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" A THOUSAND DEATHS "

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Directed by

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REVISED PAGES

1st Pink Revs. 1-52
1st Blue Revs. 1-53
1st Yellow Revs. 13, 14, 14A, 20, 21, 22, 37, 47, 50-53
1st Green Revs. 6, 8, 9, 9A, 11, 18, 33, 37, 38, 39, 40
43, 44, 44A, 51
2nd White Revs. 18, 23, 37, 44

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#E0815

SLIDERS

"A Thousand Deaths"

REMBRANDT BROWN
MAGGIE BECKETT
MALLORY
DIANA DAVIS

MANAGER
CLOWN
MARK EINMAN
FRED
UNION SOLDIER
TOURIST
FLINT
PIMP
HAL
SECURITY CHIEF

#E0815

SLIDERS

"A Thousand Deaths"

INTERIORS:

EINMAN RESORT HOTEL
BEDROOM
LOBBY/BAR

ARCADE
REGISTRATION/STAGING AREA

(X)

ROMAN SPA
LOUNGE
UNDERGROUND
SIPHONING ROOM
ADMINISTRATIVE OFFICES

APARTMENT HALLWAY

(X)

(X)

EXTERIORS:

ALLEY
ARCADE
NEW YORK ALLEY
APARTMENT ROOF
NEW YORK ARENA ENTRANCE

EXTERIOR / INTERIOR:

NEW YORK BACKSTREET
CONFEDERATE ENCAMPMENT

#E0815

SLIDERS

"A Thousand Deaths"

CHRONOLOGY PAGE

SCENES 4 - 5
SCENES 6 - 67

NIGHT #1
DAY #1

SLIDERS

"A Thousand Deaths"

TEASER.

FADE IN:

1 OMITTED
THRU
3

1
THRU
3

4 EXT. ALLEY - NIGHT (N1)

4

Dark, forboding -- Rembrandt, Maggie and Mallory cautiously inch their way down its length. In sharp contrast to the scary setting, our Sliders are dressed in tacky fast food uniforms, done up in a royal motif, complete with puffy sleeves and paper crowns. Mallory checks the timer. (X)
(X)
(X)
(X)
(X)

MALLORY

We're cutting it close. Two minutes.

CLOWN (O.S.)

That's far enough.

A set of blinding HEADLIGHTS kick on. The Sliders stop in their tracks, momentarily blinded by the beams.

Three CLOWNS in garish fast food uniforms step out of the darkness. Between the Sliders and the Clowns is a brightly painted wooden box, roughly four feet by four feet. On its side is a large crank -- essentially a big jack-in-the-box.

CLOWN

You got the formula?

Rembrandt holds up a test tube with a gray mustard-like substance in it. (X)
(X)

REMBRANDT

Here it is. Now where's our friend? (X)

CLOWN

All in good time. (X)

MAGGIE

We've done what you asked. We brought you the ransom. (X)
(X)

MALLORY

What more do you want? (X)

CONTINUED

4 CONTINUED

4

CLOWN

Just step forward slowly. Set the formula on the box. Then we'll release her. (X)

Rembrandt slowly steps forward. Suddenly GUNSHOTS are heard. Our heroes look back to see...

The MANAGER of Royal Burger followed by two more Royal Burger Employees, dressed in the same silly costumes as Rembrandt, Maggie and Mallory. They charge out of the darkness, automatic GUNS at the ready. (X)
(X)
(X)
(X)

MANAGER

Flannigan's, I should have known. (X)
Only you would stoop so low, sending (X)
spies into my operation just to steal (X)
the secret sauce. (X)

CLOWN

Don't play the self-righteous burger monarch with me, Hubert. You stepped over the line when you napalmed that shipment of Zany Meal toys. You're no angel. (X)
(X)
(X)
(X)
(X)

The Royal Burger guys open FIRE. (X)

MANAGER

Take that you pasty-faced goons! (X)

The Clowns take cover, two behind a dumpster, the other behind the box. They RETURN FIRE on the Royal Burger commandoes. (X)

CLOWN

Eat lead you monarchical pukes! (X)

Our heroes scurry behind the cover of another dumpster.

A bullet strikes the box, pulverizing the lock. The front door flops down revealing DIANA! She is lying in the box, unconscious, in a fetal position.

MAGGIE

There she is!

REMBRANDT

She looks hurt. I'm going after her!

MALLORY

(readies timer)
Better make it quick.

CONTINUED

4 CONTINUED 2

4

Rembrandt crawls on his stomach, flanking the embattled clowns. He moves in from their right, crawling behind the box. He stands, grabs an errant trash can and WHAMMIES the Clown who is using the box and Diana as a shield. Rembrandt picks her up in a fireman's carry and moves off.

MALLORY

(reading timer)

Three, two, one...

Mallory keys the timer. The VORTEX APPEARS.

The gunfire stops as the combatants are stymied by the sight.

Remy, carrying Diana, jumps in followed by Maggie and Mallory.

Leaving the Clowns and Royal Burger guys dumbfounded.

5 EXT. ALLEY - NIGHT

5

The flash of O.S. LIGHT and the Sliders tumble in. As they regain their composure and take stock, Remy sets Diana gently on the ground.

MAGGIE

(to Mallory)

Next time you go to rustle us up jobs, steer clear of burger joints.

MALLORY

How was I supposed to know we'd end up in the middle of a fast food war?

REMBRANDT

Literally. Talk about destroying the competition. That was one weird world.

Diana is shivering, drenched in sweat, spasmodic. Rembrandt slowly lowers her to the ground.

Mallory drapes her in his fryers apron.

MAGGIE

Diana, you okay?

MALLORY

What's wrong with her?

REMBRANDT

I don't know.

CONTINUED

#E0815 - "A Thousand Deaths" - 1st Blue Revs. 2/3/99

4(X).

5 CONTINUED

5

Off their concern we...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

6 INT. EINMAN RESORT HOTEL - BEDROOM - MORNING (D1)

6

Diana is lying on the bed, eyes closed. Maggie tiptoes in from the bathroom, tosses her fastfood uniform on a chair and pulls the shades, plummeting the room into darkness.

(X)

Diana bolts upright in bed, terrified.

DIANA

Don't do that!

MAGGIE

(puzzled over her
reaction)

Sorry, I thought the light might be
bothering you.

(X)

DIANA

No, please, let it all in. The more
the better.

She rubs her eyes and lays back down.

DIANA

What happened? Where are we?

MAGGIE

We managed to get you away from those
clowns and just barely made the
slide. We're at some vacation
resort. Remmy and Mallory are
scouting the place out now but so far
it looks fairly normal.

(X)

DIANA

Someplace normal? That's a welcome
change.

She closes her eyes as Maggie looks on, concerned.

7 INT. EINMAN RESORT HOTEL - LOBBY/BAR - MORNING

7

A bustling vacation resort dressed in bright, happy, primary colors. On the walls are (some rather quirky) posters depicting all the attractions the visitors can partake of -- HALL OF THE GENERALS, WILD WEST SHOOT-OUT, VIETCONG JAMBOREE.

CONTINUED

7 CONTINUED

7

Families, couples and individuals mull about in the b.g. tending to the business of the day, everyday, having fun.

Also in the b.g. is FLINT, fortyish, mousey, cadaverous, with heavy greased down hair. Obviously some kind of employee. He wears the requisite employee pullover_v-neck sweater along with khakis and a very dated tie. He, nonetheless, seems out of place there. He carries a clipboard and watches the crowd like a cat stalking a canary.

