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"THE DREAM MASTERS"

Teleplay by
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REVISED PAGES

1st Pink Revs. Full script
1st Blue Revs. Full script

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#K1807

SLIDERS

"The Dream Masters"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

SKATER
GERALD
BYRON
HENRY
WEBER
DIGGS
OLIVIA
VINCENT CARDOZA

CAPTAIN'S VOICE

#K1807

SLIDERS

"The Dream Masters"

SETS

INTERIORS:

HOTEL

BAR

ROOM

BATHROOM

CORRIDOR

SHELTER / CLINIC

LARGE DAY ROOM

LAB

SLEEP ROOM

SOMNAMBULISTS CLUB

ROOM

HALLWAY

FOYER

ELEVATOR

DREAMSCAPE

EXTERIORS:

SANTA MONICA PIER

SOMNAMBULISTS CLUB

HOTEL

STREET

ALLEY

POLICE STATION

SHELTER / CLINIC

BEACH

SLIDERS

"The Dream Masters"

TEASER

FADE IN:

1 EXT. SANTA MONICA PIER - DAY

1

ROLLER BLADERS and PEDESTRIANS share the way. A sign clearly states "No Bike 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.

1A EXT. SANTA MONICA PIER

1A(X)

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)

1A CONTINUED:

1A

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 THURMAN, 24,
riding a street bike, nearly clips Rembrandt as he whips
around them.

REMBRANDT

Hey!

A moment later, another bike rider, BYRON, 20, flies past
them. It's a race.

ARTURO

Idiots. Can't you read!

ANGLE - GERALD - MOVING

Gerald looks back to see he's won. He grins. He pulls
over and stops.

THE LARGE SKATER

struggling for balance, rolls into Gerald knocking him
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. Byron rides up and stop.
Gerald gets to his feet, takes off his bike helmet and
gloves.

The Skater rises to his knees, looks at the two Geeks, and
suddenly is fearful.

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

SKATER

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

GERALD

All right. Drop dead.

(CONTINUED)

1A CONTINUED: 2

1A

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

The terrified skater struggles to his feet, skates away.

Byron starts 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 closes his eyes, 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.
Wade, Remmy, grab his feet.

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 TWO COPS on mountain bikes pulling into the parking lot.

QUINN

There's some cops. Get them.

Rembrandt runs to the COPS. Wade sees something on the Skater's 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 female 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 the Pier.

(CONTINUED)

1A CONTINUED: 3

1A

And then Weber looks over and sees the two 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. SANTA MONICA PIER - DAY

2

Weber is writing down a statement from Arturo and the others. The other COP controls the crowd.

ARTURO

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

THEIR POV - GERALD AND BYRON

Gerald watches Byron who is adjusting the chain on his bike.

BACK TO SCENE

ARTURO

That bicycling imbecile collided
with this unfortunate man.

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. 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?

Weber walks away. Wade runs after her.

WADE

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

WEBER

Leave the Pier now. You've been
warned.
(not happy about it)
That's all I can do.

(CONTINUED)

2 CONTINUED:

2

Weber climbs onto her bike, rides away with the other cop. Wade watches as TWO MEN in CORONER jumpsuits roll a gurney next to the Skater's body. Wade starts to walk back over to the Sliders.

ANGLE - BYRON AND GERALD

Encouraged by Byron, Gerald walks over to the Sliders and intercepts Wade, blocking her way. He holds up his right hand, showing her the Pentagon.

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 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 Pentagon hand to return the blow. Suddenly, Quinn enters FRAME and grabs Gerald's arm in mid-swing.

Quinn pulls Gerald around and pushes him away.

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

GERALD

You shouldn't have done that.

QUINN

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

Gerald lowers his hand. He looks at Quinn.

GERALD

(a threat)

I'll take care of you later.

(to Wade)

And I'll see you in your dreams.

(CONTINUED)

2 CONTINUED: 2

2

Gerald walks back over to join Byron, and they ride off.
Quinn puts his arm around Wade. (X)

The Sliders watch as the Coroner team 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. Remmy 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 psychokinesis? (X)

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.

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

Is there a problem? (X)

DIGGS

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

(CONTINUED)

3 CONTINUED:

3

QUINN
Dream Masters? That's what they're
called?

