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SLIDERS

"Obsession"

Story by

Jon Povill

and

Steve Brown

Teleplay by

Jon Povill

REVISED PAGES

Pink Rev. Full Script

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SLIDERS

"Obsession"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

ANDREW (YOUNG MAN)
PRIME ORACLE (OLD MAN)
LORI REYNOLDS
FIRST OFFICER
MELANIE WALLACE
REGENT
YOUNG WOMAN
HENRY
COP

SLIDERS

"Obsession"

SETS

INTERIORS

DOMINION HOTEL
CORRIDOR
ROOM
WADE'S ROOM
MALE SLIDERS HOTEL ROOM (X)
OMITTED
CAR
HOSPITAL EMERGENCY ROOM
WAITING AREA
EXAMINING ROOM
POLICE INTERROGATION ROOM
THE NATIONAL ACADEMY FOR SEERS
RECEPTION HALL
ENTRY HALL
MANSION - GLASSED IN PATIO
WADE'S ROOM (X)
BEDROOM DOORWAY
FANCY RESTAURANT
LAMPLIGHTER RESTAURANT
AMBULANCE

EXTERIORS

PARKS
FIELD
SAME FIELD (DIFFERENT WORLD)
STREETS
COMMERCIAL
DOMINION HOTEL
THE NATIONAL ACADEMY FOR SEERS
PRIME ORACLE'S RESIDENCE/MANSION
GROUNDS
RENDEZVOUS SPOT BEHIND THE ROCKS
OMITTED (X)
FOREST STREAM WITH TWO FORKS
CAMPUS GATE

TEASER

FADE IN:

1 EXT. A FIELD - NIGHT - DREAM SEQUENCE - WADE

1

on horseback, races across the field. A handsome young man, ANDREW, also on horseback, follows close behind. Both of them are in period dress -- late 18th or early 19th century. But he is dressed in finery, while she wears a serving maid's clothes. She has long, windblown hair that trails behind her as she rides.

Wade is laughing as she rides, looking wildly happy and free. She turns back towards Andrew and taunts him as they race on towards the far end of the field, where there is a distinctive outcropping of rocks.

WADE

Have you had enough of my back, your lordship?

ANDREW

Aye! Now have some of mine!

And he spurs his horse on, catching up to her and momentarily moving in front, but now Wade finds another gear and retakes the lead.

They race on in the moonlight, flushed with excitement, until they reach the rocks, behind which Wade reins abruptly to a stop and jumps off her horse.

Now Andrew stops, gets off his horse, and comes towards her. She backs away, saucy --

WADE

You cannot catch me, sir

And now she throws herself into his arms, kisses him passionately.

WADE

Unless I choose it.

ANDREW

(with sudden urgency)
Then so choose -- for now and forever. Choose me, and I'll defy my father and have you as my wife.

(X)
(X)

(CONTINUED)

1 CONTINUED:

1

WADE

(sad)
How can I? I mean no disrespect,
but your father is a dangerous man,
and never would he countenance a
servant's daughter in his family.

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

ANDREW

You misjudge him -- and you misjudge
my love if you think I'd allow my
father to keep us apart.

WADE

If I dare say "yes," you must swear
to stand by me in all circumstance.
If your father rages, you must
protect my family. We would have no
recourse but you.

(X)

ANDREW

With all my heart, I swear no harm
will come to you or anyone you hold
dear, so long as I draw breath.
Just say "yes."

Wade looks into his eyes, all trust and love. She nods.
They kiss passionately as a BUZZING SOUND fades up in the
background, growing louder. Then, abruptly, the screen goes
BLACK but the BUZZING continues.

CUT TO:

CLOSE - A DIGITAL CLOCK IN THE DARKNESS

It's 3:10 a.m.. The BUZZING is its ALARM. A HAND fumbles
around until it finds the right button and shuts it off.
The hand feels around some more and CLICK, a light comes on
to reveal an open copy of "Romeo and Juliet" on the
nightstand and --

2 INT. HOTEL DOMINION - NIGHT - WADE

2

still dazed with sleep and annoyed at the interruption of
her dream, drags herself out of bed and heads for the
bathroom as there's a KNOCK on the adjoining door.

REMBRANDT (O.S.)

(through door)
Wade? You awake?

(CONTINUED)

2 CONTINUED:

2

WADE
(calling, weary)
Yeah. I'm up. I'm up.

REMBRANDT
Time's a wasting, girl. We gotta
get going.

As Wade enters the bathroom --

DISSOLVE TO:

3 INT. DOMINION HOTEL - CORRIDOR - LATER

3

Quinn KNOCKS on Wade's door and Wade, dressed now and
carrying her gear, opens it.

QUINN
All set?

WADE
I hate sliding in the middle of
the night.

REMBRANDT
You and me both.

(X)

As they head down the corridor

ARTURO
Ah, you'll both feel better once we
get out into the bracing pre-dawn
air.

REMBRANDT
I'll tell you what you can do with
your "bracing pre-dawn air..."

QUINN
Children, please. No bickering.

CUT TO:

4 EXT. DOMINION HOTEL - NIGHT - THE SLIDERS

4

emerge into the deserted street. If possible, we should see
a COW or two wandering about on the loose. Arturo backs out
the lobby door, in process of bowing -- palms pressed
together in the Hindu fashion -- to someone inside.

(CONTINUED)

4 CONTINUED:

4

ARTURO

Yes, sir. Blessings upon you as well. Thank you for your hospitality, my friend. Yes. Good-bye.

He's finally out the door now, and turns to the other Sliders with irritation.

ARTURO

What colossal rubbish!

REMBRANDT

Give him a break, Professor. He's just being polite.

ARTURO

"Thank you," and "good-bye" is polite. A half hour of servile blessings is insanity.

(then)

How much longer must we endure the dubious merits of "New India," Mr. Mallory?

QUINN

(checks the timer)

We have a few minutes. Let's slide from the park. Maybe we'll get lucky and land on some nice soft grass.

ARTURO

God knows I'm for that!

REMBRANDT

What's it -- three slides in a row that we're not running for our lives to get out of someplace? Gotta be a record.

WADE

Great! Now you've jinxed us!

ARTURO

Miss Welles, you are the most unrelentingly superstitious person I have ever met.

The others exchange an amused look as we --

CUT TO:

5 EXT. PARK - A FIELD - NIGHT

5

There's a park bench and some grazing cows nearby. Wade looks around, and gets a sudden chill up her spine. Rembrandt notices.

REMBRANDT

You okay, sweetheart?

WADE

Yeah, I think so. I just got the weirdest feeling -- like a deja vu or something.

Quinn's attention is on the timer.

QUINN

Okay, here we go.

Quinn activates the timer. Wade jumps into the wormhole the moment it forms.

CUT TO:

6 EXT. PARK - SAME FIELD, DIFFERENT WORLD - NIGHT

6

The park bench and cows are missing now. The wormhole spits out the Sliders in rapid succession. As the wormhole closes and the Sliders are getting up and dusting themselves off --

WADE

astonished at something she sees --

WADE

Oh, my God...

The others look at her, concerned.

QUINN

What's wrong?