Rembrandt is counting a stack of brightly-colored bills. He walks up to Mallory who is busy playing doubles on a stand-up shoot-em-up video game. A beer at his side. His partner is a beautiful YOUNG WOMAN.

(X)

REMBRANDT

No need for jobs on this world thanks
to my well-to-do duplicate's ATM
account.

MALLORY

(he doesn't look up)

We're going to need a big bankroll if
we're staying here. Looks like we've
slid into entertainment world. Lotsa
things to spend it on.

(X)

(X)

(reacts to game)

Damn!

The game is over. Mallory turns to the woman and fires off a "what are you doing later?" type grin. She glances at his score on the screen, shakes her head as if to say, "sorry kid, not good enough," and struts off. Dejected, Mallory picks up his beer.

We FOLLOW as they walk.

MALLORY

Unlucky in love, unlucky in Cosmic
Space Disintegrators.

REMBRANDT

Someone should tell her it's not the
size of the score that counts. Or
maybe you should just hold off on the
beer until after ten.

MALLORY

It's part of a complete and balanced
breakfast. As far as I'm concerned
we're on vacation.

CONTINUED

7 CONTINUED 2 7

REMBRANDT
Vacation? That's not a bad idea. (X)

MALLORY
Besides, when in Rome.

Mallory points to...

8 THE BAR 8
A Man is passed out, face down in his drink. (X)

9 SCENE 9

REMBRANDT
Let's hope it doesn't come to that.

And they move on.

Flint, still lurking, points to...

The Man at the bar. As if on command a hulking Muscleman appears, also dressed in the company sweater. He picks up the Man and carts him out of the bar.

Flint makes a few notes on his clipboard as he lets out a sinister grin.

10 INT. EINMAN RESORT HOTEL - BEDROOM - MORNING 10

Diana shudders and sits up. She is still in the throws of whatever she experienced. Maggie enters with a cup of tea in hand and gives it to her.

MAGGIE
Thought you could use this. How are you doing?

DIANA
Better. Though I thought I'd shaken this, this little problem I have.

MAGGIE
Is it something I can help with?

CONTINUED

10 CONTINUED

10

DIANA

Not unless you can cure...
(even the word is hard)
claustrophobia. It's a memento
leftover from my childhood.

MAGGIE

And those crazy clowns had you locked
in a box.

DIANA

Yes, a very small dark box.
(then, a recollection)
Imagine a precocious little girl who
suddenly decides she's going to close
herself off in the teacher's closet.
An experiment to see just how dark
dark can be. The problem was I
accidentally locked myself in for an
entire weekend.. It wasn't pretty.
(beat, then...)
How long was I gone?

MAGGIE

Almost two days.

DIANA

It was pitch black in that thing.
Just like that closet. I had no idea
how much time had past. At one point
I was convinced that I was dead.
(beat, then)
Sorry, I don't want to heap this on
you. I can be such a wimp sometimes.

MAGGIE

It must have been terrible for you.

Maggie sits by her bedside.

MAGGIE

And you're not a wimp. Things can
pile up on you. I do realize the
burden you're carrying. We're no
closer to figuring out how to find
Colin. That's got to weigh heavily
on your mind.

(X)
(X)

DIANA

It does... everyday.

CONTINUED

10 CONTINUED 2

10

Mallory and Rembrandt enter the room, excited, like a couple of kids at Christmas. They are relieved to see Diana up and about. (X)
(X)

REMBRANDT

Look who's awake. I knew an army of (X)
evil corporate clowns couldn't keep (X)
you down. (X)
(to Maggie) (X)
How's she doing? (X)

Maggie shares a knowing glance with Diana. Her secret is safe. (X)
(X)

MAGGIE

We should have her on solid food in (X)
about a month. (X)
(X)

MALLORY

Great, 'cause you're not going to (X)
want to miss any of this. Check out (X)
the hotel ad-channel. (X)

Mallory grabs the TV remote, aims it at the bedroom TV and turns it on. (X)

11 ON TV SCREEN

11

MARK EINMAN, late forties, business suit, doing an on camera pitch. To his left, a shapely, young blonde woman, scantily dressed in the tiniest mouse costume imaginable. To his right, a brunette in a similarly styled leopard costume. They are hanging all over Einman, blowing in his ear, nuzzling him, etc. In the b.g. is a huge mall complex. (X)

EINMAN

I'm Mark Einman, president of Einman Entertainment. I'd like to extend to you a personal invitation to The Arcade, the world's cutting edge, state of the art family entertainment center.

We SEE STOCK IMAGES flash across the screen of a Civil War battle, a police officer arresting a man and a jet fighter cutting through the atmosphere.

CONTINUED

11 CONTINUED

11

EINMAN (V.O.)

At The Arcade you can experience in absolute realism any one of thirty role playing scenarios. Re-live history as a Civil War general, hit the streets as a hard-nosed detective or be a hot fighter jock. There are no limits here at The Arcade.

12 BACK TO EINMAN

12

EINMAN

And for a limited time, California residents with a valid driver's license receive ten dollars off our family admission pass. Hey, Lisa Leopard, Melina Mouse, what do you think of that?

(X)

(X)

The girls burst into a series of uncontrollable giggles.

CONTINUED

12 CONTINUED

12

EINMAN

We're off to the spa now. See you
all at The Arcade! The funnest place
in the world.

(X)

(X)

13 SCENE

13

Mallory turns off the TV and turns to Maggie and Diana.

MALLORY

The people of this world live to
play. They've developed some of the
most sophisticated kinds of
entertainment I've ever seen. And
I've seen a lot.

(X)

(X)

REMBRANDT

Yeah, call it extreme fun and this
guy Einman seems to own most of it.
He practically rules the world.

MALLORY

We've got two and a half days here.
Instead of running for our lives from
fill in the blank, we think it's time
for a little R and R.

Maggie looks at Diana.

MAGGIE

Are you up for it?

DIANA

Those all look like man games.

MALLORY

And your point is?

She picks up a brochure for the spa.

DIANA

Except for this Roman spa he
mentioned. Right about now a hot
mineral bath sounds great.

(X)

(X)

(X)

REMBRANDT

Maggie, you up for a 'man game?'

(X)

She'd love to. Then she looks at Diana. She should probably
keep an eye on her. So, in the interest of her friend...

CONTINUED

13 CONTINUED

13

MAGGIE

Naw, I'll do the spa.

With the verve of a ten-year-old, Mallory bolts for the door.

MALLORY

Great, this is gonna be great.

Rembrandt shrugs and enthusiastically follows. Maggie and Diana exchange looks.

DIANA

Boys will be boys. /

And we...

CUT TO:

14 EXT. THE ARCADE - ESTABLISHING - DAY

14

A huge mega-mall-like complex.

15 INT. THE ARCADE - REGISTRATION AREA - LATER

15

Sort of a movie theatre lobby in appearance but much larger. Customers mull around between registration desks and kiosk displays. At the kiosks they are able to select the game of their choice from interactive menu-like displays.

Mallory paces impatiently. He's dressed as a Confederate private complete with Enfield rifle and all the accoutrements.

Rembrandt joins him, replete in a seventies style plaid leisure suit, open collar shirt and platform shoes. (X)

MALLORY

Who the hell are you, Huggy Bear?

REMBRANDT

I'm a hard hitting detective from the seventies. And I'll have you know this was once all the rage.

