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SLIDERS

“Stoker”

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by

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by

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#K1827

SLIDERS

"Stoker"

CAST

QUINN MALLORY
WADE WELLES
REMBRANDT BROWN
MAGGIE BECKETT

VAN ELSINGER
ANGUS RICKMAN JOHN
HARKER
MORGAN
RENFIELD
MINA
NURSE
TECHNICIAN
SECURITY GUARD

#K1827

SLIDERS

"Stoker"

INTERIORS:

WAREHOUSE

GREEN ROOM

ANOTHER WAREHOUSE SECTION

HOTEL

BAR

COUNTY HOSPITAL

ROOM

BLOOD BANK

WAITING ROOM

LAB AREA

GRAVE

MANSION

ROOM

JAIL

STATION WAGON

VAN

EXTERIORS:

WAREHOUSE

ALLEY

STREET

CORNER

SKID ROW

PARK

GRAVEYARD

MANSION

ENTRANCE

HOTEL

STATION WAGON

CAR

#K1827

CHRONOLOGY PAGE
SCENES 1-3 NIGHT #1
SCENES 4-16 DAY #2
SCENES 17-40 NIGHT #2
SCENES 41-49 DAY #3
SCENES 50-61 NIGHT #3

SLIDERS

"Stoker"

TEASER

FADE IN

1. EXT. WAREHOUSE - NIGHT (N1)

We HEAR hard-driving ROCK MUSIC. A light drizzle falls on a line of a dozen GOTHIC GANG STONERS, dressed in black, with pale faces, dark eye liner. (The Marilyn Manson look).

CAMERA FINDS a Gen-xer named VAN ELSLINGER, wearing a vintage Hawaiian shirt, Bermuda shorts, under a battered military trench coat. He flashes a press pass at the beefy DOORMAN, goes inside.

2. INT. GREEN ROOM – NIGHT

Temporarily converted from an office. A couple of old couches, some food and beer laid out on a table. Three members of the band named "Stoker," JOHN, NATHAN, and HARKER, are listening to MORGAN, their leader, read a review. They are dangerously handsome young men. All have long hair, except for Harker who is bald. They wear tailored black leather and silver. John and Nathan are tuning their guitars.

MORGAN
(reading)

And second on the bill was a Gothic rock group, Stoker, who deserve the Betty Cooper award for trying.

HARKER
What'd he say about me?

MORGAN
He says you need drum lessons.

Harker grabs the review from Morgan, scans it.

HARKER
I'm gonna kill him.

There's a KNOCK at the door. Morgan crosses to open it.

MORGAN
(teasing)
You'd think by now you could handle a little criticism.

Morgan opens the door revealing their roadie, RENFIELD. (He resembles the singer, Meatloaf).

He pulls a pretty young thing named MINA into the room with him. She's got some sheet music under her arm.

She's wearing a halter top and mini skirt.

RENFIELD

This is Mina. She heard you were looking for a girl singer and she wanted to audition.

MORGAN

That's cool.

There's a look between Renfield and Morgan.

RENFIELD

So is she.

MINA

(looks around)

This is awesome.

RENFIELD

Ten minutes, boys.

Renfield exits. The other band members stand up and surround her. Their hungry looks make Mina nervous.

MINA

I, uh, like, you want to hear me sing, or something? I brought some music.

MORGAN

Are these guys making you nervous?

MINA

No... I...

MORGAN

(to band)

They're making me nervous. Go on. I'll be there in a minute.

The other band members smile at her as they pick up their instruments and walk out. Finally Morgan and Mina are alone.

MINA

I, uh, want you to know, that I'd do anything to be in the band.

Morgan looks at her. Mina touches the strap on her halter top.

MORGAN
That's not necessary.

MINA
(relieved)
Oh. Good. Because the last couple
of bands were...

Morgan steps closer to her.

MORGAN
It's not in my way.

CLOSE - MORGAN'S EYES turn black.

ANOTHER ANGLE

CAMERA swings violently as Morgan attacks Mina, burying his face in her neck. She SCREAMS.

SMASH CUT

3. INT. WAREHOUSE - NIGHT

The audience SCREAMS as Harker starts the down beat on his drums. Spotlights find him and the other band members as they join in, rocking on a smoky stage filled with candles, Gothic images, statues of Gargoyles, a couple of coffins. The MUSIC is LOUD, chest-pounding rock.

Morgan appears from the smoke, takes center stage. A spotlight hits his face. His lips are blood red, his eyes nearly normal, his cheeks flushed with life. He looks magnificent, sensual, powerful, burning with a supernatural sexiness. He grabs the microphone, starts singing like Morrison reborn.

ANGLE - AUDIENCE

Mesmerized by the sound and the power and the chaos. CAMERA finds VAN watching them. The young women beside him are in a rapture, watching Morgan perform. CAMERA MOVES TO

WADE

standing in the crowd, moving to the music, lost in the rapture like everyone else.

ANGLE - MORGAN

looking out over the audience. Then he settles his gaze on one person, clearly singing to them.

ANGLE – WADE

feeling like Morgan is looking right at her, because he is. We HOLD on WADE, as she begins to mouth the lyrics along with him, holding his stare as we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

4. INT. HOTEL BAR - DAY (D2)

The Sliders, minus Wade, are finishing up breakfast. Quinn is looking over the paper.

MAGGIE

Maybe the timer's malfunctioned.

QUINN

The timer is working fine and it says Rickman is still here. There's no reading of a wormhole trail.

REMBRANDT

Then why can't we find him?

QUINN

Because he can morph into anybody now.

REMBRANDT

You think somebody who needs to suck brain to stay alive would stick out in a crowd.

MAGGIE

If he's still here, odds are he'd pick a city this size. He needs a population base to draw on.

REMBRANDT

Then where are the coma patients he usually leaves behind?

QUINN

Maybe he's disposing of them now.

MAGGIE

Or maybe nobody's seeing the connection yet.

Maggie holds up a flyer. It's got pictures of four young adults and a headline, "Have you seen us?"

REMBRANDT

We should talk to the police.

MAGGIE

And tell them what? That we're
from another universe, just sliding
through, looking for a maniac named
Rickman.

REMBRANDT

You got a better idea?

MAGGIE

Yeah. Judging by what I saw at the
air base, Rickman's had to make a
transfusion four or five times
since he's been here. I say we
split up, hit the hospitals, find
out if they have any coma patients,
see where they came from, follow
the trail. Look for a pattern,
some connection.

REMBRANDT

Yeah, that's a better idea.

QUINN

Rickman still has to screen them
for a DNA match, right? Where's he
doing his lab workups? We find
that, we could find him, too.

Wade enters, looking like she just got up.

QUINN

You get lucky or run over?

WADE

You'll have to speak up. I think I
blew a few frequencies last night.

REMBRANDT

Was it worth it?

Wade sits down, picks up a cup of coffee, drinks.

WADE

The band was pretty hot.

QUINN

Not according to this review.

Quinn points to the paper he was reading.

MAGGIE

You got something to report?