She points towards

THE YOUNG MAN FROM HER DREAM

standing nearby, looking at her as intently and lovingly as in the dream. He holds a bouquet of roses.

YOUNG MAN (ANDREW)

Hello, Wade. I've been waiting for you.

(CONTINUED)

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6.

6 CONTINUED:

6

The Sliders are stunned and confused, but Wade is shaken to the very depths of her soul as we --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

7 EXT. PARK - THE FIELD - NIGHT - THE YOUNG MAN

7

approaches the Sliders and holds the roses out to Wade.

YOUNG MAN (ANDREW)

For you.

Wade takes them, more out of confusion than anything else.

QUINN

Who are you?

ANDREW .

The name is Bond. Andrew Bond.

(then, with a chuckle)

It's hard to resist saying it that way.

Quinn and Rembrandt exchange a look, "What's with this guy?" Andrew smiles confidently and answers their next question before they can ask it.

ANDREW

You're wondering how I knew you were coming...

(then)

I'm a seer. I have visions of things before they happen. I've experienced this night a thousand times -- ever since I was a child.

(then)

I know you're skeptical, Professor. And you, Quinn, have your own reasons for denial.

The Sliders react -- how can he know their names?

ANDREW

(to Wade)

But you believe me, don't you?

WADE

Me?

He comes to her, looks deep in her eyes.

ANDREW

Your friends can't perceive the continuity of the spirit. But you can sense this is a reunion. That we've found each other again...

(CONTINUED)

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7A.

7 CONTINUED:

7

ARTURO

What the devil are you talking
about? Are you saying you know Miss
Welles from someplace else?

(CONTINUED)

7 CONTINUED: 2

7

ANDREW

From another time, professor.
(then, looking at Wade)
We were lovers in a previous life.

The others look on in wonder as Wade is absolutely mesmerized. Finally, she breaks away from his gaze, almost dizzy -- and quite unnerved.

ANDREW

I'm sorry. I've been anticipating this moment all my life, but it's happening much too fast for you.
(then)
I'll go now and let you regain your balance, but please have dinner with me tonight, so we can talk.

The Sliders exchange concerned looks, but before they can stop her --

WADE

(almost breathless)
I don't know.

Andrew raises his arm and signals someone.

ANDREW

(knows she wants to)
Yes, you do. I'll pick you up at seven.
(again, the answer)
The Dominion Hotel.

He walks off to a nearby road as a LIMOUSINE drives up. Wade, a bit dreamy-eyed, watches him leave.

REMBRANDT

How does he know our hotel?

ARTURO

And our names...

QUINN

(checking the timer)
Well, we have about 64 hours and 28 minutes to find out.

Andrew gets in the back seat and closes the door. The Sliders watch the car drive off, utterly mystified.

REMBRANDT

This is very weird, girl!

(CONTINUED)

7 CONTINUED: 3

7

WADE

It gets weirder; I was dreaming
about him when I woke up for the
slide tonight.

The others look at her, incredulous, as we --

CUT TO:

8 EXT. STREET - NIGHT - THE SLIDERS

8

are making their way back to the hotel. Wade is still in a
world of her own.

ARTURO

If this man is telling the truth,
his psychic powers must be truly
extraordinary to span dimensional
boundaries even beyond time and
space.

QUINN

(aside to Rembrandt and
Arturo)

Maybe with the right technology he
could detect our timer's energy and
figure out when we'd be here -- but
how the hell's this guy doing in
Wade's dream?

REMBRANDT

Well, looks like they do have some
pretty good technology here, Q-ball.

Rembrandt points to

A TIMES SQUARE-LIKE MOVING DISPLAY

It reads: "MINERS FIND PREDICTED GOLD DEPOSITS ON MOON"

ARTURO

If this world is sufficiently
advanced to be mining the moon,
there could be any number of
possible explanations that we can't
foresee.

They start to cross the deserted street. A CAR pulls away
from the curb further up the block. The CAR suddenly SPEEDS
UP and heads right for Wade. She's too lost in thought to
notice.

(CONTINUED)

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9A.

8 CONTINUED:

8

Wade!!

REMBRANDT

(X)

(CONTINUED)

8 CONTINUED: 2

8

Rembrandt runs and pushes her to safety, but gets clipped by the onrushing car in the process and goes down hard.

THE CAR

as it speeds away. The illuminated license plate clearly reads "PRIME."

QUINN

(off the plate)

"Prime..."

REMBRANDT

You okay, sweetheart?

WADE

I'm fine.

(off his expression)

Are you okay?

He's clearly in a lot of pain as he gets up.

REMBRANDT

I'm okay...

(then, wincing)

...but my foot's not too good.

The car, meanwhile, has stopped about a half block away and waits, motor still running. Rembrandt shouts at it.

REMBRANDT

What the hell's wrong with you people?

9 INT. THE CAR

9

The DRIVER waits patiently while the OLD MAN in the back seat looks out the rear window at the Sliders.

OLD MAN'S POV - THROUGH THE BACK WINDOW - SLIDERS

as Rembrandt starts to hobble towards the vehicle.

THE OLD MAN

turns back to his driver. He's very wrinkled, but radiates inner peace and joy - like the Dalai Lama.

THE DRIVER (HENRY)

How was that, sir?

OLD MAN (PRIME ORACLE)

Perfect, Henry. Exceptional job.

As he gives the signal, the car patches out.

10 EXT. STREET - NIGHT - THE SLIDERS

10

watch the CAR drive off. Rembrandt's limping.

REMBRANDT

(pissed off)

Can you believe that? The guy
didn't even get out of the car.
It's like they stopped just to taunt
me!

QUINN

That's okay. I got their plate.

Rembrandt tries another step and falters. Quinn comes over
and supports him under the shoulder.

QUINN

Come on, man. We better get you to
a hospital.

CUT TO:

11 INT. HOSPITAL EMERGENCY ROOM - WAITING AREA - NIGHT

11

Rembrandt is filling out a form on a clipboard while the
others read magazines.

REMBRANDT

Man, I've been writing so long my
hand hurts worse than my foot.

Arturo puts down his magazine and picks out another. He
reacts, surprised, at the cover story.

ARTURO

Good Lord, John F. Kennedy died...

REMBRANDT

Man, no one keeps magazines
longer than hospitals.

ARTURO

(leafing to the story)

No. On this world, he died -- two
months ago -- from complications of
Addison's Disease. Here's a
picture of Robert Kennedy and Martin
Luther King at the funeral. None
of them were assassinated here...

(CONTINUED)

11 CONTINUED:

11

As the others react to the picture --

CUT TO:

12 INT. EXAMINING ROOM - WADE AND REMBRANDT

12

look up as nurse LORI REYNOLDS walks into the room.

She radiates warmth and intelligence to go with striking good looks. Rembrandt definitely likes what he sees. She seems to sense his interest -- seems surprised by it -- and looks up from his medical history and smiles at him, complimented.

LORI

Obviously nothing vital was affected, so let's have a look at the damage.

She rolls her work seat towards him and sits, then takes Rembrandt's foot in her hands and, without removing his shoe, stares at it intently as she gently rotates it.

WADE

Excuse me, shouldn't you take off his shoe and sock before examining him?

