTINUED (2)

57

And with that, Wade sucker punches Gerald. He disappears before he hits the floor. The other Sliders take this as a sign and start flailing away at the geeks.

Very quickly the other geeks bail out of the dream. In a moment, the Sliders are alone again. Quinn looks at the others, holds up his hand for a high five.

58 INT. CLINIC DAY ROOM - DAY

58

Quinn has already removed his equipment, Arturo and Rembrandt do the same. Wade opens her eyes. The Sliders surround her bed.

QUINN  
How you feeling?

WADE  
A little sleepy. Am I dreaming?

REMBRANDT  
Not any more. Welcome back.

WADE  
How long until we slide?

QUINN  
Twelve hours.

OLIVIA  
Slide?

ARTURO  
Perhaps I can explain before we go.

Olivia looks up. She's shocked to see her husband standing by his bed.

OLIVIA  
Edward?

She goes to him, embraces him. We see some of the other coma patients are awake now as well.

ARTURO  
I believe we're seeing an end to this tyranny.

There's a growing sound of joy in the clinic. People coming alive in a way they haven't done for years.

REMBRANDT  
Then we got some celebrating to do.

(CONTINUED)

58 CONTINUED

58

WADE

Count me out.

Wade rolls over in the bed, snuggles up to her pillow.  
Rembrandt watches her, then starts to take his shoes off.

REMBRANDT

I'm just gonna lie down for a few  
minutes.

Arturo eyes his bed. As he climbs in.

ARTURO

I am a little sleepy.

Rembrandt and Wade are already asleep. Arturo closes his  
eyes.

ARTURO

Well, good night, Mr. Mallory.

QUINN

Sweet dreams.

Arturo allows himself a little grin. Quinn lays his head  
down on the pillow, closes his eyes as we

FADE OUT.

THE END