Diggs nods.

QUINN
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.
Once you fall asleep, they can
enter your dreams and create
nightmares.

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 card 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
(looks)
Wade, there's nothing there.

WADE
It was him.

REMBRANDT
You need some sleep.

(CONTINUED)

3 CONTINUED: 2

3

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?

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

4 INT. HOTEL ROOM - DAY

4

Wade lies 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 the living 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...

(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 the living room.

5 EXT. SOMNAMBULISTS CLUB - DAY

5

A Pentagonagram sign hangs over the entryway to the elegant old building. 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.

REMBRANDT

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

(CONTINUED)

5 CONTINUED:

5

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 VINCENT CARDOZA, 45, a Geek who looks like a Universal Pictures horror movie star from the 40's. The boys help him down the steps to the limo.

(X)

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.

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

BYRON

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.

HENRY

And so was the little bitch that hit him.

BYRON

Don't worry, Henry, 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.

BYRON

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

(CONTINUED)

5 CONTINUED: 2

5

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 (O.S.)
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.

GERALD
I saw you walk in.
(sits)
Mind if I join you?

(CONTINUED)

7 CONTINUED:

7

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 Pentagonagram 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.

7A EXT. HOTEL - NIGHT

7A(X)

Wade exits the hotel, runs out of sight.

(X)

OMIT (8-9)

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!

(CONTINUED)

10 CONTINUED:

10

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 and Henry appear at the mouth of the alley.

10A EXT. COURTYARD - NIGHT

10A(X)

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 Quinn the timer, 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!

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 hands and wrists. Wade sees the vortex start to close.

WADE'S POV - QUINN

as he looks one last time, then turns and dives into the worm hole. The worm hole closes.

HIGH ANGLE LOOKING DOWN

Wade can't believe they left her.

WADE

(a wail)

No!

(CONTINUED)

10A CONTINUED:

10A

Wade lets go of the fence as she falls in slow motion backward to the ground.

ANGLE - WADE

on the ground. 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.

QUINN

She's not cut. There's not a mark on her.

We HOLD on them as we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

12 INT. HOTEL ROOM - DAY

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, 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

Humans are quite capable of remaining conscious for extended periods of time, Mr. Brown, if they have sufficient elephants.

(X)

(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.

QUINN

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

(X)

ARTURO

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

WADE

Guys...

REMBRANDT

We could use a little fresh air in
here.

(X)

(X)

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.

Arturo grabs a chair, positions it by the door to the
livingroom.

(X)

(X)

(CONTINUED)

12 CONTINUED: 3

12

ARTURO

(to Remmy)

Sit here and be sure you don't
fall asleep until we return.

REMBRANDT

I've stood guard before.

Quinn notices Wade's troubled look.

QUINN

(to Wade)

Don't worry. There has to be
someone who will stand up to them.

WADE

Don't count on it.

Arturo and Quinn exit. Rembrandt takes up his post. We
HOLD on Wade...

13 EXT. SANTA MONICA PIER - DAY

13

Quinn and Arturo walk along the street. They spot TWO COPS
on bikes taking a coffee break. Quinn and Arturo approach
them.

QUINN

Excuse me, Officer.

One BIKE COP turns around. It's Weber.

WEBER

You again?

ARTURO

We'd like to know where we may
register a formal complaint against
one of those Dream Masters.

Weber turns to Arturo.

WEBER

Can't help you, pal.

ARTURO

But they tried to kill our friend.

WEBER

I want you two idiots to take a
walk. Right now.

(CONTINUED)

13 CONTINUED:

13

QUINN (X)
How can you call yourself a police (X)
officer and let those guys get
away with scaring people to death?

Weber unholsters her gun, grabs Quinn by the shirt.

WEBER
Move it. (X)
(to Arturo)
You, too. Go. (X)

She shoves them down the boardwalk, away from the other Cop.

ARTURO (X)
Look, officer, we haven't done
anything and...

WEBER
Shut up.

When they are out of earshot, Weber stops them. She looks around, takes out a note pad, starts writing.

QUINN (X)
You're giving us a ticket?

WEBER
I know a place you can take your
friend. It's a shelter for victims
of the Dream Masters. She'll be
safe there.