Wade picks up the flyer, looks at the pictures.

WADE

I got to talking to some people
last night. Two of these girls
were seen at Stoker concerts before
they disappeared.

MAGGIE

Rickman might be following the
band. Lots of candidates to choose from.

REMBRANDT

All those virgin brains with hardly
a mile of thought on them.

Quinn gets up, exits to pay the bill.

QUINN

Grab some food, meet us in the
lobby. We'll fill you in on the way.

Maggie and Remmy get up.

WADE

If you don't mind, I'll catch up
later. I didn't sleep last night.

MAGGIE

I'd think you'd be willing to give
up sleep if it meant finding Rickman.

WADE

I'm working the night shift, okay.
I want to go back and follow the
band. I think there's something
going on there.

REMBRANDT

How you gonna know it's him?

WADE

His voice is still the same.

5. INT. COUNTY HOSPITAL ROOM – DAY

Health care for the poor. A middle-aged MALE patient in a bed, comatose. The lights are low.

RICKMAN (O.C.)

Thank you. You run along. I can
let myself out.

ANGLE - THE BED

to see a NURSE and a PRIEST standing at the foot of the bed. It's "Father Rickman," wearing a collar, holding a large Bible.

NURSE

It's so good of you to visit him.
I'm sure he knows you're here.

RICKMAN

It's the least I can do for one of my flock.

The nurse exits. Rickman moves to the man, sets the Bible on the bed. He opens up the Bible. It's hollowed out inside, holding his syringe gear. He begins to hum a spiritual, "Swing Low, Sweet Chariot," as he rolls the man's head over to expose the back of his neck, swabs the injection site with alcohol.

ANGLE - THE MAN'S FACE

as the cold alcohol shocks him to some level of consciousness. His eyes snap open. He realizes he's about to get tapped again. He's terrified, anticipating the pain, but he's also paralyzed, unable to scream. He forces his lips apart but nothing comes out.

The man's eyes flare with pain, there's a brief spasm, then close again.

ANGLE – RICKMAN

as he packs up his syringe, turns the man's face back to look at it. Rickman tucks the blanket in about the body, pats him on the cheek.

RICKMAN

I'll be back to see you one more
time before I slide. Try and stay
alive until then.

6. EXT. ALLEY - DAY

A sign on the building reads "FREE PRESS." A door opens, a man, EDDIE SELK, band critic, exits, carrying some newspapers under his arm. He drops a couple of music cassettes in a trash can, then walks to his car, opens the door, gets in.

7. INT. CAR

Eddie puts the key in, grinds the starter. Nothing. Suddenly, all the door locks slam down. Click. He tries one of the doors. It won't open. He looks in the rear view mirror. He sees something.

ANGLE - BACK SEAT

where Mina's drained body is sitting up, eyes open, staring at him.

8. INT. CAR - ANOTHER ANGLE

as Eddie freaks, tries shoving on the door. Suddenly, Harker drops into view through the windshield, but he's upside down.

HARKER

Who made you a music critic? What
right do you have to judge? I mean,
you play?

He flies up out of view. Eddie's too terrified to speak. The radio suddenly snaps on. LOUD, switching channels.

Harker floats into view by the driver's window. He's got drumsticks in his hands. He begins to beat on the window.

HARKER

What you wrote really hurt my
feelings. So, I'm not John
Densmore. But I never dropped a
beat in my life. Let me show you.
One.

The engine starts with a ROAR.

HARKER

Two.

The gear shift lever drops into drive on its own. Elliot tries to move the shift lever, but it won't budge. Elliot slams the brake down with his foot to stop the car from rolling forward.

HARKER

Three.

ANGLE - ACCELERATOR PEDAL

depressing on its own, racing the engine.

9. EXT. ALLEY

The brakes don't hold and the car burns rubber leaping down the alley way, heading for a brick wall about a hundred feet ahead.

HARKER

Four.

Harker turns and walks towards CAMERA, blocking our view of the car. He clicks the drumsticks in time as he walks...

HARKER

One, two, one-two-three-four.

We HEAR HARD-DRIVING ROCK MUSIC as his black figure fills screen. We HEAR the EXPLOSION in the distance.

10. INT. HOTEL - DAY

A single candle burns on the table. Wade is sitting before a vanity mirror putting on makeup. She's wearing a black muscle T-shirt. The ROCK music underscores her actions as she applies dark eye shadow, dark lipstick. She's turning Gothic.

We HEAR MORGAN'S VOICE singing to her from the radio. Wade turns her head, smiles at the radio, touches it, connecting on some level. She checks her looks one more time in the mirror. She stares in the mirror. She blows out the candle.

11. INT. COUNTY HOSPITAL - DAY

Quinn steps off an elevator, looks around. He sees a pot of flowers on a table, picks them up, starts walking down the hall. Quinn stops at the nurse's station. The shift NURSE is typing into a computer.

QUINN

You mind if I use your phone? I forgot the patient's name. Second time this week. My boss is gonna kill me.

The Nurse gives him a sympathetic look. She flirts back.

NURSE

I'm not supposed to do this...

She picks up a patient list, places it before him.

NURSE

...But, see if any of these ring a bell.

QUINN

I just remembered something.
My boss said the person was in a coma.

NURSE

The only coma patient we have is a
John Doe. He's in room 114.
Who'd be sending him flowers?

QUINN

Everybody's got somebody, I guess.

Quinn starts for the room.

NURSE

You wait here. I'll take them.

The Nurse grabs the flowers, gives him a curious look, heads down the hall. Quinn sees his opportunity, picks up the patient file, reads it.

12. INT. COUNTY HOSPITAL ROOM

The Nurse places the flowers on a table beside the man Rickman drained. She leans over the bed, feels vital signs, peels back one eyelid to examine his pupil.

QUINN (O.C.)

Forgot to check the water.

The Nurse jumps with a start. She turns to see Quinn behind her. He picks up the plant, pokes it.

QUINN

Dry as a bone. Where's the...

The Nurse takes the plant from him.

NURSE

I'll get it.

The Nurse exits into the adjoining bathroom. Quinn moves to the patient, rolls him over, looks at the base of his skull. Quinn sees the needle mark, touches it.

ANGLE - BATHROOM DOOR

We hear the water turn on and off.

NURSE (O.C.)
We did have another coma patient.

The Nurse enters.

NURSE
But he died last week.

She looks around. Quinn is gone. WE HEAR the HARD-DRIVING ROCK MUSIC.

13. EXT. STREET – DAY

There're a few posters for missing people plastered on a construction site wall. We HEAR the MUSIC continue to underscore.

CAMERA finds Wade walking down the street, singing along with the words to a song only she can hear. She's so caught up in the song, she almost steps in front of a car. The driver HONKS at her. The MUSIC stops. Wade shakes her head, trying to clear it. She looks in a store window behind her, sees something. She steps closer.

ANGLE - STORE WINDOW

filled with Gothic clothing, candles, gargoyles. Wade goes inside as we...