MALLORY

I know, I've seen my parents' high school pictures.

Rembrandt scopes Mallory's threads and cringes.

CONTINUED

15 CONTINUED

15

REMBRANDT

Nothing personal, but I'll be rooting for the North.

MALLORY

(like a disappointed kid)

I wanted to be a general, one of Lee's command staff.

REMBRANDT

You're a private.

MALLORY

In this game they make you start at the bottom and work your way up. I know he's not real but I was hoping I could meet Lee. But as a private I probably won't get anywhere near him.

(X)
(X)
(X)

REMBRANDT

You're a history buff?

MALLORY

Not always. I rarely ever opened a book when I was a kid. But habits change when you suddenly find yourself stuck in a wheelchair.

(X)
(X)

REMBRANDT

I know that story. Things don't always work out the way you hope. Back when the Spinning Tops were hot, some Hollywood big wigs were scoping me out for a TV show.

(X)

MALLORY

No kidding?

REMBRANDT

A cop show but it never panned out.

(sadly)

That's the problem with being flavor of the month. It's only a matter of time before you melt away.

MALLORY

(looks up and...)

Whoa, check this out.

Rembrandt looks up, reacts and lets out a wolf whistle at...

CONTINUED

15 CONTINUED 2

15

Maggie and Diana. They arrive, clad in flowing Roman robes and feeling very self conscious about it.

MALLORY

You two look...

MAGGIE

(admonishing)

Better think about it.

MALLORY

(catches the warning,
and)

lovely, absolutely lovely.

MAGGIE

Smart boy.

And a potentially deadly moment is averted as they move off...

Flint is in the b.g. spying on our heroes. He scribbles a few notes on his clipboard.

16 OMITTED

16

16A EXT. THE ARCADE - NEW YORK ARENA ENTRANCE - DAY

16A

A movie theater like entrance located in the heart of the arcade. Rembrandt arrives. Already waiting is FRED, twenties, geeky, dressed very much like Remy.

(X)
(X)

FRED

Hi, I'm Fred. You must be my partner.

REMBRANDT

Partner?

FRED

You did pick the seventies buddy cop scenario, didn't you?

REMBRANDT

Oh, yeah, that's right.

(extends hand)

Name's Rembrandt.

(they shake)

You ever play this before?

FRED

Sure, practically everyday.

CONTINUED

16A CONTINUED

16A

REMBRANDT

Everyday?

FRED

You're a newby, aren't you? Well stick with me. I'll show you how it's done. We can start by skipping the orientation video.

Fred seems to know his way around. He heads into the door which leads to the...

17 EXT. (INT.) NEW YORK BACKSTREET - DAY

17

Rembrandt and Fred emerge from a building onto a New York back street, circa the early 1970's. Remy is in awe.

REMBRANDT

This looks so real. Are we outside?

FRED

No, this is an indoor arena. The hologram projectors only work in an enclosed environment. (X)
(X)
(X)

REMBRANDT

The people here are just holograms? That can't be much fun. (X)
(X)
(X)

FRED

They're more than just projections. They're highly sophisticated interactive holograms contained in a malleable electrostatic force field. (X)
(X)
(X)
(X)
(beat) (X)
In other words, if they take a swing at you, duck. Don't worry about the bullets, though, they're harmless. (X)
(X)
(pointing) (X)
Now this is very real. (X)

Fred leads Rembrandt to a souped up Starsky and Hutch type car. Remy is in seventh heaven.

REMBRANDT

This is our ride? Man, this just keeps getting better.
(MORE)

CONTINUED

17 CONTINUED

17

REMBRANDT (CONT'D)

(to the matter at hand)

Now from what I understand, we're on the trail of a young girl who's been kidnapped. So we need to check in with the chief, shake down our contacts and track her down, right?

CONTINUED

17 CONTINUED 17

Fred is busy lovingly loading a very large 357 Magnum pistol. The ritual is almost sexual and he doesn't seem all that concerned with the details of scenario.

FRED.
Something like that.

18 EXT. (INT.) CONFEDERATE ENCAMPMENT - DAY 18

A Confederate camp on an open battlefield. In the distance we see GENERAL LEE, standing over a map table, conferring with several other Generals.

As we PULL BACK we find Mallory in the f.g., anxiously pacing, trying to get up the nerve to approach Lee.

MALLORY
General Lee, I think you're wrong to attack up the middle -- no, that's not it.
(a beat to think)
Begging the General's pardon, I think General Longstreet is right. An attack up the middle is a really bad idea. Yeah, that's it.
(takes a breath)
Well, here goes nothing.

Suddenly a BUGLE CRY cuts through the air, alerting all to...

VOICE (O.S.)
Blue-bellies are coming!

Mallory looks up to see...

19 IN THE DISTANCE 19

A line of Union Troops closing in.

20 SCENE 20

The Confederate side is suddenly a flurry of preparation. (X)
Mallory becomes swept up in a wave of troops, all heading in (X)
the direction of the advancing Union line. (X)

VOICE (X)
Step lively troops! (X)

CONTINUED

20 CONTINUED

20

MALLORY

Wait, I just want to talk to the
General.

(X)
(X)
(X)

Mallory quickly resigns himself to the fact that communing
with General Lee at this point is a tactical impossibility.
He turns his attention toward the ensuing battle.

(X)
(X)
(X)

The Confederate Troops muster to their own defense, forming a
skirmish line. Simultaneously both sides OPEN FIRE.

Mallory takes cover behind a tree. He FIRES off one shot. He
re-cocks and tries to shoot another when he realizes he's
using a single shot weapon.

MALLORY

Bullet, need a bullet.

He fumbles in his haversack searching for a bullet. He pulls
out a musket cartridge, spilling the remaining contents of his
bag onto the ground. He looks at the paper cylinder now in
his hand. This isn't a bullet -- now what?

(X)

Too late to try to figure it out -- the Union troops are upon
them. Mallory steps out from behind the tree, rifle and
bayonet at the ready. He charges a UNION SOLDIER who seems to
be stumbling around in a daze. Mallory jabs at him with his
bayonet. The Soldier deflects the attack with his rifle,
pushing Mallory away. He stands there for a second, looking
at Mallory, then he sadly says...

(X)

UNION SOLDIER

Why are you killing us? This is no
game.

Mallory reacts. This isn't supposed to happen.

Suddenly the Union Soldier takes a bullet and falls to the
ground. He looks up at Mallory, searching his eyes for any
amount of mercy. Then his projection, like a TV being turned
off, WINKS OUT.

Mallory stares down at the now empty ground, dumbfounded.

21 INT. ROMAN SPA - DAY

21

A steam filled room containing a number of jacuzzi spas.
Several towel bearers see to the needs of the guests.

Maggie and Diana are immersed up to their necks in their own
bubbling hot tub. Diana wears her bandana in her hair. An

CONTINUED

21 CONTINUED

21

uncomfortable silence, then...

DIANA

I, uh, kind of got the impression you would have rather gone with Rembrandt. You still can, you know. I'm all right now.

Maggie realizes she's been caught. Time to fess up?

MAGGIE

No, it's not that I didn't want to come with you. It's just force of habit. I'm used to... hanging with the boys.

(a confession)

You see, I've always had this problem. I tend to have more male friends than female and most of the time it isn't by choice. Some women find me threatening.

DIANA

(mock astonishment)

Really?

MAGGIE

You too?