She hands the paper to Quinn.

WEBER
Be careful or they'll come after
you, too.

QUINN
Why are you helping us when nobody
else would?

ARTURO
(realizing)
Detective Weber has been a victim
herself, haven't you?

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

WEBER
The shelter's not far from here.
Good luck.

And she doesn't want to talk about it. She walks away. We
HOLD on them.

OMIT 13A

14 INT. HOTEL BAR - DAY

14

A WAITER gets a pot of coffee from the bartender, sets it on a tray. Gerald suddenly appears.

GERALD

Got a second?

He shows his Pentagram. The confused waiter is 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.

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 tray. 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, attractive, 30, 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 sheets hanging from the ceiling.

(CONTINUED)

16 CONTINUED:

16

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?

OLIVIA

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?

OLIVIA

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

ARTURO

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

OLIVIA

Without dreams the subconscious has
no release.

(X)

They come closer to the patients behind the sheets.

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 man, DR. EDWARD LUJAN,
35, is asleep. She adjusts the pillow.

OLIVIA

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

(CONTINUED)

16 CONTINUED: 2

16

QUINN

Has your husband continued his work
on other REM blockers?

(X)

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.

OLIVIA

Would you like to see my husband's
lab?

Off Quinn and Arturo's look.

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.

(X)

ARTURO

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

(CONTINUED)

17 CONTINUED:

17

OLIVIA

Five years ago, a scientist named Cardoza, began experimenting with lucid dreaming techniques. He used psychotropic drugs and co-hypnosis to invade other people's consciousness. When the authorities at the university, including my husband, found out what he was doing, they tried to stop him. Cardoza was fired from the university. Many of his students left with him. They became the Dream Masters.

QUINN

Why hasn't somebody just eliminated 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.

18 INT. HOTEL ROOM - NIGHT

18

Empty cups of coffee on the bedside stand. Wade is 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 gets out of bed, crosses to the doors leading to the living room. She looks across the room to the entry door. Rembrandt is asleep in a chair. We HEAR a snickering Geek laugh, a muttering of voices.

(CONTINUED)

18 CONTINUED:

18

ANGLE - DOOR KNOB

as it turns slowly. Something large and powerful pushes on the door. The wood groans. Wade shakes Remmy.

(X)

WADE

Rembrandt. Remmy. Wake up.

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 back into the bedroom, continues to the bathroom as we HEAR the DOOR break open.

19 INT. BATHROOM

19

Wade shuts and 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 EXPLODE, filling the room with deadly shrapnel.

20 INT. HOTEL ROOM

20

Olivia, Quinn and Arturo enter. Wade lies in the bed. The white sheet that covers her is beginning to be dotted with little pools of blood. They rush to her side.

(X)

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.

QUINN

What are you doing?

(X)

(X)

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.

(CONTINUED)

20 CONTINUED:

20

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.

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 follows a gurney pushed by Arturo, Quinn and Remmy into the lab. A STAFF NURSE is there already prepped for the arrival.

(X)

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 O 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. Quinn shakes her.

(X)

QUINN

Hey, stay with us.

(X)

(X)

OLIVIA

(shouts off)

We need a crash cart in here.

(X)

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

(X)

(CONTINUED)

21 CONTINUED:

21

OLIVIA

(X)

(to Nurse)
Intubate her. Let's get a glucose
drip going.

The NURSE moves to intubate Wade, pushing Rembrandt back out
of the way.

(X)

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. SOMNAMBULISTS 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, Byron, and Henry
watching him.

(X)

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

(X)

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

CARDOZA

How is my prize pupil doing?

GERALD

I'm remming well, Master Cardoza,
thank you. I've engaged a very
nice girl. She's quite the
screamer.

(X)

CARDOZA

May I join the dream?

GERALD

I'd be honored, sir.

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.

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.

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

QUINN

(X)

(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

An ALARM tone sounds in the room.

(X)

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.

QUINN

(X)

(to Olivia)

(X)

What do I do?

(X)

OLIVIA

Set the dial to 100.

(X)

Quinn turns the dial to set the charge rate. Olivia picks up the paddles. The Nurse gels them.

OLIVIA

Clear.

Olivia shocks Wade's heart. She arches on the table. Nothing.