14. EXT. PARK – DAY

Quinn and Remmy walk and talk.

REMBRANDT
This doctor said he had three show
up in one month. The first was
about the time Rickman arrived
here. The most recent a couple of
weeks ago. Two of the victims were
living on Skid Row, the other one
was a college girl.

QUINN
Three out of four are drunks. What
do you make of that?

REMBRANDT
Rickman knows that if some bum
disappears, nobody cares.

QUINN
That doesn't explain the girl.

Remmy spots Maggie approaching.

QUINN

We're onna go check out Skid Row.
Wanna join us.

MAGGIE

I've got something better to do.

QUINN

Like what?

MAGGIE

I want to dig up Rickman.

REMBRANDT

From the ground?

QUINN

You're saying he's dead?

MAGGIE

I'm saying I saw his name on a
death certificate in the county records.

QUINN

What ware you looking there for?

MAGGIE

I've been checking morgue records
whenever I could. If he dies
someplace, we'd want to know about it.

QUINN

How can you be sure it's him?

MAGGIE

I'll let you know when I open the
coffin. In death he'll finally be
himself, have his own face.

REMBRANDT

I've done a lot of things since I
started sliding, but I'm not up for
grave robbing.

MAGGIE

Don't you want to go home?

REMBRANDT

More than anything.

QUINN

Remmy, he might have the timer
buried with him.

There's a look between them.

REMBRANDT

You better hope so.

15. INT. BLOOD BANK WAITING ROOM – DAY

CAMERA PANS a row of possible donors, sitting in the stiff, plastic chairs. There're several
winos and a few Gothic rock fans waiting their turn.

RENFIELD

is seated at a table with a couple of young Gothic types. The boy is reading over the paperwork.
His girlfriend adjusts some of her piercing.

RENFIELD

It just says you're donating your
blood to our favorite charity in
return for the tickets to a Stoker concert.

The boy nods, signs the paper. Renfield hands his the tickets. They get up. Renfield smiles.

RENFIELD

Next...

16. EXT. ALLEY – DAY

A sign on a door says BLOOD BANK, deliveries only. The door opens and a LAB
TECHNICIAN, wearing a white-coat, steps outside, lights a cigarette.

The Technician looks down the alley and sees a figure standing in the shadow. He acknowledges
him, then takes a piece of paper from his pocket as the figure approaches. It's Rickman dressed as
the priest.

RICKMAN

How did you do?

TECHNICIAN

I've located five more donors that
meet your DNA criteria.

Rickman hands an envelope to the technician, takes the list, looks it over. The Technician counts
the bills in the envelope, stuffs it in his pocket.

TECHNICIAN

I'm gonna need more money.

RICKMAN

I thought we had a deal.

TECHNICIAN

That was before bad things started
happening to the people on the
lists I gave you.

RICKMAN

I see. But you could forget about
that if the money were right?

TECHNICIAN

What do with those lists is
your business. Tell me how much
we're talking about.

RICKMAN

Say, double what you're making?

TECHNICIAN

When can I get it?

RICKMAN

(an edge)

I'll see you get it as soon as possible.

The Technician tosses his cigarette in the alley, goes back inside. Rickman steps on the cigarette.

17. EXT. ALLEY - NIGHT (N2)

The alley is deserted, spooky. we HEAR ROCK MUSIC as a pair of black leather boots stride by the dark puddles of water that dot the asphalt. CAMERA RISES to see Wade, dressed in black and silver, walking down the same alley we saw in the Teaser, hips grinding to the music. We HEAR the ROCK MUSIC continue as she goes to the door of the warehouse club, tries it. Not locked. She pushes it open.

18 INT. WAREHOUSE – NIGHT

The MUSIC stops as Wade enters the empty room. She looks around. Not a soul in sight.

WADE

(to herself)

I guess I'm early.

There's a work light near the stage. She crosses to the stage, climbs up to the piano. Wade looks out at the house. She can't help herself.

WADE

I'd like to introduce the members of my band...

She laughs, amused by herself. She sits down at the piano. Wade hesitates, plays a few halting notes. She gets self-conscious, thinks about leaving, then decides to stay. She looks out at the imaginary house.

WADE

This is a little number I wrote...

She plays a few chords, then starts to sing...

WADE

(sings)

(Lyrics to come)

Wade finishes the song. We HEAR one person's APPLAUSE.

WADE

Who's there?

MORGAN (O.C.)

You got good pipes.

WADE

Thanks. I'm sorry, I saw the piano
and I had to... how long were you
watching me?

MORGAN (O.C.)

Since last night.

Morgan steps out of the shadows.

MORGAN

I'm looking for a girl singer to
join the band. You wanna audition?

WADE

Oh, no, I couldn't. I'm traveling
now. Not staying in one place too long.

MORGAN

You already in a band?

WADE (smiles)
No.

MORGAN
You want to hang with us, see how
it goes? Whatever.

Morgan moves closer.

MORGAN
Least you could do is meet the
guys. They gotta hear that voice.

Wade can't resist.

WADE
Yeah, I could do that. Sure.

Morgan steps back into the shadows. We HEAR an ENGINE roar, then a headlight snaps on.
Morgan drives up to the stage on a Harley.

MORGAN
Get on.

Wade straddles the back seat.

19 EXT. ALLEY – NIGHT

The motorcycle roars past CAMERA down the alley. VAN ELSLINGER steps into view after
they're gone. We HOLD on him.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

20. EXT. CLOUD-FILLED SKY – NIGHT

We HEAR the SOUNDS of a SHOVEL digging in the dirt.

REMBRANDT (O.C.)
What makes you think he would've
used his own name?

21. EXT. GRAVEYARD – NIGHT

Remmy and Maggie are standing together, holding flashlights, pointing them down into the grave where Quinn is digging.

QUINN
It's a little late to bring that
up, isn't it?

REMBRANDT
And for all you know, it could be
another guy named Rickman on this world.

MAGGIE
I checked the phone books. Two
Rickmans, all accounted for.

QUINN
So you're thinking, what if he was
in an accident, something happened,
he's in the emergency room,
delirious, in pain, and they ask him his name...

MAGGIE
Is he gonna make it up?

QUINN
How deep did they stuff him?

Quinn throws another shovel of dirt. He digs in. There's a thud.

QUINN
I hit something. Put your light over here.

Quinn kneels down and wipes the dirt from the top of the coffin to reveal a metal plate with numbers on it.

QUINN
Coffin number 7226.

MAGGIE
That's it.

Maggie picks up a small crowbar, drops down into the hole with him.

22. INT. GRAVE – NIGHT

They're both anxious about the discovery.

QUINN
I'll do it.

MAGGIE
That's okay. I got it.

QUINN
You sure?

MAGGIE
I got it.

Maggie slides by Quinn to the head of the coffin. She wedges the blade under the lid, slams it with her fist.

MAGGIE
Be there, you son of a...

She pops the faceplate back, looks into the coffin.

MAGGIE
Rickman's not here.

Maggie reaches into the coffin.

MAGGIE
But he left a calling card.