LORI

Why?

WADE

(incredulous)
So you could see what's wrong.

LORI

There's nothing to worry about. He has a bruise at the base of his fifth metatarsal bone and a slight strain to his Internal Annular Ligament. Nothing broken, nothing torn.

The Sliders are taken aback.

WADE

How can you know all that without taking X-rays?

(CONTINUED)

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12A.

12 CONTINUED:

12

LORI

X-rays?

It's very clear Lori has no idea what Wade's talking about.

(CONTINUED)

12 CONTINUED: 2

12

WADE

Never mind.

Lori eyes the two of them, sensing there's something not quite right.

LORI

Where are you guys from, anyhow?

WADE

(a bit uncomfortable)
San Francisco.

LORI

Look, you don't have to tell me the truth if you don't want to, but it doesn't take a fifth degree psychic to know you people are hiding something.

Wade and Rembrandt exchange a look -- truth or dare?

CUT TO:

13 INT. HOSPITAL EMERGENCY ROOM - WAITING AREA - MORNING -
WADE AND REMBRANDT

13

emerge from a corridor. Rembrandt's walking, albeit with a slight limp. Quinn and Arturo hurry to join them.

(CONTINUED)

13 CONTINUED:

13

QUINN

What took you so long?

REMBRANDT

The nurse had to tape up my foot.

WADE

And she wanted to know where we really come from.

QUINN

(surprised)
And you told her?

REMBRANDT

No choice. The woman was like a lie detector.

WADE

She's a "medical oracle." She could see everything that was wrong with Rembrandt's foot without X-rays, and she could sense when we were lying.

ARTURO

And how, pray tell, do you know she could really see everything?

REMBRANDT

Professor, I had a compound fracture of my leg when I was a kid. She knew exactly where it was.

WADE

She told us about ten percent of the people on this world have psychic powers. They're trained to specialize in things like medical diagnosis, mineral exploration and criminology.

ARTURO

How bizarre that they could place such credence in pseudo science and yet be ahead of our world in space exploration.

WADE

Unless it's not pseudo science.

(CONTINUED)

13 CONTINUED: 3

13

FIRST OFFICER

That's them.

The officers move towards

THE SLIDERS

QUINN

So, how's the foot?

REMBRANDT

Lori wants to have another look at me later today.

WADE

The real reason for that isn't medical. She's gonna show him around the city and help me shop for a dress for dinner tonight.

QUINN

Oh, come on -- You're not actually going to dinner with that guy?

WADE

And why not?

QUINN

C'mon, Wade. No involvements how many times do we need to say this?

WADE

Look who's talking.

Quinn looks to Arturo and Rembrandt: "Help me out, guys."

WADE

I think you're jealous.

QUINN

Of who? Your "past life" Romeo? Get real.

WADE

My "past life Romeo" is obviously a man who's not afraid to let his feelings show. I happen to find that very attractive.

Quinn starts to roll his eyes, anticipating putting up with this attitude through the entire stay here. Suddenly the two POLICEMEN grab Rembrandt and Arturo and pin them to the wall.

(CONTINUED)

13 CONTINUED: 4

13

FIRST OFFICER
Against the wall!

ARTURO
Are you mad? What for?

(X)

(CONTINUED)

13 CONTINUED: 5

13

REMBRANDT
We didn't do anything, man!

FIRST OFFICER
Not yet, you haven't. This is a
preventative arrest!

The cops begin slapping on handcuffs.

REMBRANDT
"Preventative arrest?" What the
hell's that?

FIRST OFFICER
Police Oracle says you're gonna kill
someone.

ARTURO
The Police Oracle must be out of
his mind. Who on Earth would we
kill?

FIRST OFFICER
A woman named Wade Welles.
(then)
Let's go!

Off Wade and Quinn -- as the cops take Arturo and Rembrandt
away --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. POLICE INTERROGATION ROOM - DAY - REMBRANDT AND ARTURO

14

looking very grim, are seated at the interrogation table with the two cops.

ARTURO

Are you aware, sir, that this man...
(indicates Rembrandt)
...who you say intends to kill Wade Welles, saved her life a few hours ago?

FIRST OFFICER

(to Rembrandt)
You can prove that?

REMBRANDT

Absolutely. A guy tried to run her down with his car. We got that license plate and everything.

The office reacts - gets ready to take down information.

FIRST OFFICER

What's the plate number?

REMBRANDT

"Prime." P-R-I-M-E.

The two officers exchange a look. Is Rembrandt crazy?

FIRST OFFICER

You want to file a complaint against the Prime Oracle?

REMBRANDT

Yeah. Why not?

FIRST OFFICER

Listen, friend. If the Prime Oracle tried to run down Wade Welles, it was a matter of national security.

ARTURO

National Security? How the blazes could running down our friend have anything to do with that?

(CONTINUED)

14 CONTINUED:

14

FIRST OFFICER

Just read the forms and sign where indicated, sir.

Officer 2's slid some forms across the table to them. Arturo reads, reacts

ARTURO

This says I acknowledge having received my "Miranda Warning." I don't recall that happening.

FIRST OFFICER

What're you -- a moron? It's what we've been doing for the last hour! Just sign the forms and you're free to go.

REMBRANDT

(completely confused)
You just booked us, took our pictures and fingerprints -- now you're letting us go?

FIRST OFFICER

We don't throw you in jail until after you commit a crime. So, if you're smart, you won't do it -- 'cause we'll be watching, and if anything happens to Wade Welles, we'll know who's responsible, won't we?

The two Sliders exchange a look and sign the forms as we --

CUT TO:

15 EXT. THE NATIONAL ACADEMY FOR SEERS - MORNING - ESTABLISHING

15

A campus of several substantial, ivy covered buildings on stately grounds behind a high wall or fence for security.

16 INT. N.A.F.S. RECEPTION HALL - MORNING

16

It's a grand room in the Victorian style. Dark wood paneling, with light flooding in through huge windows.

The REGENT, a distinguished looking man of about fifty, sits on one side of a long table, the windows behind him. Across from him sits ANDREW and a beautiful young woman in her early twenties MELANIE WALLACE. They both seem quite nervous as they squint into the glare from the windows.

MELANIE

(to Andrew, sad)

It's too soon.

(X)

ANDREW

Maybe we're wrong.

OLD MAN (PRIME ORACLE)

Wrong? Of course you're not wrong.
I gave you both the vision.

Seemingly coming out of nowhere, without the slightest hint of the sound of footsteps, the OLD MAN is silhouetted by the windows as he glides towards the center seat. The other three parties immediately stand, waiting for him to arrive at his chair. Clearly he commands their total respect. But when he speaks, it is entirely without pomp or pretense.

OLD MAN (PRIME ORACLE)

Sit. Sit. There's no need to stand on ceremony now.

(then, to a guard)

Please close the curtains. They'll go blind looking into all that light.

As the man sits and the gauze curtains close, we can finally see his face. He is the PRIME ORACLE -- the most gifted psychic in the world, and the man from the back seat of the car that nearly ran Wade down! He looks at the young people across from him with the utmost of affection.