29 INT. SOMNAMBULISTS 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

You didn't tell me she was in a shelter.

GERALD

I didn't think it mattered.

CARDOZA

It does. Dr. Lujan won't give up so easily. She's just like her husband.

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.

(CONTINUED)

30 CONTINUED:

30

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

REMBRANDT
She gonna be all right?

OLIVIA
I don't know.

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. SOMNAMBULISTS CLUB - HALLWAY

31

Cardoza is walking out, being escorted by a few synchopants.
Gerald trails after him.

GERALD
Please, Master Cardoza. I'm sorry.

CARDOZA
To invite me into a dream and then
not complete it is bad form,
Gerald. Perhaps you're not the man
I thought you were.

GERALD
But I am, sir. I am. Tell me what
to do, sir.

Cardoza stops walking, turns to look at Gerald. He's
flanked by Henry and Byron. Cardoza holds up his hand, lets
Gerald look at the Pentagonagram.

(CONTINUED)

31 CONTINUED:

31

CARDOZA

I chose the Pentagon as our symbol because it instills a primal terror in all who see it. We hold power over the masses because they fear us, Gerald. We enjoy a position in life that was once denied to us. Because we weren't hip or popular. But if one person survives an engagement, if they are not killed or turned into a vegetable, then all of us and what we have now is threatened. Do you understand?

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

(X)

GERALD

Yes, sir.

CARDOZA

Then what are you going to do to make this right?

GERALD

(beat, then)
Get rid of all of them, sir?

CARDOZA

(smiles)
Perhaps there's hope for you, yet.

Cardoza pats him affectionately on the shoulder, then exits.
Gerald watches him go.

GERALD

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

HENRY

Bad timing. It happens.

GERALD

Why did it have to be in front of him?

BYRON

He's giving you a second chance.

GERALD

I don't know if I'm up to it. I have such a headache.

BYRON

We'll help you.

(CONTINUED)

31 CONTINUED: 2

31

HENRY

We will?

Byron elbows Henry.

BYRON

Look, Gerald, you were his favorite at the university and you're next in line for the Throne. This is a chance to prove yourself. Don't blow it.

GERALD

Girls like her never used to pay any attention to me.

BYRON

They do now.

GERALD

She'll be sorry she wasn't nicer to me.

HENRY

Very sorry.

BYRON

Just remember us when you're the Master of Dreams. Deal?

GERALD

Deal. All right, gather the other members and we'll finish her off.

BYRON

It'll be our pleasure.

Byron and Henry start to exit.

GERALD

Guys?

(they turn)

Let's do something with razors.

Byron and Henry smile at the thought. They exit. We HOLD on Gerald.

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.

(CONTINUED)

32 CONTINUED:

32

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.

QUINN

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

(X)

(X)

(X)

(X)

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.

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 pints. You need to rest.

(X)

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

(CONTINUED)

32 CONTINUED: 2

32

ARTURO

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

Olivia hands Quinn a plastic baggie, latex gloves and
Q-tips.

(X)

OLIVIA

Just don't let any of them touch
you.

Quinn kisses Wade on the forehead, then exits.

OLIVIA

(to Arturo)
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?

OLIVIA

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

Olivia exits. We HOLD on Arturo.

DISSOLVE TO:

32A INT. FOYER OUTSIDE CLUB ON SECOND FLOOR

32A

A few Geeks come and go from the club room. A beat, then
Quinn sticks his head out of a door that opens onto the
foyer. He spots a lone passing Geek.

(CONTINUED)

32A CONTINUED:

32A

QUINN

Psst. Hey, can you come in here
for a second? I want to ask you
something.

The Geek comes over to the door. Quinn looks around, then
grabs the Geek and pulls him inside, shuts the door.

(X)

32B INT. SOMNAMBULISTS CLUB - ROOM

32B

Quinn spins the Geek around and grabs his nose, twists it
hard.

QUINN

Does that hurt?

The Geek raises his Pentagram hand to strike back. Quinn
stops it in mid-swing with a latex-gloved hand, then really
slugs the little Geek, knocking him out. Quinn lets him
slide to the floor.