She pulls her hand out. She holds a gold Colonel's insignia pin up to the flashlight beam.

REMBRANDT
Pretty sick joke.

Quinn climbs out of the grave.

MAGGIE
Where are you going?

QUINN

I'm gonna check out Skid Row. It's where I should have gone instead of wasting my time doing this.

REMBRANDT

What about the grave?

QUINN

I dug it. You two fill it in.

Quinn exits. Remmy offers his hand, pulls Maggie up out of the grave.

REMBRANDT

You planning on making a habit of this?

MAGGIE

I need to know he's dead.

That's all the answer he's going to get. Maggie grabs a shovel, starts filling in the grave. Rembrandt picks up another shovel, joins her. We HEAR "CHOPIN."

23. INT. MANSION – NIGHT

A room right out of Cher's catalog. Candles everywhere. Lots of velvet. Wade sits on a couch, cross-legged. She's sipping from a heavy, silver goblet. John, Nathan, and Morgan are draped on the furniture. They're all having a drink, listening to Morgan play on a grand piano. He finishes. Wade applauds.

WADE

Nice hands. Where'd you learn to play like that?

MORGAN

We all have classical training.

WADE

I sorta taught myself.

MORGAN

Doesn't matter how you learn. The only thing that counts is making music.

Morgan sits down next to her. He looks deeply into her eyes. Wade smiles. She's feeling something strange.

WADE

What's in this stuff?

MORGAN

It's an old family recipe. You
want more Sangria?

WADE

A little.

MORGAN

Harker, take care of the lady.

ANGLE – HARKER

as he steps to a refrigerator, opens the door. He reaches in to get a glass pitcher filled with scarlet liquid. On two of the shelves are cases clearly marked "Keep Refrigerated - Human Blood."

ANOTHER ANGLE

as Harker moves back into the room, fills Wades glass.

HARKER

We're running low on supplies.

JOHN

If some people weren't such pigs.

MORGAN

Hey, not in front of our guest.

HARKER

You know how it is, spend a lot of
time with the same people, you
start to get on each other's nerves.

WADE

I know that one.

MORGAN

Always nice to see some new blood
come into a group.

The band members raise their glasses in a toast.

24. EXT. STREET CORNER - SKID ROW – NIGHT

Quinn looks at the men standing by oil drum fires, leaning in doorways, drinking. And then he sees a couple of young Gothic types, walking along, out of place. He follows.

25. INT. BLOOD BANK WAITING ROOM – NIGHT

The young Gothic types take a clipboard from the Technician who is manning the counter. They look around for a place to sit, something away from the assorted characters that fill the room.

The door opens, Quinn enters, looks around. He sees the winos and the young kids. He sees a poster that advertises Stoker tickets for blood. He makes the connection.

On the walls are the rules for donors. Quinn reads them while he waits for a customer to finish talking to the Technician and step away. Quinn steps up.

QUINN
Excuse me.

TECHNICIAN
Fill out the form. You qualify, we pay twenty-seven dollars for a pint of whole blood. If you have certain antibodies, we pay forty-two dollars. we're not buying sperm this month.

QUINN
I'm not selling.

TECHNICIAN
Then you're in the wrong line.

QUINN
I just had a question.

TECHNICIAN
I'm not a medical doctor. But if you have any doubts, you should get tested.

QUINN
Well, that's what I'm wondering. What kind of tests do you do here?

TECHNICIAN
Standard blood workups.

QUINN
No DNA matching?

The Technician is alarmed but does his best to hide it.

TECHNICIAN

It's not necessary for what we do.

QUINN

If I needed to get that done, where
would I go?

TECHNICIAN

I wouldn't know. Excuse me.
People are waiting.

Quinn steps away, looks at the ad for Stoker.

26. INT. BLOOD BANK WAITING ROOM – NIGHT

Quinn's on the pay phone. He looks at his watch.

QUINN

Come on, Wade... Be there...

(beat)

No, no message. Thanks.

Quinn hangs up. He looks at the ad for Stoker. Quinn walks over to one of the Gothic couples filling out forms.

QUINN

You know where they're playing tonight?

27. EXT. GRAVEYARD – NIGHT

Rembrandt and Maggie finish patting down the last of the dirt on the grave.

REMBRANDT

Should we say something.

MAGGIE

Like what?

REMBRANDT

A few words. We are burying someone.

MAGGIE

This is re-interment. It doesn't count.

REMBRANDT

Well, you don't mind if I say something, do you?

MAGGIE

Suit yourself.

Rembrandt looks at her.

REMBRANDT
Would you mind bowing your head?

She does.

REMBRANDT
Whoever you are, I'm sorry we
disturbed you. I hope this time
you can rest in peace. Amen.
(head still bowed)
You want to say something?

MAGGIE
Yes. I hope we get a phone call.

Rembrandt lifts his head to look.

THEIR POV - TWO POLICEMEN

guns drawn, twenty feet away. We HEAR DRIVING ROCK MUSIC.

28. INT. WAREHOUSE – NIGHT

Stoker is performing. The faithful jam the floor by the stage. Huge speakers pound the room.
Wade is singing. She rocks.

ANGLE – QUINN

standing in the crowd, seeing a side of her that's new to him.

ANGLE – WADE

caught up in the moment and the power, all those eyes on her, singing her heart out.

29. INT. JAIL - NIGHT

A wall of phones, all in use. Maggie is talking into one pay phone. A large, menacing MATRON
who looks like Broderick Crawford is watching her with interest.

MAGGIE
Yes, I'd like to leave a message.
Yes, I'll hold.
(to herself)
Tell him if this gets as far as a
strip search, I'll kill him.
(MORE)

MAGGIE

(to operator)

Yes, I'm still here. Tell him I'm
in Sybil Brand for grave robbing
and I'd like to get out as soon as
possible. Yes, that is the
message. Seriously.

Maggie hangs up the phone, turns to look at the matron who is still staring at her. We HEAR a LOUDSPEAKER.

ANNOUNCER

All new inmates are to report to
the shower rooms for inspection and
delousing.

The Matron smiles at Maggie. We HOLD on her as we...

30. EXT. WAREHOUSE ALLEY – NIGHT

The stage door. Some groupies hang out smoking, talking, waiting for the band. A black van drives up, stops by the door. Renfield is driving. He HONKS his HORN. A moment later the stage door opens and some security men come out and push the crowd back. Then the band exits: John, Nathan, Harker, and Morgan with Wade on his arm. Quinn steps out of the shadows.

QUINN

Wade. Wade!

Wade hears his voice, looks for him.

QUINN

Wade, I need to talk to you.

Quinn pushes his way through the crowd to get closer.

MORGAN

Who's that?

WADE

A friend.
(calling out)
Quinn!

John and Nathan climb into the van. Harker and Morgan stay outside as Quinn approaches.

WADE

What are you doing here?

QUINN

Are you all right?

WADE

Yeah. This is Morgan and Harker.
I was singing with their band tonight.

But Quinn can tell something is going on.. Wade's not quite herself.