PRIME ORACLE

(sighs)

I can still remember the first time I saw each of you -- scarcely out of diapers -- but gifted, so gifted.

(then, matter of fact)

As you've both seen, I will succumb to a cerebral hemorrhage by this time tomorrow, so now I must choose my successor.

(MORE)

(CONTINUED)

16 CONTINUED:

16

PRIME ORACLE (cont'd)

(sincere)

Please know that I love you both,
and I've dreaded this choice for
years. It's a shame there can only
be one Prime Oracle.

He nods to the Regent, who then speaks to Melanie.

REGENT

Melanie Wallace, declare yourself.

Melanie stands.

MELANIE

In fairness, I know that Andrew is a
more powerful seer than I am. But
he lacks discipline and compassion,
and a Prime Oracle without these
qualities would be a disaster. I
admit I don't feel completely
ready, but I believe I'm the better
choice.

She sits. The Prime Oracle considers her words, then nods
again to the Regent.

REGENT

Andrew Bond, declare yourself.

ANDREW

The Prime Oracle is responsible for
seeing every potential calamity that
might befall this country or its
leaders. I've devoted my life to
expanding the range of my powers
and even Melanie admits I'm the
best. I don't think the Prime
Oracle should be less than that.

He sits. The Prime Oracle nods, weighing Andrew's words.

PRIME ORACLE

Both of you are right.

(to Andrew)

You have more power.

(to Melanie)

You have more discipline.

(MORE)

(CONTINUED)

16 CONTINUED: 2

16

PRIME ORACLE (cont'd)

But while events can teach Andrew greater balance, they cannot give you greater power. There's a woman Andrew wants, and I believe she can teach him what he needs to know to be my worthy successor.

(to the Regent)

He is my choice.

Andrew struggles to contain his excitement as we

CUT TO:

17 INT. DOMINION HOTEL ROOM - DAY

17

The hotel room should reflect a world with a hundred years of peace and prosperity -- fresh paint, tasteful decor, good furniture, big screen TV, etc..

Quinn and Arturo pore through a stack of magazines and books. Wade and Rembrandt are not around.

QUINN

How is it a police oracle can get a "vision" that's good enough to make great composite sketches and find us at the hospital, but he can't tell us when, how or why you and Rembrandt would do anything to hurt Wade?

ARTURO

Considering his accuracy on the other points, I fear there must be some shred of truth in it.

QUINN

Oh, come on, Professor.

ARTURO

(indicates book)
We mustn't rule it out. Look here. The Prime Oracles came into being when a young seer from San Francisco prevented the assassination of Abraham Lincoln. So on this world, instead of creating the Secret Service, they created the National Academy for Seers to encourage those with psychic gifts.

(CONTINUED)

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20A.
(X)

17 CONTINUED:

17

QUINN
So from one coincidence, they set up
this whole crazy social order?

(CONTINUED)

17 CONTINUED: 2

17

ARTURO

More than one coincidence, Mr. Mallory. Under the apparent guidance of Prime Oracles, this society has averted nearly every major conflict of the last century. The economy is robust, the environment is well protected, and the current Prime Oracle is even responsible for pushing the space program forward.

QUINN

You realize, you're starting to sound like Wade.

ARTURO

Not Quite. My theory is that this society's common belief in their oracles gives them a heightened sensitivity as well as a consensus to act more quickly to problems than we on our world. By addressing them before they become critical, they avoid the more extreme consequences.

QUINN

Yeah, well, before you start cheering for the Prime Oracle, let's remember it was him that nearly ran Wade down last night.

ARTURO

I know, and it's maddening. Why would he do such a thing? Everything I've read about the current Prime Oracle indicates he's a remarkable and benevolent man.

QUINN

(sour)

Maybe everything you've read is wrong.

ARTURO

(soothing)

Mr. Mallory, I know you're somewhat predisposed against this world, but I think you overstate --

(CONTINUED)

17 CONTINUED: 3

17

QUINN

(interrupts)

Not you, too.

(then)

Professor I don't care one way or
the other about Wade going out with
this guy. Okay? I just have a bad
feeling about all this.

Arturo tries to give him the benefit of the doubt as we --

CUT TO:

18 EXT. COMMERCIAL STREET - DAY - WADE, REMBRANDT AND LORI

18

walk along through a very pleasant shopping district.

WADE

(to Lori)

I really appreciate this -- you
giving up your lunch hour and all.

LORI

It's my pleasure.

(then, sotto as she draws
Wade aside)

(MORE)

(CONTINUED)

18 CONTINUED:

18

LORI (cont'd)
Besides, I wanted a chance to ask
you --

(makes sure Rembrandt
can't hear)

I know Rembrandt's only here for a
few days -- I'm not thinking of
anything long term -- but is
he... seeing anyone back home?

(X)
(X)
(X)

Wade beams, delighted.

WADE
No. And believe me, you couldn't
find a sweeter, nicer guy.

(X)
(X)

Lori smiles her thanks, then catches up to Rembrandt and
takes his arm.

LORI
Slow down, Mr. Brown. We're here.

ANGLE - SHOP WINDOW - "JUDY JONES - THE FASHION ORACLE"

"Your Psychic Fashion Consultant"

WADE

reacts, bright eyed.

WADE
Looks great.
(then, to Rembrandt)
God, I don't think I've worn a dress
since the Lottery Winners Ball.

LORI
Judy's fabulous. She always
envisions the perfect outfit.

(X)

As they go in the door --

CUT TO:

19 INT. DOMINION HOTEL - NIGHT - WADE

19

Does a proud pirouette in her new dress, which is clearly a
slinkier, chic and modern adaptation of the serving maid's
dress she wore in her dream. She looks fabulous.

WADE
Well? What d'you think?

(CONTINUED)

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22A.

19 CONTINUED:

19

Rembrandt gives her an appreciative whistle.

(CONTINUED)

19 CONTINUED: 2

19

ARTURO
You look lovely, Miss Welles.

(X)

WADE
I picked it 'cause it's sort of
like the one I wore in my dream.

(X)

(X)

Quinn may, indeed, feel a twinge of jealousy as he watches
Wade primp in the mirror. She wants his opinion.

(X)

WADE
Quinn?

QUINN
(totally thrown away)
Yeah. Nice dress.

WADE
(bright)
Thanks.

There's a KNOCK at the door. She opens it to reveal ANDREW,
who looks at her appreciatively -- and recognizes the
derivation of the dress.

ANDREW
It's like you stepped out of a
dream.

(X)

Quinn nearly gags as Wade blushes with excitement. She
looks at Andrew who smiles, confirming that the reference
was deliberate. Then she glances at Rembrandt, giving him a
concealed "thumbs up" as she gets her purse.

WADE
(mostly at Quinn)
Don't wait up.

She may be getting to Quinn. As she steps out the door --

CUT TO:

20 INT. FANCY RESTAURANT - NIGHT

20

The room is plush, posh, romantically lit -- and entirely
empty except for the staff. WADE AND ANDREW sit at a table
with a huge centerpiece of roses, and attended to by a small
army of WAITERS.

(CONTINUED)

20 CONTINUED:

20

WADE

(aside to Andrew)
Boy, if the food's as good as the service, they're gonna do a lot of business some day.