WIDER

to see TWO OTHER GEEKS, unconscious, propped up in chairs.
Quinn takes a swab and wipes the Pentagram. He drops it in
the baggie with the other swabs. Deciding he has enough,
Quinn pockets the baggie. He takes a pair of Geek glasses
and a jacket, and puts them on. He exits.

32C INT. SOMNAMBULISTS CLUB - FOYER

32C

Quinn comes out the door and starts down the steps,
unnoticed by other Geeks who accept him as one of them.

OMIT (33-34)

35 INT. CLINIC DAY ROOM - NIGHT

35

Rembrandt is looking at the coma patients in their beds.
He looks up to see Arturo enter, walks toward him.

(X)

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.

(MORE)

(CONTINUED)

35 CONTINUED:

35

REMBRANDT (cont'd)

(beat; then)
I'm so sorry.

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?

(CONTINUED)

35 CONTINUED: 2

35

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.

(beat; then)

Mr. Brown, it seems I owe you an elephant... an apology.

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, Remmy.

Arturo extends his hand. They shake.

Suddenly Olivia comes running down the hall.

OLIVIA

Hurry. They're after her again.

(CONTINUED)

35 CONTINUED: 3

35

ARTURO
The Dream Masters?

OLIVIA
She's fully engaged, level 3.

REMBRANDT
Where's Q-ball?

OLIVIA
He better get here soon.

And as they run to help Wade, we...

OMIT (36-39)

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

40 INT. CLINIC LAB - NIGHT

40

Olivia does what she can to comfort Wade. Arturo and Rembrandt hold her hands.

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.

(beat)

Wade confided in me that once she was mugged and threatened with a knife. That's why she fears being cut and bleeding.

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

ARTURO

Thank God you're here.

A monitor starts to register some reading.

OLIVIA

(to Quinn)

Did you get any?

Quinn hands her the bag.

OLIVIA

We've got to hurry. They're ganging up on her.

OMIT (41-43)

44 INT. CLINIC LAB

44

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

Orderlies and nurses begin bringing in gurneys, setting them up.

DISSOLVE TO:

45 INT. CLINIC LAB

45

The lights are low. Three more gurneys have been arranged around a gurney with Wade in it. A nurse finishes attaching electrodes to Wade's scalp. Remmy, Arturo and Quinn are 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.

(X)

QUINN

Professor, are you sure you're up to this?

(X)

ARTURO

Absolutely.

REMBRANDT

I'll watch his back.

Arturo gives Remmy 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.

Wade moans and moves a little.

QUINN

Put us under.

(X)

Olivia steps to the controls.

(CONTINUED)

45 CONTINUED:

45

OLIVIA

Although I've given each of you a
hypnotic suggestion, you must
remind each other that nothing is
real. Your lives depend on that.

(X)

Olivia flips the IV switches. Some liquid enters their IV
push line.

(X)

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

46

In a downlight, Wade is lying 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.

Wade opens her eyes. She's standing with Quinn, Remmy and
Arturo.

WADE

Quinn?

QUINN

It's all right. We're here.

ARTURO

Where's here?

(X)

(X)

REMBRANDT

Doesn't look like anyplace I've
ever seen.

(X)

A swirl of wind comes up, the lights change, flicker to
darkness. For a moment they can't see each other. When the
lights come up again, Arturo is missing.

OMIT (47-48)

49 INT. DREAMSCAPE COURTYARD - NIGHT

49

Lit by torches. Arturo stands against the wall, hands tied.

CAPTAIN'S VOICE

Ready. Aim.

ARTURO

My God, it's a...

CAPTAIN'S VOICE

Fire!

Shots ring out and bullets slam into the wall and Arturo. He goes down, gravely wounded.

ARTURO

It's not real.

But the pain Arturo feels is real. He looks up as the Captain steps over him, pulls out his pistol to deliver the coup de grace.

ARTURO'S POV - THE PISTOL

The Captain cocks the weapon.

BACK TO SCENE

ARTURO

(shouting)

It's a dream. It's not real.

Those words explode at the same time the pistol does, jerking us suddenly back to...

50 INT. DREAMSCAPE

50

We hear the ECHO of the gunshot for a moment. Arturo touches his shoulder. Not a wound in sight.