QUINN

I heard you. You were good.

WADE

You think so?

QUINN

Wade, can I talk to you?

MORGAN

Can't it wait, man. we wanna go party.

QUINN

This will just take a minute.

Morgan recognizes a threat when he sees one.

MORGAN

Why don't you join us, Quinn?

Quinn senses that would be a mistake.

QUINN

No thanks. Wade, come with me now.
Please.

Wade looks at Quinn. Morgan puts his arm around her shoulder.

WADE

You know, this is doing wonders for
my self esteem. I want it to last
at least until tomorrow. I'll talk
to you later.

Wade and Morgan get into the van, shut the door.

QUINN

Wade.

Quinn makes a move for the van, but Harker grabs him by the throat, lifts him an inch off the ground.

HARKER

Maybe you didn't hear the lady.
She said later.

The crowd watches in horror as Harker shot puts Quinn back against the wall. He hits hard, slides down.

Harker climbs on Morgan's motorbike, starts up, takes off following the van. The crowd begins to disperse.

Quinn picks himself up. Standing across the alley watching him is Van Elslinger.

Van walks over, studies Quinn for a moment.

VAN

He could have killed you. He still
might.

QUINN

Who are you?

VAN

Name's Van Elslinger. She your girlfriend?

QUINN

No.

VAN

That makes it easier. They may
drain her. The less emotions here
the better.

Quinn starts for Van, backing him up.

QUINN

What's going on?

VAN

Take it easy. Come with me to my
office. It's just around the
corner. I'll explain everything.

DISSOLVE TO

31. EXT. STREET CORNER – NIGHT

An old station wagon is parked by a street light. We HEAR a SHOO-BOP track.

VAN (V.O.)

That's what Stoker sounded like back in 1957.

32. INT. STATION WAGON – NIGHT

Van's whole world is packed inside the car, or tied to the roof. There are strings of garlic around the windows. He's got a folder of black and white photos open, showing them to Quinn. Van holds up an 8-Track tape.

VAN

But they called themselves the
Veltones. I got recordings of them
on 8-Track and LP, a few 45's
and some reel to reel.

QUINN

You're saying this is the same group?

VAN

I've done a frequency match on
their voices. The same. I've
found pictures of these guys going
back to the civil war. They've
always been musicians.

Sometimes they've disappeared for years, probably going to some other country.

INSERT – PHOTOS

of four men in different bands, eras, outfits. BACK TO SCENE

VAN

And everywhere they've gone, people
have died. Including some music
critics. One was my wife.

Van hands Quinn some newspaper clippings. Headlines speak of bodies, bloodless, strange findings.

QUINN

They're serial killers?

VAN

There's no other way to say this.
I believe they're vampires.

QUINN
You mean, like Dracula?

VAN
I don't know the reference.

QUINN
He's a famous vampire where I come from.

VAN
The best known bloodsucker around
these parts was named Nixon.

QUINN
How do the local police feel about
vampires?

VAN
They can't be bothered. We have to
look out for ourselves.

Van reaches behind the seat, pulls up a pistol crossbow, a couple of short wooden bolts.

VAN
Any piece of wood, right through
the heart does the trick.

QUINN
Have you tried this out yet?

VAN
Uh, no.

33. EXT. STATION WAGON

The rear hatch opens, Van leans inside. He stands up, turns to Quinn.

VAN
That's why I got back up.

Van pulls a bag open, lifts out some wooden stakes and a mallet, demonstrates for Quinn. Quinn picks up a paint ball gun.

QUINN
What's this?

VAN

Paint balls filled with holy water.
Listen, we gotta do something.
Fast. They're about to leave on a
European tour. That's why they're
stocking up on blood.

QUINN

(gets it)

They're keeping the blood they're
trading for tickets.

VAN

Charity begins at home. Smart,
huh? Four guys at a couple of
pints a day adds up to a few
bodies. Banking it lowers their profile.

QUINN

You know where they've taken her?

VAN

They've been renting a house
in town. We'll go there at dawn.

Van tosses in the stakes and mallet, shuts the door.

VAN

We gotta get all of them today,
before they make your friend one of
them.

QUINN

Why do you think they're gonna do that?

VAN

Because if they weren't gonna turn
her into a vampire, she'd be dead
by now.

Van walks back to the front of the car, gets in. Quinn gets in.

HIGH AND WIDE

as the car drives away, burning a trail of smoke. We...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

34. EXT. MANSION ENTRANCE - NIGHT (N2)

Van's station wagon pulls up on the street outside, turns off the lights, cuts the engine, coasts to a stop near the gates.

35. INT. MANSION – NIGHT

Morgan sits on one of the couches with Wade. Morgan fills her glass with Sangria.

WADE

I've had enough, thank you.

MORGAN

You didn't answer my question.

WADE

I don't know how to answer. What's a perfect life? Doing what you like. Living without regrets. What about you?

MORGAN

I have the perfect life, Wade. I make music. Sleep all day, party all night. Forever young.

WADE

Bob Dylan.

MORGAN

Who?

WADE

You don't know the song?

MORGAN

No, but you can teach it to me if you come on tour with us?

WADE

Are you saying you want me to join the band?

MORGAN

Yes.

Wade struggles to contain herself. She's gotta shoot this down.

WADE
What'd the other guys say?

MORGAN
They want to sleep on it, but it's
my band, and I get what I want.
And I want you.

WADE
Really? Oh, God, you don't know
how good that makes me feel.
(beat)
And how bad I feel to have to say I
can't do it.

MORGAN
I could show you Europe. I grew up
there.

Morgan moves closer, his lips brush her neck.

MORGAN
I think we still own a castle in
the Balkins.

Morgan starts to bite her, Wade sits up.

WADE
I can't go with you. I'm leaving
with my friends tomorrow night.

MORGAN
You could join them later.

WADE
It doesn't work that way.

Morgan's lips come to rest on her neck. He sinks his teeth gently, more a love bite than a kiss.
Wade's eyes fill with pleasure.

WADE
I can't miss the slide.

Morgan leans away from her neck, licks a drop of blood from his lips.

MORGAN
What slide?

36. INT. STATION WAGON – NIGHT

Van sharpens the point on one of his bolts, inserts it into his crossbow pistol as they talk.

VAN

I met my wife at a Joplin concert.

QUINN

Janis Joplin?

VAN

Yeah, we both liked those old hippie bands. The Stones, the Dead, Santana. Joplin's gotta be in her 50's. But she looks like a grad student. Real health nut.

Quinn looks out the window, sees something. A flashlight approaches. A uniformed figure stops by Van's door. It taps on the window.

VAN

We're just waiting for a tow.
We're fine, thanks for checking.

The flashlight plays inside the car, looking at things, stopping on the crossbow and a couple of stakes.

ANGLE - ACROSS QUINN AND VAN

to the driver's window as the SECURITY GUARD lowers himself into FRAME. He's wearing a uniform, sunglasses. HE takes off his glasses. His eyes are as black as the night. He's got fangs and he shows them.