DIANA

No, not exactly. Let's just say I didn't know how to take you at first but I wasn't threatened. Besides, the problem isn't you. The problem is with the people who are so insecure that they feel threatened by you. You're okay, Captain Beckett.

At this moment a greater bond has formed between them.

MAGGIE

What did you mean earlier when you said you were convinced you were dead?

DIANA

I guess to me death is really no different than being in that dark closet -- absolute nothingness.

Their eyelids are starting to get quite heavy.

CONTINUED

21 CONTINUED 2

21

MAGGIE

But you believe in an afterlife.
That's why you became interested in
studying other dimensions.

DIANA

I want to believe. I've travelled to
other dimensions. I've even been
outside my own body. Until I find
evidence of an afterlife or stare
into that light, until then, as far
as I'm concerned death is the
absolute end.

(X)

They are starting to nod off.

MAGGIE

Then you don't have claustrophobia.
You're really just afraid of death.

Just before they nod off Maggie notices...

MAGGIE

What's going on over there?

22 ACROSS THE ROOM

22

A peculiar site. Two Attendants are lifting an unconscious
Guest out of one of the jacuzzis. They then plop the limp
form onto a gurney and roll it out of the spa. Flint is in
the b.g., once again making notes.

That's the last thing Maggie sees before she and Diana fall
into a deep sleep. Suddenly, two Attendants step up behind
Maggie and Diana. Two sets of muscular arms reach into the
water, grabbing our heroes under the arms. Diana's hair
bandana falls off as they start to hoist our heroes out of the
pool. Before things get too steamy we...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. (INT.) NEW YORK ALLEY - DAY .

23

A filthy alley filled with overflowing dumpsters and topped off trash cans. The rats don't even like it here. Rembrandt and Fred race up in their rod and screech to a halt. Rembrandt hops out. He's in "supercop" mode, toothpick in his mouth, hip, bad, totally cool. He turns back to Fred as he steps out.

(X)
(X)

REMBRANDT

According to the tip you beat out of Ferret Face they should be holding her here. We play this 'cool and by the numbers and no one should get hurt, ya dig?

(X)
(X)
(X)

Fred's not really into that seventies stuff.

FRED

Yeah, whatever. I can't believe you made me stop to get a search warrant.

(X)

REMBRANDT

Isn't that how it's done?

FRED

In real life maybe.

Suddenly, Fred's enthusiasm is ignited as his attention is drawn away...

24 DOWN THE ALLEY - INTERCUTTING

24

to a BUM who is sleeping in a cardboard box.

Fred pulls his gun and FIRES three shots through the box.

(X)

The Bum staggers to his feet and tries to run. Too late! Three more slugs rip through his body. The projection of him falls to the ground and WINKS OUT.

(X)
(X)

25 SCENE

25

REMBRANDT

What the hell was that all about?!

CONTINUED

25 CONTINUED

25

FRED
Thought it might be a bad guy.

REMBRANDT
Well it wasn't. Are you going to shoot everything that moves?

FRED
Well... no.

REMBRANDT
Good, see that you don't! Now let's stick to the scenario. We're cops, let's act like it.

FRED
That means a lot coming from a guy in a plaid leisure suit.

(X)

Fred heads off toward the building.

Rembrandt takes a moment to recompose himself. He's not going to let Fred spoil his good time. He moves off toward the entrance of the building while singing quietly to himself.

REMBRANDT
Who's the dude who won't run out,
when there's bad guys all about...
(breaks into an action
pose)
Brown... damn right.

He resumes his course and slips into the building.

26 INT. APARTMENT - HALLWAY - DAY

26

Rembrandt and Fred, with his gun already drawn, approach an apartment door from opposite directions.

Suddenly, Rembrandt stumbles, checks his fall and regains his composure. He looks down at his shoes and scowls.

REMBRANDT
Platform shoes, what the devil were we thinking?

Suddenly they hear FOOTSTEPS from around the corner. Rembrandt and Fred head out in pursuit.

Around the corner they spot the KIDNAPPER, holding his gun to the head of a YOUNG GIRL, dragging her down the hallway.

27 OMITTED 27

27A ANGLE 27A

REMBRANDT

Police, freeze!

The Kidnapper FIRES two shots back and runs off down the hall. (X)
Rembrandt and Fred head off in pursuit. (X)

Fred squeezes off four SHOTS. (X)

REMBRANDT

(continuing)

Careful, you'll hit the girl.

Fred ignores him. They continue the chase, exchanging gunfire (X)
as they play cat and mouse through the dimly lit corridors. (X)
The kidnapper heads up a stairway which leads to... (X)

28 EXT. APARTMENT ROOF - DAY 28

Rembrandt and Fred arrive on the roof. They see...

The Kidnapper, still dragging the girl. He returns two more SHOTS then drags the girl to an adjoining roof. This is no simple task for him and he is starting to show signs of fatigue.

Rembrandt and Fred are easily able to close the gap between themselves and the Kidnapper. The Kidnapper stops in his tracks. He has no choice but to surrender.

REMBRANDT

All right, fella, let's just take this nice and easy. Nobody wants to hurt anybody.

Fred just opens up, squeezing off SHOTS as fast as humanly possible. He empties his gun on the Kidnapper, turning him into chunky salsa. The Kidnapper releases the girl and falls back.

The Young Girl falls forward, landing face down. Rembrandt runs to her side.

Fred peers down at the Kidnapper.

FRED

He's street pizza.

CONTINUED

28 CONTINUED

28

Rembrandt looks up at Fred, horrified.

REMBRANDT

You killed her!

Fred ignores him and reloads with a speed loader.

Suddenly from various hiding spots on the roof, three more armed, bell-bottomed, big haired BAD GUYS appear.

Fred springs into action. Like some crazed gunfighter on coke, with a cold gleam in his eye, he empties the gun into the first two Bad Guys -- instant swiss cheese. He clears the spent shells, reloads and proceeds to empty it into the third and final Bad Guy. He then calmly blows away the smoke from his red hot barrel and releases the final spent shells.

(X)

Rembrandt looks at this guy as if he were nuts, then...

REMBRANDT

You're not supposed to kill the victim.

FRED

She got in the way. Besides, what difference does it make? She's not real.

REMBRANDT

That's not the point. We've lost the game.

FRED

So we'll hit the reset. Who cares about winning? The object of the game is to have fun.

REMBRANDT

Yeah, well maybe I don't want to play this game.

And we...

CUT TO:

29 INT. THE ARCADE - LOUNGE - DAY

29

Rembrandt finds Mallory seated at a table, nursing a shake and fries. Both are back in their street clothes.

CONTINUED

29 CONTINUED

29

REMBRANDT
Didn't expect to find you here.

MALLORY
I'm sitting this war out.

REMBRANDT
I thought that's what you were interested in.

MALLORY
I am, but the people part, not just the fighting part. I guess I was hoping to witness the most important and solemn period in our history. I mean brother fighting brother, the cruelty of slavery, a nation torn apart. I think some of these people are missing the point.

(X)

REMBRANDT
Sorry, private, I think we missed the point. My stint as a hip cool detective turned into a blood bath. My partner's motto should have been shoot first, don't ask any questions.

Mallory picks up a table tent advertisement depicting two pirates in a standoff. It reads, "Ride the High Seas in Cutthroats of the Mediterranean."

MALLORY
It looks like these sophisticated interactive experiences are just overblown shoot-em-up type video games.