ANDREW

They already do. This is the most popular restaurant in the city.

WADE

Then why's it so empty?

ANDREW

I didn't want a lot of strangers staring at us.

(then, sheepish)

I should've warned you. I'm a little famous.

Wade registers the degree of his understatement as she looks around the empty room. One of the waiters thinks she might want something and starts to come towards her. She puts up her hand hastily.

WADE

No, no. It's okay. I don't want anything.

(then, to Andrew)

Just a little famous, huh?

ANDREW

Well, I'm getting a job promotion soon. Then I'll be very famous.

WADE

Oh.

ANDREW

Don't be so impressed. I'm just another guy -- who happens to have loved you for a very long time.

Wade is a little overwhelmed by the intensity of his emotion; and she tries to lighten things a bit.

WADE

So, what's your father do after we got married in our past lifetime?

(X)

(X)

Andrew reacts, concerned.

ANDREW

You don't know what happened?

(CONTINUED)

20 CONTINUED: 2

20

Wade's surprised at the degree of his concern.

WADE
I woke up for the slide. The dream
was interrupted.
(then, noticing his mood
change)
What's wrong?

From this moment on, Andrew is hiding something, and he's not very good at it.

ANDREW
A blind spot.

WADE
Excuse me?

ANDREW
I thought you'd already had the
whole dream.

(X)

WADE
No. The alarm woke me.

ANDREW
Yeah. I know that now.

He looks really worried.

WADE
Are you all right?

He doesn't answer. She looks in his eyes, but he's distracted.

WADE
Andrew?

(X)

Andrew looks overwhelmed with emotion.

ANDREW
The Prime Oracle just died. I have
to go.

(X)

As she reacts

CUT TO:

21 INT. LAMPLIGHTER BAR - NIGHT - QUINN AND ARTURO

21

are nursing beers, looking a little glum.

(CONTINUED)

21 CONTINUED:

21

ARTURO

Come now, Mr. Mallory. We're only here two more days. Not exactly enough time for Miss Welles to form a serious attachment.

Behind them, many people are starting to move towards the TV SET over the bar. They stare at the set in shock and dismay.

QUINN

No? I think she's already formed it. She's a sucker for all this past life stuff.

ARTURO .

Regardless of how attracted she may be to this man, her strongest desire is to continue our journey and return home.

A WOMAN in the crowd of people looking at the TV starts to sob loudly. Quinn turns and notices the crowd.

QUINN

Hey. What's going on?

He and Arturo now turn their attention to:

ON THE TV - A THRONG OF PEOPLE HOLDING LIT CANDLES

TV REPORTER (V.O.)

Already, thousands of mourners have gathered outside the gates to pay their respects. Regent Douglas Collins has assured me the Prime Oracle knew his death was imminent, and earlier today chose Andrew Bond to succeed him...

A PICTURE OF ANDREW fills the television.

QUINN AND ARTURO

react, stunned.

ARTURO

Good Lord! It's him!
(then, as it sinks in)
Mr. Mallory, this means there's a link between Miss Welles, the old Prime Oracle, and his successor. It could well have something to do with the attempt on her life.

(CONTINUED)

21 CONTINUED: 2

21

QUINN

(thinks about it)

Yeah, it could.

(then)

And it could be connected with the police thinking you and Rembrandt would kill Wade. If the Prime Oracle wanted to kill her, maybe the signals got crossed somehow.

ARTURO

Let's assume for a moment that the Prime Oracle really could see the future. He could then manipulate cause and effect in order to set event in motion...

QUINN

But the only immediate effect of his action was that we went to the hospital...

ARTURO

But that starts a ripple effect, Mr. Mallory. We met the police there, and the nurse, Lori... He might have foreseen a whole chain of events from any one of those encounters...

ANGLE - WADE

as she enters and spots the others. Her mood is solemn.

WADE

Hi. Where's Rembrandt.

QUINN

Out with his nurse. How'd you find us?

WADE

Andrew said you'd be here.

It's not what he wanted to hear.

(CONTINUED)

21 CONTINUED: 3

21

ARTURO
(indicates the TV)
I take it you've heard the news.

WADE
About the Prime Oracle? Yeah,
Andrew actually felt it when he
died.

(then)
I can't believe he's gonna be the
next one.

(X)

ARTURO
Why not? He's certainly displayed
enough psychic ability.

WADE
(uncomfortable)
It's not that. It's...

She holds out her left hand, revealing an impressive diamond
ring. Quinn and Arturo see it immediately. They look at
her, stunned. She's embarrassed.

WADE
He asked me to marry him.

Off Quinn --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

22 EXT. RENDEZVOUS SPOT BEHIND THE ROCKS - DAY - DREAM SEQUENCE

22

Wade -- again in long hair and period dress -- paces nervously, her horse tied to a tree. She reacts to the sound of hoofbeats, and shortly thereafter a YOUNG WOMAN rides up. Immediately, Wade doesn't like the look of this.

YOUNG WOMAN

You are Kate?

WADE

I am. Who are you?

YOUNG WOMAN

A messenger.

WADE

(fearing the worst)
He's not coming...

YOUNG WOMAN

His father learned of your plans and has taken steps to prevent them. Your beloved Richard begs that you flee to where the brook forks at Hampstead. There he will meet you as soon as he is able.

WADE

Are my parents safe?
(off the girl's
reluctance)
Are they?

YOUNG WOMAN

I cannot say.

WADE

(angry)
How then can I venture to Hampstead?
I must know. Richard swore to
protect them!

YOUNG WOMAN

And so he was endeavoring to do when I left him, but Lord Malcolm's ire was very great.

(CONTINUED)

22 CONTINUED:

22

WADE

If harm comes to my parents, it falls on me -- that I gave in to selfish passion.

YOUNG WOMAN

That choice cannot be taken back, but things may yet be right. As you love Richard, trust in him. Ride to Hampstead and await better news.

WADE

I will. Tell Richard I've done as he asked.

She gets on her horse and gallops away.

WITH WADE - RIDING

as hard and fast as she can until a loud RINGING FADES UP

CUT TO:

23 INT. DOMINION HOTEL - WADE'S ROOM - MORNING

23

As the RINGING CONTINUES and Wade wakes with a start. It's the phone. Wade reacts, annoyed.

WADE

Damn!

She picks up the phone.

WADE

Hello?

(then)

Andrew!

(then)

Yes, of course, I've thought about it, but I...

(then)

Now?... I know there's not much time. Okay, maybe you're right.

She hangs up the phone, troubled, as we --

CUT TO:

24 INT. MALE SLIDERS HOTEL ROOM - MORNING - REMBRANDT

24

still in bed, has apparently just been given the news. He isn't taking it well.

(CONTINUED)

24 CONTINUED:

24

REMBRANDT

How can you tell me something like
that first thing in the morning?

QUINN

Because you got in too late to tell
you last night.

REMBRANDT

Oh, man! This is terrible news. I
can't even deal with it.

(CONTINUED)

24 CONTINUED: 2

24

ARTURO

Keep in mind she hasn't said, "Yes" yet.

REMBRANDT

But she's wearing the ring.