SECURITY GUARD

You want to step out of the car, sir?

37. EXT. CAR – NIGHT

The Security Guard rips the door off its hinges, throws it to the side.

38. INT. CAR

van reaches on the seat, trying to grab the crossbow pistol, but the Guard grabs him before he can and jerks him out of the car, throws him onto the lawn.

39. EXT. CAR

LOW ANGLE – VAN

on the ground, seeing the Guard coming for him.

SECURITY GUARD

I always make a final round before
dawn. Just in case some moron like
you is in the neighborhood.

The Guard starts for Van. We HEAR a twang and the Guard stops in his tracks. He drops to his knees, revealing Quinn standing a few feet behind him, holding the crossbow. The Guard spews some horrible bile for a moment, some of it hitting Van, then convulses and falls over on his face.

Quinn stares at the crossbow.

QUINN

It works.

VAN

Don't just stand there. Get me a
towel.

40. INT. MANSION – NIGHT

Renfield enters the parlor, wearing a robe.

RENFIELD

Are you still up?

ANOTHER ANGLE

Morgan is sitting on the couch, watching Wade sleep.

RENFIELD

Sunrise is in ten minutes.

MORGAN

Do you know where she's from?

RENFIELD

The mid-west?

MORGAN

Another world.

RENFIELD

Whatever you say, man.

MORGAN

It's true. The guy named Quinn
invented a timer that lets them
slide to parallel worlds. We could
have a whole planet to ourselves.

RENFIELD
Cool.

MORGAN
I've told her to get the timer and
bring it to me. She'll need your help.

Morgan kisses Wade, starts out.

RENFIELD
If we're leaving, what do you wanna
do about the blood?

MORGAN
Might as well pick it up. We'll
have a blow-out before we split.

Morgan exits.

41. EXT. SUNRISE - STOCK (D3)

42. EXT. MANSION – DAY

Quinn keeps a lookout up the driveway of the mansion, turning to watch something going on in the bushes by the wall near the gate.

QUINN
Would you hurry up.

VAN (O.C.)
Just one more...

We HEAR a THUD in the ground.

VAN (O.C.)
Got it.

Van emerges from the bushes with a shopping bag and a small bloody hatchet.

QUINN

I can't believe you did that.

VAN

It's the only way to be certain.

Quinn sees the black van starting down the driveway.

QUINN

Car.

Quinn and Van stop back into the bushes as the electric gate starts to open. The van pulls out of the gate. Wade is riding in the front seat, wearing dark sunglasses.

ANGLE – QUINN

seeing her, torn about what to do. He turns to Van.

QUINN

I gotta follow them. Give me your
keys.

VAN

I need you here, man. I can't do
it alone. Too many of them.

Quinn looks at the van as it heads off down the street.

VAN

Come on.

Van grabs his sack of stakes and his crossbow, runs inside the gate as it starts to close. Quinn takes a beat, then grabs his bag, makes a run for the gate, getting inside just as it closes.

DISSOLVE TO

43. INT. VAN – DAY

Renfield is parked, listening to some tunes. The door opens, Wade climbs inside.

WADE

The timer's not in the hotel room.

RENFIELD

Who has it?

WADE

Anyone of them could have it.

RENFIELD
Where can we find them?

WADE
I know where Rembrandt and Maggie
are. They left a message. They're in jail.

RENFIELD
What'd they do?

WADE
Grave robbing.

Renfield thinks it's cool, but he wouldn't say it. He starts the engine, sneaks a glance at her. Don't judge a book by its cover.

44. INT. MANSION – DAY

Dark, drapes drawn. Quinn and Van search in the house, using big flashlights.

VAN
We have a physical and an astral
body. If the astral body is
trapped inside the physical body at
the time of death, the astral body
will see to it that the basic life
fluid, blood, is available for
the physical body through vampirism.

QUINN
Can the astral body ever get free?

VAN
That's what you're doing every time
you put a stake in their heart or
cut their head off. Setting them free.

QUINN
Decapitation sounds so much nicer
when you put it that way. Let's
try over here.

Quinn pushes a door open. They shine their flashlights into the room.

45. INT. ROOM

A half a dozen coffins in the room. Candles burn. Quinn and Van enter.

QUINN

Aren't there only four guys in
the band?

VAN

Maybe these are roadies. Let's
open them up.

Van moves to a coffin, pops up the lid.

VAN

One of the missing girls.

Quinn opens a coffin lid.

QUINN

Got a band member.

Van opens a coffin.

VAN

Jeeze.

QUINN

Is it Morgan?

VAN

It's Benji, the night clerk from
the Seven Eleven.

Quinn steps over, looks down into the coffin.

VAN

The whole town's infected.

QUINN

Do we have to kill all of them?

VAN

No, just Morgan. He's the lead
guy. He's the only one with power
over your friend.

Van takes out a stake, the mallet.

VAN

Might as well start here.

He lifts the stake and places it in the coffin. He smacks the stake with the mallet. There is a horrible SCREAM and a stream of bile spews out of the coffin. The night clerk snaps up to attention, bares his fangs, and falls back.

ANGLE – COFFIN

with John, a band member, in it. He's got his eyes open, but can't move. The only thing he can do is moan, beat his fists and heels against the floor of the coffin in protest.

ANOTHER ANGLE

The other coffins begin to rattle as the protest spreads through the room, and to other rooms in the mansion. We're talking full occupancy. Quinn and Van exchange a look.

QUINN

I think we're gonna need more
stakes.

VAN

Oh, yeah.

Van points to the ceiling. Quinn looks up.

ANGLE – CEILING

where three people are hanging by their heels from the rafters.

BACK TO SCENE

as Quinn moves to one of the coffins, picks up a stake, lays it inside, raises the mallet to strike...

46. EXT. STREET – DAY

Renfield leans against the van, watching Remmy and Wade. They are standing in front of a release gate for the jail. Wade is wearing dark glasses. Remmy paces.

REMBRANDT

So, who is that guy?

WADE

I told you. He works for the band.

REMBRANDT

He gives me the creeps.

WADE

Hey, he loaned me the bail money.
And he stood in line for three
hours until they released you. He's okay.

REMBRANDT

I'll put him on my Christmas list.
What's taking so long? It's gonna
be dark soon. We slide in a few hours.

A matron escorts Maggie to the gate. She's got her personals in a ziplock bag.

MAGGIE

Well, it's about...

WADE

Do you have the timer?

The matron opens the gate. Maggie steps through.

MAGGIE

Nice to see you, too, Wade.

Wade grabs Maggie by the arm.

WADE

Where's the timer?

Maggie pulls away.

MAGGIE

I don't have it. Quinn's got it.

REMBRANDT

We have to find him.

MAGGIE

Is something wrong?

WADE

Nobody's heard from him since last
night. When that happens, I get
nervous.

MAGGIE

The last thing he said to us was
that he was going to hit skid row.
You drop me off, I'll start looking
there. You guys go back to the
hotel, wait for me.