51 INT. SLEEP ROOM - NIGHT

51

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

52 INT. DREAMSCAPE

52

Quinn is by himself, looking around. Suddenly before him appear several PEOPLE. One of them we recognize as DR. EDWARD LUJAN. Edward holds out his hand to Quinn, a gesture that says help me.

(CONTINUED)

52 CONTINUED:

52

QUINN

How? Tell me what to do?

Edward looks at the others around him and joins hands. The message is clear. Join forces. They disappear again. Quinn is left alone.

52A INT. DREAMSCAPE

52A

Wade and Rembrandt are by themselves.

REMBRANDT

Quinn? Where are you?

WADE

Quinn?

We see we are in a small white room. There are holes in the wall.

REMBRANDT

What the hell is this?

And then we hear a 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)

52A CONTINUED:

52A

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

53

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

54 INT. SOMNAMBULIST CLUB - NIGHT

54

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

(X)

55 EXT. BEACH - DREAMSCAPE

55

Quinn's up to his neck in quicksand and sinking fast.

QUINN
Help. Somebody help me. Help!

And then he slides out of shot under the surface.

SMASH CUT TO:

56 INT. CLINIC LAB - NIGHT

56(X)

Quinn violently jerks in the bed, choking. He opens his
eyes and cries out. Olivia goes to him. His monitor's
alarm sounds. He stops breathing.

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...

(CONTINUED)

56 CONTINUED:

56

He recognizes Olivia.

Am I dreaming? QUINN

No. OLIVIA

Then send me back. QUINN

It's too risky. OLIVIA

I saw your husband. QUINN

(X)

Oh, my God. OLIVIA

I know how to save her. Together
we're stronger. Send me back. QUINN

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

Yes, just do it. Hurry. QUINN

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

57 INT. DREAMSCAPE

57

Wade, Rembrandt and Arturo have joined up again. Quinn
appears. They all embrace.

Suddenly they see they are surrounded by Geeks.

It's only a dream, guys. QUINN

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

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

Still wish I had me a .45. REMBRANDT

(CONTINUED)

57 CONTINUED:

57

And suddenly he does. One appears in his hands.

REMBRANDT

Damn!

And he starts FIRING.

ANGLE - GEEKS

dive for cover. One Geek gets hit. Light rays pour from the bullet wound. Suddenly the Geek disappears from the dream. (X)
(X)

ANOTHER ANGLE

Gerald holds up his hands. Knives appear. Suddenly, other Geeks have knives. They throw them. (X)
(X)

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 to see what they should do next. Gerald thinks for a moment, then gets an idea. A lighter appears in his hand. He strikes it and ignites a fireball in his other hand.

GERALD

Barbecue time.

ANOTHER ANGLE

Gerald throws his fireball at the Sliders. The other Geeks light fireballs, too. They throw them.

ANGLE - SLIDERS

as the first fireball arrives, Quinn reaches out and catches it. The other Sliders catch fireballs, too. (X)

QUINN

You can throw, but can you catch?

Quinn heaves the fireball back at Gerald and the Geeks.

(CONTINUED)

57 CONTINUED: 2

57

ANOTHER ANGLE

The fireball hits Gerald in the chest and enters his body. Gerald screams and smoke comes out his mouth. He melts away.

(X)
(X)

The Sliders all throw the fireballs back. A few of the Geeks vanish before our eyes before they are burned. Others melt, vanish, disappear, until the Sliders are alone. They exchange a look, embrace. We HOLD on them.

57A INT. SOMNAMBULIST CLUB

57A

Gerald suddenly appears in the club. His sleeve is on fire. He picks up a pitcher of water and douses it. We HEAR SCREAMS coming from the hallway. Gerald moves to the door, looks down the hall.

GERALD'S POV - HALLWAY

Geeks run down the hallway. Smoke pours from the doors. The place is going up quickly. Fire appears in front of Gerald. We HOLD on Gerald, seeing his dream go up in smoke.

CUT TO:

58 INT. CLINIC LAB - 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.

(CONTINUED)

58 CONTINUED:

58

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.

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

Well, maybe I'll just lie down for a few minutes.

(X)

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 takes one last look around, then lays his head down on the pillow, closes his eyes as we...

(X)

(X)

FADE OUT.

THE END