(then)

Man, if she's wearing the ring, she's gonna say yes.

QUINN

She said she didn't want to take the ring. He insisted.

REMBRANDT

Don't you know anything about women, Q-ball? Once they put the rock on their finger, it's all over.

There's a knock on the connecting door, and Rembrandt jumps up to open it, revealing Wade. He tries his best to sound happy for her.

REMBRANDT

I guess you had quite a night. I hear congratulations are in order.

WADE

Rembrandt, I didn't say, "Yes."

REMBRANDT

You didn't say "No," either, did you, girl?

WADE

No. I didn't say, "No." But he called this morning and sent a car for me. It's waiting downstairs. I'm gonna go to his house and talk to him.

-(CONTINUED)

24 CONTINUED: 3

24

QUINN

You're gonna go to his house and talk to him? Wade, this guy puts some kind of spell over you every time you get near him. Why don't you just send him his ring back?

WADE

I don't want to send him his ring back. If I'm going to give it back, I'll do it in person.

QUINN

If? What're you saying? You're really thinking about marrying this clown?

WADE

(bristling)
He's not a clown. If you want to know the truth, he's everything I could possibly ask for.

QUINN

You know that after one dinner? You don't think that's a little strange?

(she does)

Look, if you have to go there, we'll come with you.

WADE

You will not. I'm a big girl. I can handle this myself.

She leaves. Quinn looks at the others, accusingly.

QUINN

Thanks for all the help, guys. You know you could've said something.

ARTURO

(sour)

No, Mr. Mallory. You said more than enough for all of us.

Quinn's pissed off as we --

CUT TO:

25 EXT. N.A.F.S GROUNDS - PRIME ORACLE'S RESIDENCE - DAY 25

There's still a CROWD of MOURNERS outside the fence as a limousine passes through the security gate and pulls up the drive to stop in front of the house, which is as fabulous a mansion as we can find.

A DOORMAN opens the car door for Wade, then accompanies her up the front steps to the house. HENRY, the man who drove the Prime Oracle's car earlier, opens the door.

26 INT. PRIME ORACLE'S RESIDENCE - ENTRY HALL - DAY 26

ANDREW comes down the grand curving staircase. PAINTERS in coveralls can be seen mixing paint at the top of the stairs.

ANDREW

Good morning! Sorry about the mess, I'm having some special work done... (X)

He gets to the bottom of the stairs, takes both her hands and looks her in the face, appreciating her.

ANDREW

You look even more beautiful in the daytime.

He goes to kiss her, but she turns her face, giving him her cheek. He accepts this, but knows something's wrong.

WADE

We have to talk.

ANDREW

All right, but you haven't eaten. Why don't we talk over breakfast? (X)

CUT TO:

27 INT. MANSION - GLASSED IN PATIO - DAY

27

It features an absolutely fabulous view of the grounds. Wade and Andrew have an elegant breakfast spread out before them, and are attended to by a pair of SERVANTS who are, at the moment, making Wade uncomfortable.

ANDREW

(to the servants)

Could you leave us, please? We'll call if we need you.

They leave.

WADE

(relieved)

Thank you.

ANDREW

I'm sorry. You'll get used to them in time and won't even think twice about discussing personal matters in front of them.

WADE

That's what I wanted to talk to you about.

(hesitates, then)

Andrew, I don't think this can work...

ANDREW

(doesn't let her finish)

Wade, I know this is all very sudden for you, and it feels like it's coming out of left field -- but what choice do I have? There's so little time before you slide and I've been waiting so long...

WADE

But that's just it. You feel all this urgency, and to me it just feels like a lot of pressure.

ANDREW

Of course, it does. And I'm sorry. I don't mean for it to feel that way.

WADE

It's not that I don't feel a connection between us -- I really do. But I can't build the rest of my life on what happened in a dream.

(CONTINUED)

27 CONTINUED:

27

ANDREW

It's not a dream. We lived it.

WADE

(considers, then)

My friends think I'm loony 'cause
I've always believed in things like
past lives and soul mates... But I
can't believe in them the same way
you do.

(CONTINUED)

27 CONTINUED: 2

27

ANDREW
Why not? It's like sliding. Each
new world is a new life time.

WADE
But I remember all the worlds I've
been to.

ANDREW
And I remember my past lives...
(then)
Wade, even the old Prime Oracle knew
of our connection. He told me you'd
be the most powerful influence in my
life -- that you'd teach me how to
be a good Prime Oracle.

WADE
(stunned)
Me?

ANDREW
Yes, you.

WADE
(troubled)
But... The old Prime Oracle tried
to run me over with his car right
after I met you.

ANDREW
(his turn to be stunned)
What? It's not possible. He'd
never do that.

WADE
But he did. He would've killed me
if Rembrandt hadn't saved my life.

ANDREW
(very urgent)
No, the Prime Oracle had to know
Rembrandt would save you...
(then)
Wade, please, don't make your
decision yet. Just give me a little
more time. I need you.

Wade reacts, feeling trapped, but unable to refuse him.

CUT TO:

28 INT. MALE SLIDERS HOTEL ROOM - DAY

28

Arturo and Rembrandt look on, concerned, as Quinn talks on the telephone.

QUINN

(into phone)

Wade, why can't you just tell him
you don't want to be with him?

(then)

It is that simple!

(then)

No! Wait! Don't hang up!

But she does. Quinn looks at the receiver in frustration for a moment, then hangs up.

REMBRANDT

(sarc)

Nice job.

QUINN

She's off the deep end.

REMBRANDT

Listen to me, all right, because I
know women. You can't tell her
what's wrong with this guy and
expect her to listen.

QUINN

But he's manipulating her. It's
obvious.

REMBRANDT

That's right, and she knows it. But
the last thing she wants is to hear
it from you. That just makes her
feel like you're trying to
manipulate her, too.

QUINN

When the hell did you get to be such
an expert?

REMBRANDT

I'm the Crying Man, Q-ball! You
think that just happens?

QUINN

What does that mean?

ARTURO

Never mind what it means. We need
to consider our options.

(CONTINUED)

28 CONTINUED:

28

QUINN
There's nothing to consider. We
have to get her out of there.

(CONTINUED)

28 CONTINUED: 2

28

REMBRANDT

That's not our call, man, it's hers!

QUINN

You want her to stay here?

REMBRANDT

Hell, no! No one would miss her more than me. But this might be the best world we'll ever see, and this guy can give her anything she wants. It's gotta be her call.

(off Quinn)

Can't you see it, man? You're trying to hold on and it's just driving her further away.

QUINN

Guys, we're the only friends the only family -- she's got! We have to do something!

REMBRANDT

(with quiet power)

Uh-unh, man. Not till she asks.

Quinn looks to Arturo, but it's clear he agrees with Rembrandt as we --

CUT TO:

BLACK

then, CLICK, lights come on and we are --

29 INT. BEDROOM DOORWAY - CLOSE ON WADE AND ANDREW

29

They're standing in a doorway. He's proud. She's absolutely aghast.

WADE

My room --!

(CONTINUED)

29 CONTINUED:

29

ANDREW
Do you like it? I had them work
around the clock to get it ready.