REMBRANDT
Well I for one have had my fill. I mean why play a game? We live that kind of life on a daily basis.

MALLORY
And we get to do it for free.

Rembrandt pulls out his badge and looks at it. We sense a hint of sadness in him.

MALLORY
You kept the badge.

CONTINUED

29 CONTINUED 2

29

REMBRANDT

A souvenir.

MALLORY

You really wanted that TV show gig,
didn't you?

REMBRANDT

Thought I could get a feel now for
what I missed then.

(pockets badge, then)

Maybe I didn't miss all that much.
Let's find the others and get out of
here.

They stand and exit.

TIME DISSOLVE TO:

30 INT. THE ARCADE - STAGING AREA - MOMENTS LATER

30

Rembrandt and Mallory approach the entrance to The Roman Spa.
In front of the doorway is a sign that reads, CLOSED FOR
MAINTENANCE. They look at each other, then around the Staging
Area.

MALLORY

See them anywhere?

REMBRANDT

No, but they said they'd be done by
two. That was ten minutes ago.

Mallory walks up to a vacant registration desk and sits down
behind the computer terminal. He hits a few buttons.

MALLORY

We'll just check the ole registration
log and... voila.

(reading)

It shows the visitors' registrations.
It also shows that the session ended
and the visitors logged out. But
according to this, Diana and Maggie
were never there.

REMBRANDT

That's not right. We were with them
when they registered.

CONTINUED

30 CONTINUED

30

MALLORY

I'm only reading what it says.

FLINT (O.S.)

Ahem.

They turn to see Flint standing over them.

FLINT

This is a restricted area. Is there something I can help you with?

REMBRANDT

As a matter of fact there is. We're looking for two of our friends who signed up for your spa.

(X)

FLINT

I'm Mr. Flint, the general manager. Are your friends listed in the registration?

MALLORY

No.

FLINT

Then there's no way they could have been in there.

REMBRANDT

We saw them go in.

FLINT

Well, you must be mistaken. Now step away from that terminal or I'll have security remove you.

They do.

FLINT

(then with a smile)

And enjoy your stay at The Arcade, the funnest place in the world.

Flint exits.

REMBRANDT

Something funny about that guy.

MALLORY

Ya think?

CONTINUED

30 CONTINUED 2

30

REMBRANDT

Come on, we're going to check out
that spa.

Remmy and Mallory approach the spa entrance. They look both
ways. The coast is clear. They slip-past the barricade to...

31 INT. ROMAN SPA - CONTINUOUS

31

No steam this time. Except for a mop, broom and wheeled trash
can, the place is empty.

MALLORY

Nobody home...

Rembrandt crosses to the trash can. He looks in, then reaches
inside to produce Diana's bandana.

REMBRANDT

They were here.

MALLORY

Flint was lying.

REMBRANDT

The question is why? We need to find
someone who'll be straight with us.
Give us some answers about this place.

MALLORY

I've got a radical idea. I'll bet we
can get some answers from the
holograms.

REMBRANDT

That's not a radical idea, it's a
crazy one. Those aren't real people.
They're some kind of computer
projection.

MALLORY

I know, but during my simulation I
could swear one of them was trying to
communicate with me.
He said something that really spooked
me. He said, 'this is no game.'

Rembrandt soaks this up for a moment, then...

CONTINUED

31 CONTINUED

31

REMBRANDT

Come to think of it, I've got an informant on the streets of New York. Maybe he can cough up some real info. It's worth a shot, I suppose.

MALLORY

Just leave the partner at home.

REMBRANDT

Right on, right on.

They head out and we...

CUT TO:

32 EXT. (INT.) NEW YORK BACKSTREET - ONE HOUR LATER

32

Rembrandt is back cruising the streets in his souped-up detective cruiser.

REMBRANDT

Come on, Ferret Face, I know you're out here somewhere.

Suddenly he spots...

33 REMBRANDT'S P.O.V.

33

Diana, standing on a street corner, dressed in an ultra skintight dress, slutty spike heel pumps, fishnets and a bright pink bola.

34 SCENE

34

Rembrandt vacillates between relief and shock. He jerks the car over and parks it.

As we follow...

Rembrandt steps from the car and approaches Diana.

REMBRANDT

Diana, where have you been? We thought you were at the spa.

She turns, fires off a quizzical stare, then...

CONTINUED

34 CONTINUED

34

DIANA

You talkin' to me, baby?

Rembrandt stops in his tracks. He grins back, 'okay, I'll play along.'

REMBRANDT

Yeah, I'm talking to you, baby.

A guy in a long trench coat and a plumed wide brimmed hat steps out of the alley -- a PIMP. He approaches Diana.

PIMP

Who are you talking to, baby?

DIANA

(to Pimp)

I'm talking to that fine-lookin' man over there who wants to take me out on a date. Now will you leave me to do my business.

(X)

(X)

The Pimp turns to Remmy. He seems to recognize him.

PIMP

No way, baby. He's the heat.

He takes Diana by the hand and leads her away.

REMBRANDT

Hey, wait a minute.

Panicked, the Pimp breaks into a run, dragging Diana along with him.

(X)

REMBRANDT

Diana, come back!

The Pimp pulls out a gun and FIRES two shots.

Rembrandt dives for cover behind the car. He opens the door and retrieves a spare pistol, a thirty-two, from the glove compartment.

(X)

REMBRANDT

Wait a minute, that's a projection. It can't hurt me.

Slowly he pops his head up from behind the car.

Diana and the Pimp are nowhere to be seen.

CONTINUED

34 CONTINUED 2

34

He breaks into a run, heading off in pursuit, looking up the street and down.

REMBRANDT

Diana?

Suddenly he hears a NOISE, the CLATTER of a tin can from a nearby alley. He cautiously closes in on the open entrance.

(X)
(X)

35 OMITTED

35 (X)

35A EXT. ALLEY

35A(X)

Gun drawn, Rembrandt steps around the corner. No one there. He creeps deeper into the dark alley's innards.

(X)
(X)

A SOUND from behind him.

He spins around to see Diana and the Pimp. The Pimp raises his weapon. Rembrandt instinctively does the same and FIRES.

Diana crumples to the ground.

Rembrandt realizes what he has done and is horrified.

REMBRANDT

Diana!

CUT TO:

36 EXT. (INT.) CONFEDERATE ENCAMPMENT - DAY

36

A battle is going full tilt. Union and Confederate infantry exchange GUNFIRE. Smoke from the muskets hangs heavy in the air. In the distance, several EXPLOSIONS from cannon fire send soldiers flying. And in the midst of it all...

37 MALLORY

37

Wanders the battlefield trying to make sense of his situation. He grabs a passing Confederate Soldier by the arm.

MALLORY

Excuse me...

The Confederate Soldier gives him a funny look, wrestles himself loose and continues his charge. Mallory tries to stop another.

CONTINUED

37 CONTINUED

37

MALLORY

Hey!

He goes ignored. By this point Mallory is getting discouraged. He looks around and spots...

38 THE UNION SOLDIER

38

The one who spoke to Mallory before. He's lying under a tree.

39 SCENE

39

Mallory recognizes the Soldier and runs to him. Closer examination reveals a large bloody wound on his chest.

MALLORY

Hey, buddy, remember me? You spoke to me earlier today. Just before you...

(this sounds strange)
Just before you died.

The Union Soldier looks up at him. He's disjointed, speech patterns erratic, as if in some kind of delirium.