47. INT. MANSION - ROOM – DAY

Quinn walks up to a wardrobe, listens to the banging inside, cocks the crossbow he's holding. He opens the wardrobe door...

QUINN
So happy to disturb you.

He shoots the wooden bolt into the wardrobe. The noise stops. Quinn reloads. The door creaks as it swings open. Quinn spins around, expecting a vampire. It's Van.

VAN
I can't find Morgan. It's getting
dark. What the hell are we gonna do?

QUINN
You think he's here?

VAN
He must have another place.

The beating of fists and feet stops. It's quiet. Quinn moves to a window, looks out.

QUINN'S POV – SUNSET

QUINN (O.C.)
Sun's going down. Boogy-time.

ANOTHER ANGLE

They haul ass out of the room.

48. INT. WAREHOUSE – DAY

A large padded trunk rests next to the piano. It's a container for shipping the band's speakers. The top opens. Morgan rises, opens his eyes. He senses something is going on.

49. EXT. HOTEL – DAY

Remmy steps out of the van, holds the door open for Wade.

REMBRANDT
Wade?

WADE
He needs me.

REMBRANDT
Quinn needs all of us. Come on,
get out of the van.

Wade turns to Renfield.

WADE
Take me to him.

Wade pulls the door shut.

REMBRANDT
Hey, wait.

ANOTHER ANGLE

The van drives away, leaving Remmy standing in the street.

50. EXT. MANSION - NIGHT (N3)

Quinn and Van climb over the gate, drop to the street, run to the car.

ANGLE - STATION WAGON

Van takes out the keys, tosses them to Quinn.

VAN
You drive, I'll ride shotgun.

There's a rush of wind and a black figure drops behind Van, wraps its arms around him and cracks his back. Van cries out in pain. The figure raises his head, flashes teeth and black eyes, then buries his teeth in Van's neck. Quinn pulls a cross from his pack and holds it on the vampire's face.

The cross burns him and he shrieks and pulls back, grabbing his wound.

Quinn wastes no time and sends a cross bolt into his heart. The vampire drops dead.

Quinn kneels by Van, who leans up on his elbow.

VAN
I can't move my legs. He broke my
back.

QUINN
I'll carry you.

VAN
No time. Get away.

QUINN

I'm not gonna leave you here.

VAN

Give me one of the guns. Go on,
you know it's the right thing to do.

(a beat)

Get Morgan for me.

Quinn hands Van a crossbow, some bolts. Quinn exits FRAME. WE HOLD on VAN as we HEAR the car start up and drive away. Van loads a bolt, looks up to see three vampires walking up to the gate, passing right through it (CGI) and coming for him.

VAN

Lock and load, rock and roll.

Van raises his gun, fires the first bolt before they're on him.

FADE TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN

51. EXT. SKY – NIGHT Filled with a full moon and spooky clouds.

REMBRANDT (V.O.)
She said, I have to go to him...

52. INT. HOTEL – NIGHT

Rembrandt watches as Quinn sorts through some of the weapons, crucifixes, crossbows, and paint ball guns left in the station wagon. He stuffs them back in a carry bag.

REMBRANDT
And they drove away. And that's
the last I saw of her.

QUINN
We slide in five hours.

REMBRANDT
Five hours to find Wade and save
her from a vampire.

QUINN
His name's Morgan. And this guy,
Van, he told me we have to stake
him before Wade makes her first kill.

REMBRANDT
Why?

QUINN
She takes blood, she's one of them.
Forever. And we'll have to leave
her behind.

REMBRANDT
I know we've seen a lot of things,
but I'm having a hard time with...

QUINN
You come with me, I'll make a
believer out of you.

Quinn zips up the gear bag.

QUINN
Where's Maggie?

REMBRANDT
Looking for you.

There's a KNOCK at the door.

QUINN
Maybe that's her.

Quinn opens it. It's Renfield.

REMBRANDT
That's the guy who took Wade.

Remmy grabs Renfield.

RENFIELD
Take it easy. Hey.

QUINN
Where is she?

RENFIELD
With Morgan. Let go of me.

Remmy lets go of Renfield.

RENFIELD
I got a message from my master. He
wants the timer. He'll trade you
the girl's life for it. Be at the
warehouse in two hours.

Renfield exits.

REMBRANDT
Any garlic in that bag?

53. INT. BLOOD BANK – NIGHT

Maggie sits in the waiting room, observing. The Technician is at the desk, signing up some customers.

ANGLE - BIBLE – MOVING

coming through the front door of the blood bank, moving towards the counter.

ANGLE - THE COUNTER

as Rickman, dressed as the priest, steps up.

TECHNICIAN
What are you doing out here?

RICKMAN
I've been waiting in the alley for half an hour.

ANGLE - MAGGIE

hearing that voice, like a shot through her. She looks up.

ANGLE - THE COUNTER

TECHNICIAN
It's not tonight, is it?

RICKMAN
Why don't we go in the back where
we can talk, my son.

TECHNICIAN
I have people waiting to sign up.

RICKMAN
And I've got your money.

The Technician considers, then turns a little desk sign around so it says "Closed."

Rickman follows him through some doors into the lab area. A beat, then Maggie gets up, moves to the counter.

54. INT. LAB AREA - NIGHT

Rickman hands the Technician an envelope. He opens it, counts it.

TECHNICIAN
That's more like it. I do have
some new names for you. I'll print
out your list.

The Technician moves to a computer, sits down, starts typing in some information. He's not paying attention to Rickman, who moves to his back, opens the Bible up, puts his hand on the syringe. He's about to whack the guy when a back door springs open and Renfield enters, surprising them.

TECHNICIAN
I thought you were gone.

RENFIELD
Got one case left.

Renfield gives them a curious look as he crosses to the refrigeration case, takes out a carton of human blood, starts back for the door. No one says anything. The PRINTER starts typing, giving them a start.

RENFIELD
Well, thanks for everything.

ANGLE - THE LAB DOORS

to see Maggie's face appear, looking in. She sees something.

MAGGIE'S POV - THE SYRINGE

in Rickman's hand, catches the light, enough to make her sure of who it is.

55. INT. LAB

Maggie slams through the door.

MAGGIE
Rickman!

Rickman turns to face her, exposing the syringe. He looks at her, then slams it into the technician's neck.

RENFIELD
Whoa. What the...

RICKMAN
I knew you'd be the one to find me.

He pulls the syringe out, the Technician falls over.

MAGGIE
And the one to kill you.

RICKMAN
Not this time.

Rickman turns to face Maggie, pulls a gun from his belt. He SHOOTs at her.

ANGLE – MAGGIE

who is already moving, making a dive for cover.

ANGLE – RICKMAN

who swings the gun after her, FIRING as he goes.

ANGLE – RENFIELD

who unfortunately finds himself suddenly in the line of fire as Maggie dives behind him to safety. A few bullets enter the carton of human blood he's holding before him.

ANGLE – RICKMAN

who clicks on a couple of empty cylinders.