REVERSE ANGLE - WHAT SHE SEES --

A PERFECTLY NORMAL LOOKING BEDROOM - NIGHT

It's unremarkable, looks very feminine right down to the
stuffed animals on the bed, but decidedly less grand than
anything else we've seen in the house.

WADE (O.S.)
It's not possible...

She comes into the room, drawn in, despite herself. She
goes to the bed, picks up one of the stuffed animals and
hugs it to her.

WADE
Muggsy...

She starts to cry.

WADE
How did you... How could you know
everything in my room at home?
Every detail like this?

ANDREW
(still pleased)
I read your mind.

WADE
(a tear; angry)
How dare you?
(then)
You went into my mind without even
asking me. I feel totally violated.
My thoughts are private. What you
did -- it's almost as bad as
rape...

ANDREW
No! I could feel how much you
missed your home. All I did was see
the room -- so you could have a
piece of your home here...

WADE
(then, decisive)
I think I better to go back to my
hotel.

(CONTINUED)

29 CONTINUED: 2

29

ANDREW

(adamant)

I can't let you do that.

Wade reacts, is she hearing him right?

(CONTINUED)

29 CONTINUED: 3

29

WADE

What're you talking about? I want to leave. Now.

ANDREW

I'm very sorry this upset you. I thought it'd make you happy. But I already lost you once, I won't lose you again over one stupid mistake.

Wade is very frightened now, but she is also intensely aware that she must keep her cool if she's to get out of this.

(X)

WADE

Andrew, I need some time to think about this, and I don't feel comfortable here right now.

(X)

ANDREW

You're angry. If I let you leave, I'll never see you again. If you spend the night, we can work this out in the morning.

(X)

Wade can see he won't budge. She backpedals.

WADE

If I stay here tonight and I still want to go after we talk in the morning, will you let me leave?

ANDREW

Yes.

WADE

All right.

(then)

Now please go. I'll see you in the morning.

He looks at her, very sad, then nods agreement.

ANDREW

Sleep well.

He leaves. Wade watches him awhile, then closes the door and hurries to the telephone.

CUT TO:

30 EXT. PRIME ORACLE'S MANSION - NIGHT - LATER - WADE 30 (X)

climbs out the window of her darkened room and down a trellis to the ground. Keeping to the shadows, she dashes to the cover of some bushes.

VARIOUS ANGLES - WADE

alternately running and sneaking her way across the estate.

CUT TO:

31 EXT. STREET - NIGHT - A CAR 31

drives slowly along a high fence like that surrounding the White House. Beyond the fence is a wooded section of the Prime Oracle's grounds.

32 INT. THE CAR - QUINN, REMBRANDT AND ARTURO 32

watch for any sign of Wade.

REMBRANDT

Where is she?

QUINN

We should have gone in to get her.

ARTURO

Mr. Mallory, all their security is designed to prevent people from getting in. Our chances are infinitely better by waiting and helping Miss Welles to get out.

REMBRANDT

(pointing)
There!

THE FENCE - WADE'S ARM

extends between the bars and waves at them.

THE CAR

pulls up and stops nearby. Quinn and Rembrandt jump out, rush to the fence. Quinn is carrying a ROPE LADDER. He jumps and hooks the top rung over the fence during:

WADE

God, am I glad to see you!

(CONTINUED)

32 CONTINUED:

32

REMBRANDT

The feeling's more than mutual,
girl.

The rest of the ladder cascades down Wade's side of the
fence. She starts to climb.

(X)

QUINN

Hurry! There have to be cameras
monitoring any activity here.

ARTURO

(urgent)
Police!

Suddenly, a small army of POLICE CARS roars out of nowhere
and converges on them from all sides. Wade's just getting
to the top of the fence.

WADE

No!

(X)

QUINN

Jump! I'll catch you!

But by the time she lands in his arms, the cop cars are
screeching to a stop. They're surrounded. Caught in a half
dozen spotlights. No escape.

They shield their eyes from the light as car doors slam and
OFFICERS approach. And then, there is

ANDREW

at the head of the pack. He looks at Wade sadly.

ANDREW

Did you think I wouldn't know?

(X)

WADE

If you cared at all about anything I
said, you wouldn't have.

(CONTINUED)

32 CONTINUED: 2

32

ANDREW
You broke our deal, Wade. All bets
are off. Say good-bye to your
friends. You won't be seeing them
again.

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

Off the Sliders --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

33 EXT. FOREST - A STREAM WITH TWO FORKS - DAY - DREAM SEQUENCE

33

in period dress as before, as she rides up slowly and surveys the spot, confirming it's the meeting place.

ANGLE - LOOKING DOWN THE BARREL OF AN EARLY 19TH CENTURY RIFLE - SIGHTING WADE

as she stops and gets off her horse. Whoever has the gun is just waiting for a clear shot as she ties her horse to a tree and sits on a boulder near the fork in the stream.

The RIFLE FIRES. Muzzle flash and smoke obscure the view for a moment. When they clear we see that Wade is on the ground. The rifle is lowered out of frame, and we hear the DEPARTING FOOTSTEPS of the shooter.

WADE

in great pain, pulls herself up to lean against the rock. She touches her wound, looks at her bloody hand with dismay.

WADE

Testament to my foolishness...

The sound of HOOFBEATS in the distance, coming fast, getting closer. Then --

ANDREW (O.S.)

(calling, as he rides)

Kate! Take care! It's a trap!

And now Andrew rides into the clearing and reacts to the sight of Wade on the ground.

ANDREW

No!

He jumps off his horse and runs to her, takes her gently in his arms.

WADE

I am an encumbrance no more.

ANDREW

You think I betrayed you? My love, I swear it, the woman who came to you was sent by my father, not me.

(CONTINUED)

33 CONTINUED:

33

ANDREW (Cont'd)

He boasted of it, knowing no horse could carry me fast enough to save you.

WADE

Then oppose him no more, for you can only come to harm. He is an evil man, and his power is too great.

ANDREW

By all that is holy, I swear myself to gaining power greater than his.

Wade, weakening rapidly, summons the last of her strength in concern for him.

WADE

Swear it not, my love. The pursuit of such power is the source of his corruption.

He sees that she is slipping away.

ANDREW

You can't die. I won't let you die. Do not let him take you from me!

WADE

The choice isn't mine...

She dies.

WADE'S POV - CLOSE ON ANDREW

As the sorrow in his face turns to rage. His aspect becomes increasingly frightening as the CAMERA position ROCKS gently for a moment, then smoothly PULLS AWAY to HOVER briefly. Then the perspective is SUCKED INTO A TUNNEL OF WHITE LIGHT, that is similar to the wormhole in most other respects (but we are going BACKWARDS through it).

THE TUNNEL TWISTS AROUND until we are moving swiftly DOWNWARD - FALLING, falling, falling -- until:

SMASH CUT TO:

34 INT. MANSION - WADE'S ROOM - NIGHT - WADE

34

awakens with such a start that the entire bed jumps, as though she had fallen hard and landed there. Her eyes are wide; her heart is pounding. She's nearly hyperventilating.