UNION SOLDIER

You people keep killing me, why?

MALLORY

I need your help.

UNION SOLDIER

I have died a thousand times.

MALLORY

You can't die. You're a computer program.

UNION SOLDIER

I have felt lead fragments five score times tear through my body. Walked to the light only to have it ripped from me time and again.

MALLORY

But, you're not real. You're a projection. You'll live again.

CONTINUED

39 CONTINUED

39

UNION SOLDIER

Only to die again. No, not this
time. True release is near. Soon I
will be free.

The Soldier collapses and 'dies'. His projection WINKS OUT.

MALLORY

Great, now what?

A BUGLE CRY erupts from the commotion.

VOICE (O.S.)

Second wave coming. Yanks on the
left flank!

Mallory looks up to see...

40 ANGLE IN THE DISTANCE

40

A charging Union infantry line... and Maggie, dressed as a
Union Lieutenant, is leading it!

41 SCENE

41

Mallory is nonplussed.

MALLORY

Maggie?

The advancing line closes. Maggie draws her sabre and rallies
the troops behind her.

MAGGIE

Come on, boys, we're going to kill us
some Johnny Reb!

As this sinks in Mallory steps back to watch the show. He
chuckles to himself.

MALLORY

I knew that spa wasn't your speed,
but this?

The charge continues.

Suddenly Maggie is struck by a bullet. She collapses to the
ground.

CONTINUED

41 CONTINUED

41

Off Mallory's horror we...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

42 EXT. (INT.) CONFEDERATE ENCAMPMENT - DAY - CONTINUOUS

42

Mallory is charging full tilt through the onrushing Union line. He clears the group and arrives at the spot where Maggie fell.

Just in time to see her WINK OUT. She's a hologram!

MALLORY

What the hell?

REMBRANDT (O.S.)

It wasn't her. It was a projection.

Mallory spins around to see Rembrandt walking toward him.

MALLORY

One of those holograms?

REMBRANDT

I just had a similar run in with Diana over in the New York arena.

MALLORY

You sure it wasn't really her?

REMBRANDT

Not unless she turned her current profession in for the oldest profession. I accidentally shot her and she turned off right before my eyes. Come on. There's another exit over here.

(X)

(X)

Rembrandt leads Mallory away.

We leave the raging battle behind as we FOLLOW.

MALLORY

Why would these people want to use images of Maggie and Diana?

REMBRANDT

How should I know? But I'm going to find out.

(X)

CONTINUED

42 CONTINUED

42

MALLORY

(thinking back)

I ran into that Union Soldier again.
I couldn't get much out of him. All
he said was, 'I died a thousand
times.' Wonder what he meant by that?

REMBRANDT

I'm no expert but I'd guess that
means they use the same computer
simulations over and over. You could
say these things die a thousand times.

MALLORY

(then, realizing)

I've killed a thousand times. I
wonder.

REMBRANDT

What are you talking about?

Mallory is suddenly unsettled.

MALLORY

Remember when I told you I read a lot
while confined to a wheelchair?

REMBRANDT

Yes.

MALLORY

That's not all I did. I played a lot
of video games. A lot of shoot-em-up
type stuff. I would spend hours
staring into a TV screen, mindlessly
blasting anything that moved. It
never occurred to me that I was
blowing away images of people,
thousands of people without giving it
a second thought.

REMBRANDT

Sounds like my ex-partner.

MALLORY

And most of the people on this world.

Rembrandt and Mallory see...

43 NEW ANGLE

43

HAL, fortyish, a quirky techie, dressed in coveralls. He's standing next to a large rock - a maintenance panel is open on it. The thing is obviously a fake. Hal, screwdriver in hand, is making some adjustments to the electronics within.

(X)
(X)

He looks up to see Rembrandt and Mallory approaching. Startled, he slams the panel shut, as if to hide the task at hand.

HAL

Oops, guess you caught me.

REMBRANDT

Beg your pardon?

HAL

Mr. Einman doesn't like us maintenance guys to be seen by the visitors. Kind of spoils the illusion, if ya know what I mean.

MALLORY

(to Remmy)

He's real.

Remmy looks at Hal's name badge.

REMBRANDT

Listen, Hal, my friend and I have a few technical questions about how this place operates.

HAL

Oh, can't, that's against policy.
(quoting manual)

Under no circumstances are employees allowed to ever reveal the special inner workings of the park to its visitors.

Rembrandt reaches into his jacket and produces his fake badge. He flashes it in Hal's face so that there is no way he can read it, he then slips it back into his pocket. Remmy is back in his supercop persona.

REMBRANDT

I'm Detective John Shaft. This is my partner, Private Dick. We're here on special assignment to investigate a number of unexplained disappearances. We need to search your rock.

(X)
(X)

CONTINUED

43 CONTINUED

43

Hal goes wide-eyed.

CUT TO:

44 INT. THE ARCADE - UNDERGROUND

An underground complex.

Rembrandt, Mallory and Hal enter via the spiral staircase.

HAL

You will talk to my supervisor about this, won't you? Just to be sure. I mean those middle managers can be real bone-crunchers.

MALLORY

Thought this was the funnest place in the world.

HAL

For the visitors. Not for the employees. Mr. Einman runs this place with an absolute iron fist.

They arrive at a reinforced door.

(X)

MALLORY

What's behind this door?

HAL

Don't know. It's restricted.

Hal is still leery of our guys and Remmy can sense it.

REMBRANDT

Got kids, Hal?

HAL

You betcha. Hal junior, he's a peach. He's president of his Thespian club, ya know. Then there's Juana. She wants to study welding some day. Love 'em both.

REMBRANDT

We have a situation here, Hal. A conspiracy that could rock the foundations of this very company.

(MORE)

CONTINUED

44 CONTINUED

44

REMBRANDT (CONT'D)

It could bring down Einman, his
entertainment empire and everything
he stands for. Do you want that for
your kids' future? A future without
Lisa Leopard?

Hal is really buying into it. He ponders this for a moment.
Then he pulls out a key card and swipes it through the reader.
The door cycles open.

45 INT. THE ARCADE - SIPHONING ROOM - CONTINUOUS

45

They enter and see...

Rows of dental-chair-like seats line the room. In each one is
seated an unconscious victim. Electrodes are attached to
their heads and extend to a control terminal attached to the
top of the chair. Occasionally a victim will twitch, let out
an AGONIZED CRY, convulse and go limp.

HAL

(flabbergasted)
Cheese and crackers.

(X)

REMBRANDT

What is this?

MALLORY

The waiting room from hell.

Remmy and Mallory start to frantically search for Maggie and
Diana.

HAL

Ya hear rumors about this kind of thing.

REMBRANDT

What rumors?

HAL

People disappearing, stored in
strange rooms. That flap at the Euro-
Arcade was all over the papers but no
one bought it. They thought it was
just a publicity stunt seeing that
the park laid an egg and all. But
now, woowee. Scary stuff.

MALLORY

I found Diana!

CONTINUED

45 CONTINUED

45

Rembrandt runs to Mallory's side. They start to remove the electrodes and shut down the machine.

Her eyes snap open and she shoots upright, panting uncontrollably. Rembrandt takes her in his arms to comfort her.

REMBRANDT

It's all right. You're safe now.

It takes her a second to get her bearings, then...

DIANA

I had... I had the strangest dream.
It felt so real.

(to Rembrandt)

You shot me. I died.