ANGLE – RENFIELD

as the carton starts to bleed. Renfield drops it. The bullets passed through. His shirt has two patches of blood. He slumps to the floor.

ANGLE - THE ROOM

We HEAR people SCREAMING in the other part of the blood bank, scattering for cover. Rickman rips the list off the computer, runs out the door.

ANGLE – MAGGIE

on the floor, holding her arm. She's got a flesh wound. She pulls herself to her feet. We HEAR the sound of POLICE SIRENS coming closer. Maggie heads for the back door.

56. EXT. ALLEY

Maggie comes out the door, looks around. No sign of Rickman. She takes off running as the SIRENS grow louder.

DISSOLVE TO

57. EXT. WAREHOUSE – NIGHT

The station wagon pulls up in the alley, stops. Quinn, Rembrandt, and Maggie get out. Maggie's arm is bandaged now. Quinn pulls out the timer.

QUINN

One hour.

(reads something)

There's been a worm hole activated.

REMBRANDT
Bye bye, Rickman.

The news takes something out of Maggie. She slumps against the car, shakes her head.

QUINN
You sure you're up for this?

MAGGIE
Don't worry, I only have one major
screw up a day.

QUINN
Not your fault you missed Rickman.

MAGGIE
Next time I'll be armed and I'll shoot first.

REMBRANDT
You could shoot the wrong priest.

MAGGIE
I'd do extra Hail Marys.

Quinn hands Maggie a paint ball gun, Rembrandt a crossbow.

MAGGIE
What's in the paint balls?

QUINN
Holy water.

Maggie shoots one onto the wall. It leaves a wet spot.

58. INT. WAREHOUSE – NIGHT

The Sliders walk through the warehouse, side by side, weapons at the ready, flashlights illuminating the way.

There's a FLUTTER of WINGS that passes nearby.

MAGGIE
What was that?

QUINN
Really big pigeons?

Maggie listens as something lands nearby, then swings her paint ball gun into the darkness and FIRES TWO SHOTS. There's a SCREAM.

Quinn flips his light on a fallen vampire, smoking from the holy water.

QUINN
Stay here.

Quinn follows his flashlight to the vampire, raises his crossbow.

ANGLE - MAGGIE AND REMBRANDT

as we HEAR the "twick" of a string, and the vampire stops screaming. Quinn ENTERS SHOT.

QUINN
I make a believer of you yet?

REMBRANDT
Oh, yeah.

MAGGIE
That's affirmative.

We HEAR an ELECTRIC GUITAR, fuzztone, blowing out some runs. The Sliders exchange a look.

59. INT. ANOTHER WAREHOUSE SECTION – NIGHT

There's a figure on stage with his back to us, guitar slung low, playing some awesome lead. The speakers are pounding the room. Remmy and Quinn enter. Remmy is holding up a cross in front of him. They stand there for a moment, then the music stops. The figure turns around. It's Harker.

HARKER
I'm a little rusty. I been playing
drums too long.

QUINN
Where's Wade?

HARKER
Show me the timer.

QUINN
I need to know she's all right.

HARKER
She's with Morgan.

Remmy holds up the cross.

REMBRANDT

Bring her to us and you get the
timer.

HARKER

Silver crucifix. Heavy metal.
Very conductive.

Harker hammers his guitar and a bolt of electricity flies out of the end of the guitar and attaches itself to the cross Remy holds. Remmy levitates a foot and is blown out of his shoes. Remmy slams down hard. Harker enjoyed that. He swings the guitar towards Quinn.

HARKER

Where's the timer?

MAGGIE (O.C.)

I've got it.

Harker turns his head. Maggie has him flanked. She racks off two paint balls, one hitting him in the side of his face. He goes down hard. Maggie moves in for the coupe de grace.

QUINN

Maggie...

Harker springs to his feet, swings the guitar into Maggie and sends her flying. But it's enough time for Quinn to get off a shot with the crossbow.

Harker takes one in the heart, falls over.

ANOTHER ANGLE

Quinn makes his way to Remmy, who rises slowly to his feet. He's shaken up.

QUINN

Maggie?

They look and see Maggie walking towards them. She's limping, her arm's bleeding again.

MAGGIE

I'm fine.

She stumbles, Rembrandt catches her.

REMBRANDT

We'll be all right. Go find Wade.

Quinn takes off.

60 EXT. ALLEY – NIGHT

Quinn stalks down the alley, crossbow at the ready.

QUINN
I got the timer, Morgan. Here it
is.

Quinn holds up the timer.

QUINN
This is what you wanted. Let me
see Wade.

We HEAR a motorcycle engine coming towards us, but the sound seems to come from every direction at once.

From out of nowhere a motorcycle hurls towards Quinn, blinding him with the headlight. Quinn raises the crossbow to shoot.

QUINN'S POV - THE MOTORCYCLE

and riding in front of Morgan on the seat is Wade, her body covering his chest, making a kill shot impossible.

ANOTHER ANGLE

as the bike whips by Quinn and Morgan kicks him with his foot, sends Quinn flying.

END OF ALLEY

Morgan slides to a stop, looks back.

MORGAN
Give me the timer.

ANGLE – QUINN

on the ground, pulling himself together. His hand falls on something. He picks up a thin cable, once a guy wire, stretched out on the dirt. He looks up. One end of it is attached across the alley to a wall, about five feet off the ground. Quinn looks to his side of the alley, sees something that will do for his plan.

Quinn struggles to his feet, picks up the cable, moves out of FRAME for a moment, then steps back into view.

Quinn holds up the timer.

QUINN
Here it is. Let her go.

ANGLE – MORGAN

who pulls Wade off the bike.

WADE
No. Don't hurt him.

MORGAN
Stay here.

Morgan guns the engine and starts down the alley at Quinn.

ANGLE – QUINN

holding out the timer, and holding his ground as Morgan bears down on him.

ANGLE - MORGAN – MOVING

on the bike, his hand reaching out to grab the timer.

ANGLE – QUINN

who waits until the last second, then bails out. Behind him we see the cable strung at neck level.

ANGLE – MORGAN

who also sees the cable, but a moment too late.

ANGLE – QUINN

on the ground as we hear a SOUND of the astral body leaving the temporal body.

ANGLE - SHADOW ON THE WALL

of a headless motorcycle rider as it passes to the end of the alley.

ANGLE – QUINN

as the bike crashes, he gets to his feet. He starts walking slowly towards Wade. We HEAR WADE SINGING. They embrace.

DISSOLVE TO

61. INT. WAREHOUSE – NIGHT

Wade's voice plays over as Quinn opens the vortex. Rembrandt jumps in. Maggie gets ready.

QUINN

We'll find him. It's just gonna
take time.

MAGGIE

He just made it harder, that's all.

Maggie jumps in the vortex. Wade takes one look back at the piano.

WADE

Was I really good, or were you just
saying that because you're my friend?

QUINN

You were that good.

Wade smiles, then dives into the vortex. Quinn looks around.

QUINN

Maybe we'll come back to see Joplin...

Quinn dives into the vortex as we...

FADE OUT

THE END