REMBRANDT

Where's Maggie?-

Mallory resumes the search..

(X)

MALLORY

Haven't found her yet.

REMBRANDT

What happened?

As Diana stumbles off the chair, onto her feet. She looks around. She's sluggish but...

(X)

DIANA

I remember. While they were prepping us, one of the technicians told me that the skill levels of most game players eventually progressed faster than the games could. Computer game designers needed to replicate human reactions but they couldn't figure out how. They decided to integrate real human hosts to drive each simulation, each hologram.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

A Host next to Rembrandt twitches, lets out an ear-wrenching SCREAM, convulses and goes limp.

REMBRANDT

What's happening here?

CONTINUED

DIANA
This person just died. (X)

REMBRANDT
You mean the hologram they're attached to just died. (X)
(X)

DIANA
No, they really die, the brain does, just for a moment though. Then the host is brought back and re-set for another game. Each host is good for up to one thousand uses before its system becomes fried and insanity sets in.

MALLORY
They experience their own death a thousand times.

DIANA
After that the human husk is discarded and replaced with a fresh one.

REMBRANDT
This place really is hell. (X)

MALLORY
She's not here.

HAL
There's about fifty other rooms like this, you know. Your friend could be in any one of them.

MALLORY
Hal, there was a young woman in the Civil War simulation. Perhaps you've seen her. (X)
(X)

HAL
Sure I have. She was the reason I was tweaking on the holoprojector. (X)
There were no female Union soldiers. (X)
Thought it was just a glitch in the system. Had no idea there was a real body behind it. (X)
(X)

REMBRANDT
Leave it to Maggie to give a computer a hard time.

45 CONTINUED 3 45

MALLORY (X)
She must have been trying to (X)
communicate with us. (X)

46 INT. THE ARCADE - ADMINISTRATIVE OFFICES DAY 46

Einman is inspecting the operation when he passes a security monitor. Flint is in the b.g. doing some paperwork.

47 ANGLE ON MONITOR 47

An overhead view of Remmy, Mallory, Diana and Hal.

48 SCENE 48

EINMAN
Mr. Flint, what is going on here?

Flint crosses to the monitor and checks it out.

FLINT
I don't know, sir.

EINMAN
You don't know. Look! Those people are obviously park visitors, not employees.

(as his voice
crescendoes)
They've gained access to the holo-hosts. They don't belong there!

FLINT
Yes, sir. I'll get on it right away.

EINMAN
You should have been on it already.

Hits intercom button.

49 INT. THE ARCADE - SIPHONING ROOM 49

Suddenly over Hal's belt radio we hear...

CONTINUED

49 CONTINUED

49

EINMAN

Security, this is Mr. Einman. We
have intruders in the siphoning room.
Send a team there immediately. Shoot
to kill.

Our heroes look at one another. The clock is ticking.

Off their reactions we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

50 INT. THE ARCADE - SIPHONING ROOM .

50

Hal turns down the volume control on his radio.

REMBRANDT

Do you always monitor the security channel?

HAL

Ah, no, it's restricted. I just like to keep on top of things around here. Seems we're all in trouble now.

(X)

MALLORY

We usually handle more trouble than this before breakfast. We just need to find Maggie.

DIANA

What about these other people? We can't just leave them here.

HAL

You folks ain't got that kind of time. The guards will be down here in minutes and they'll be packing. Besides, it'll take you days to free all those people.

(X)

REMBRANDT

I'm open to suggestions at this point.

MALLORY

I saw Maggie's hologram on the battlefield. When they reset the game we go in and find her. Maybe she can tell us where she is.

(X)

(X)

(X)

REMBRANDT

But when I talked to Diana's hologram, she didn't know me.

(beat, then to Diana)

Wait a minute. You said you remember me shooting you.

CONTINUED

50 CONTINUED

50

DIANA

I remember the whole incident. I just couldn't do anything about it. They've got these inhibitors. For the projection to work properly, the host's personality must be nullified so it can be manipulated by the main computer.

MALLORY

In other words, without the personality inhibitor, the host's real self can communicate through the projection.

REMBRANDT

Maggie must have been fighting to break through it.

(X)
(X)
(X)

- MALLORY

Like that Union Soldier I met.

REMBRANDT

Can this inhibitor be turned off?

(X)

HAL

I can cut the power to select areas of the system.

REMBRANDT

(to Mallory and Diana)

Here's what we're going to do. We're going to shut down this inhibitor gizmo and find Maggie on the battlefield. With any luck she'll be able to tell us where they stashed her.

(X)
(X)
(X)

MALLORY

It's going to be tough with all those rent a cops running around.

HAL

Mr. Einman's got himself an army.

DIANA

We'll need to call out the cavalry.

She looks at the others and they instantly understand.

CUT TO:

51 EXT. (INT.) CONFEDERATE ENCAMPMENT - DAY 51

Another battle is going full tilt.

Mallory and Diana emerge from one of the Confederate tents.
They look off to the battle raging in the distance.

MALLORY
She's out there somewhere.

DIANA
I can't believe they'd make a game of (X)
this war. (X)

MALLORY
Believe it. (X)

DIANA
And it's so real. (X)

MALLORY
(grim as he remembers)
Too real.
(as he sees...)
Uh oh.

52 IN THE DISTANCE - INTERCUTTING 52

Several Arcade Security Guards on the lookout for our heroes.

53 SCENE 53

MALLORY
Take cover.

VOICE (O.S.)
Hold it!

The Guards have spotted them. They draw their weapons.

Mallory and Diana run and dive for cover behind a log.
Mallory looks up to see:

54 GENERAL LEE 54

and his Generals, conferring at a map table.

MALLORY
Stay here.

Mallory stands and charges toward the General.

CONTINUED

54 CONTINUED

54

MALLORY

General Lee! We got Blue Bellies
encroaching on the left flank, sir.

Suddenly all at the table are alerted. The Officers draw
their weapons and take up positions.

CONTINUED

54 CONTINUED

54

The Guards close and open FIRE. It's a skirmish between the Confederates and the Einman Entertainment Security Staff.

More Security Guards join the fray. They are confused, not knowing quite what to do. These, after all, are simulations. So they start shooting at anything that moves.

Suddenly a TOURIST in Confederate uniform joins Diana behind the log. A bullet GRAZES the log, nearly hitting him. The Tourist is nonplussed.

(X)

TOURIST

They're using real bullets!

DIANA

What's wrong? Reality too much for you to handle?

TOURIST

I'm getting my money back.

The Tourist drops his gun and telescope and makes a run for it.

55 INT. THE ARCADE - SIPHONING ROOM

55

Rembrandt and Hal are working at an access panel.

Almost there. Just a few more minutes.

56 EXT. (INT.) CONFEDERATE ENCAMPMENT - DAY

56

Mallory joins Diana. She picks up the discarded telescope and looks out over the battlefield.

57 TELESCOPE P.O.V.

57

Maggie is leading a squad of Union Soldiers.

DIANA

Here comes Maggie.

MALLORY

Good thing they can't hurt her.

CONTINUED

57 CONTINUED

57

DIANA

Of course they can hurt her.
Mallory, when you're hooked up to
that machine you still feel it. You
feel it all, the bullet, the pain,
and you do die. We can't let her go
through that again. No telling how
much it's damaged her already.

Mallory pulls out the radio.

MALLORY

Remy, how much longer?

58 INT. THE ARCADE - SIPHONING ROOM

58

The work continues. Then Hal puts on the last finishing
touches.

All done. It'll take a few minutes
for the PI's to wear off.

REMBRANDT

(into radio)

Almost there. Just a few more
minutes.

59 EXT. (INT.) CONFEDERATE ENCAMPMENT - DAY

59

MALLORY

Then we can't let those guys get a
shot in on her.

Mallory grabs two Colt pistols off the map table and tosses
one to Diana. He then lets out an ANIMALISTIC BATTLE CRY.

60 GENERAL LEE

60

Sees this. He draws his sword and joins the charge, along
with the other Generals.

61 SCENE

61

Diana joins Mallory in the charge.

Rembrandt steps out of the tent in time to see...

CONTINUED

61 CONTINUED

61

Mallory leading Diana and a cadre of Confederate Generals and Infantry down on the Einman Security Guards.

Rembrandt pulls his thirty-two and joins the charge.

(X)

The forces clash somewhere in the middle: Rembrandt catches up with Mallory and Diana as they make their assault.

(X)

Suddenly they are pinned down by a heavy barrage from the Security Guards. The three of them duck down behind a berm.

(X)

REMBRANDT

I don't suppose turning off the personality inhibitors will make the hologram bullets real.

DIANA

'Fraid not. Our allies are shooting blanks.

The Sliders return the fire.

62 UNION TROOPS

62

The charge continues and Maggie is in the lead. Suddenly the Union forces start to fall out of the influence of the personality inhibitors. The charge slows and comes to a halt. The skirmish line, Maggie included, stand around, looking at one another, puzzled.

MAGGIE

What the hell is going on?

Then Maggie looks off...

63 IN THE DISTANCE - MAGGIE'S P.O.V.

63

The Sliders and their Confederate Troops are pinned down by the Security Guards.

64 SCENE

64

Things start to fall into place. She puts two and two together. Her friends are in trouble, under fire, and she has an army at her command.

MAGGIE
(turns to Troops)...
Come on, let's take 'em.

The Union Troops, still coming out of their haze, are reluctant. They start to file off in the opposite direction.

MAGGIE
This isn't over yet. Are you going to let them get away with what they've done to you?

They look at each other. She's got a point, but they still ain't buyin'.

MAGGIE
How long have you been dying for no real reason other than someone else's pleasure?

Some of them nod in agreement, but...

MAGGIE
Our bullets will have no effect on them. But we have our hands, bayonets and rifles as clubs. You're tired of this mess. You don't want to fight anymore. But you have a real reason, probably the only good reason to fight. For your freedom!

That got 'em. They all nod in agreement, with a few ad libs, "she's right, lousy bastards..."

MAGGIE
(draws sword)
For freedom and justice, charge!

The Union Soldiers, lead by a raging Maggie, come SCREAMING down the hill.

65 REMBRANDT, MALLORY, DIANA

65

They see the Union line on the charge.

Meanwhile, the Confederate unit is also shaking off the effects of the personality inhibitors.

CONTINUED

65 CONTINUED

65

DIANA
Yee ha, you go, girl!

REMBRANDT
Let's do it!

MALLORY
(standing)
Charge!

66 SCENE

66

The Confederates charge.

Both units, the blue and the gray, encroach on the Einman Security Guards. The Confederates provide the frontal assault while the Union troops execute a deep right flank maneuver.

The Security Guards start to panic. Then the more level headed SECURITY CHIEF chimes in.

SECURITY CHIEF
Remember, they can't hurt you.
They're only projections!

But a bullet from one of the Slider's weapons strikes his shoulder. A split second evaluation, then...

SECURITY CHIEF
(continuing)
Retreat, retreat!

But sheer numbers overwhelm the pathetic band of rent-a-cops. The Security Guards realize the futility of the effort. They throw down their guns and surrender.

Amidst CHEERS from the simulations.

Maggie joins up with the others.

REMBRANDT
You should have seen yourself leading that charge. I wish I had a camera.

DIANA
Are you all right?

Now that the excitement is over...

Maggie is still a little out of it.

(X)

CONTINUED

66 CONTINUED

66

MAGGIE

I'm not really sure. I'm not quite all here yet.

DIANA

You've got that right.

Suddenly, Einman appears on the scene. He is livid. Flint is trailing behind like some lap dog.

EINMAN

What the hell is going on here?

The angry Union and Confederate Soldiers form a circle around Einman. They stare him down, utter hatred in their eyes.

EINMAN

(to Flint)

Shut this simulation down. Clear the arena.

The circle continues to close. The Sliders join the angry rabble.

MALLORY

Game over, man.

Rembrandt grabs a set of handcuffs from a security guard's belt, walks up to Einman, and slaps them on him.

REMBRANDT

As we used to say in the seventies, you are busted, sucka.

Mallory and Diana do their best to hold back their smirks. Maggie still looks a little puzzled, but she is enjoying the moment, as well...

CUT TO:

67 OMITTED

67 (X)

67A EXT. THE ARCADE - SIPHONING ROOM

67A (X)

A rabble of TV news reporters and their camera operators are standing outside the door to one of the Siphoning Rooms as the Human Hosts file out one by one.

Hal is being interviewed in the b.g.

CONTINUED

67A CONTINUED

67A

HAL

And Mr. Einman used a worldwide network of vacation resorts to hijack his victims. I, of course, had no idea this horrible activity was going on. I'm a family man.

(X)

Rembrandt, Mallory and Diana wait anxiously in the f.g. for Maggie to emerge.

She does, looking a little drawn and tired but none the worse for wear. She meets up with the others and gives them each a warm embrace.

REMBRANDT

Well, if it ain't Stonewall Beckett.

DIANA

You were fantastic.

MALLORY

Hey, what about me? I lead a pretty mean charge.

MAGGIE

I saw, and gray is definitely your color.

The police lead Einman, in cuffs, past our heroes. Einman turns to the Sliders.

EINMAN

This changes very little. People will just find another way to get their kicks. Don't you get it? We're all warriors deep down. It's part of that ancient animal that we carry inside us. There'll always be a need for the kind of work I do. The kind of service I provide.

REMBRANDT

You know Einman, I once worked in this greasy spoon diner in the town where I grew up. The old man was a lousy cook but he had a booming business. He once told me why. He said, 'Kid, if you serve up nothing but slop, eventually people will develop a taste for it. They won't want anything else.'

CONTINUED

67A CONTINUED 2

67A

Rembrandt starts to walk off.

REMBRANDT

Think about it.

As we follow...

REMBRANDT

Well, I've had my share of rest for one lifetime.

MAGGIE

I've had my share of lifetimes.
(to Diana)

What do you think about dark closets now?

She shares a knowing moment with Maggie.

DIANA

Yes, I saw it.

MALLORY

What are you talking about? What did you see?

DIANA

A light, a bright light at the end of it all. I know now death is not the end. There is life after this one. I guess I had to die before I realized that.

(a beat, then)

I'm no longer afraid of the dark.

Mallory pulls out the timer.

MALLORY

We still have a little over a day here.

REMBRANDT

Then let's eat. Stopping bad guys makes me hungry.

MALLORY

Great, who's for burgers?

Rembrandt, Maggie and Diana bombard him with evil looks, then storm off, leaving Mallory behind.

CONTINUED

67A CONTINUED 3

67A

MALLORY

What, what did I say?

He trots ahead to catch up with the group and we...

FADE OUT:

THE END