CUT TO:

35 INT. ENCLOSED PATIO - MORNING

35

The SERVANTS hover nearby, but now Wade is oblivious to their presence. She picks at her breakfast, but she's not here to eat. Andrew is clearly not happy with the situation, but he's unwavering in his resolve.

The parallel to the earlier dining scenes only serves to punctuate the grim change in their relationship.

WADE

Don't you see what's happened? When I died as Kate, you wished for power greater than your father's -- now you've got it and you're using it just as ruthlessly as he did.

ANDREW

Wade, I'm not keeping you here to be cruel...

(off her)

You'll change your mind in time. Once your friends are gone and we're together you'll see this is the right thing.

WADE

You have all this power... How can you have so little insight?

(then)

I can't see the future, but I know I'll never forgive you -- no matter what you think you see.

ANDREW

This isn't about fulfilling some vision, Wade.

(then)

You want to know the truth?

(MORE)

(CONTINUED)

35 CONTINUED:

35

ANDREW (cont'd)

I can't see the complete picture when it comes to you, and it scares the hell out of me. The old Prime Oracle called you a nexus in my life -- a crossroads. Everything changes based on what happens with you.

WADE

Then do the right thing. Let me go.

ANDREW

Wade, the only thing I know for sure is that I've always loved you, and I always will. That's my anchor. I have to keep you here.

WADE

Andrew, no matter how much power you have, you can't force someone to love you. Even God can't do that.

He studies her a moment, did she get through?

ANDREW

(getting up)
The President will be here soon. I have a busy day.

CUT TO:

36 INT. LAMPLIGHTER RESTAURANT - DAY - QUINN AND ARTURO

36

are sitting at the bar, nursing beers and looking impatient.

QUINN

What the hell's keeping them?

ARTURO

Perhaps they've had more success than we did. Mr. Brown's companion is a respected member of this society. Surely that will count for something.

QUINN

What a miserable world.

ARTURO

This world is not the problem, Mr. Mallory, just one person in it.

(CONTINUED)

36 CONTINUED:

36

Quinn glances up at the:

TELEVISION - AIR FORCE ONE TOUCHING DOWN

TV REPORTER (V.O.)
President Jerry Brown and First Lady
Tori Spelling Brown have now arrived
in San Francisco for this evening's
ceremony investing Andrew Bond as
the New Prime Oracle.

QUINN

(pained)
Just one person -- trouble is he's
probably the most powerful man on
the planet.

REMBRANDT AND LORI

hurry up to them.

REMBRANDT

Sorry we're late, man. We finally
found a lawyer who'd at least talk
to us.

QUINN

Will he help?

REMBRANDT

Not without a ten thousand dollar
retainer.

(then)
You have any luck?

QUINN

The Regent wouldn't even see us. I
spoke to Wade. She's gonna try and
talk to him.

(then, frustrated)
We slide in less than six hours, and
there's no damn way to get her out
of there.

REMBRANDT

I don't know what's left to do.

LORI

Well, whatever you do, you'd better
do it before Andrew is installed
as full Prime Oracle -- because once
he's in, even the President can't
challenge him.

(CONTINUED)

36 CONTINUED: 2

36

QUINN

Not to mention that we slide during the ceremony.

Arturo and Rembrandt exchange a furtive glance. Rembrandt looks at Lori, who looks a bit desperate for a moment, the glances up at the tv and reacts, excited.

LORI

(pointing at the set)
That's Maggie! She came with the President.

QUINN

You know someone in the President's entourage?

LORI

She's my best friend's cousin! She's in the White House Press Corps.

QUINN

Can she get us to the President or at least talk to him for us?

LORI

There's a chance.

QUINN

Let's go.

Quinn starts to get up. Arturo stops him.

ARTURO

It's getting late, Mr. Mallory. Miss Welles must be very worried. If she calls, you should be here to reassure her. We'll contact you as soon as we can.

Off Quinn, not liking the idea of staying behind

CUT TO:

37 INT. PRIME ORACLE'S MANSION - WADE'S ROOM - AFTERNOON

37

Wade is lying on the bed, staring at the ceiling. There's a knock at the door. She jumps up, hopeful.

WADE

Come in.

(CONTINUED)

37 CONTINUED:

37

It's the Regent, in formal dress.

REGENT

I don't have much time, Miss Welles.
We're very busy preparing for the
ceremony.

WADE

Please, sir. You still have
authority over Andrew...

REGENT

At this point my authority is little
more than a formality.

WADE

But it's legal! And Andrew is
keeping me here against my will!
That's kidnapping!

REGENT

Miss Welles, the Prime Oracle is our
guardian of the future. No one
has the authority to challenge his
vision of it. If he says this is
where you should be, we trust that
he's right.

WADE

But what if he's wrong? What if
he does something wrong?

REGENT

I'm not saying it can't happen, but
somehow, by the time someone is
ready to become Prime Oracle, he's
learned how to use his power wisely.

WADE

Are you all blind? Andrew is
acting like a spoiled child! How
can you put the future of the
country in his hands?

(CONTINUED)

37 CONTINUED: 2

37

REGENT

(turns to go)
I'm very sorry. I can't help you.

He leaves. Wade goes to the door, about to slam it in a rage, but HENRY arrives. He holds out a small paper bag.

HENRY

Your prescription arrived.

WADE

(confused)
My prescription?

HENRY

They just delivered it.

He leaves. Wade opens the bag, looks at the prescription bottle. She opens it and discovers a NOTE inside the bottle. She unfolds and reads it, reacts as we --

CUT TO:

38 INT. DOMINION HOTEL ROOM - NIGHT

38

Quinn is pacing, frantic. The tv features the final preparations for Andrew's installation as Prime Oracle.

TV REPORTER (V.O.)

The reception hall is starting to fill up now. People are taking their seats, despite the fact that the ceremony is still nearly an hour away. There's a feeling of great anticipation in the air...

Quinn checks the timer.

QUINN

(frustrated)
An hour and ten minutes. Where the hell are they?

The TELEPHONE RINGS. Quinn grabs it.

(CONTINUED)

38 CONTINUED:

38

Hello?

QUINN

(X)

INTERCUT

39 INT. MANSION - WADE'S BEDROOM

39

Wade is on her bed, looking deathly ill as she struggles to hold onto the phone. Her speech is slurred. She's filled with despair, but too drugged to be frightened.

WADE

He won't let me go... He won't...

(then)

Gonna die, Quinn... S'only way...

Slide... R'member me....

(quieting Quinn)

Shush, shush... Jus' listen... If

you get home... Tell my mother...

Don't want to... Got to... die...

40 INT. HOTEL ROOM - QUINN

40

QUINN

Wade! Just hang on. I'm coming!

I'm coming right now!

He slams the phone down and runs for the door as we --

CUT TO:

41 EXT. THE CAMPUS GATE - NIGHT - QUINN

41

gets out of a cab and pushes his way through the THRONG of people who just want to be close to the big event. Finally he reaches the gate house where his path is quickly blocked by a no nonsense GUARD. Quinn turns and bangs on the window of the gate house and gets the attention of the SERGEANT inside.

QUINN

Call someone in the Prime Oracle's mansion, and have them go to Wade Welles' room. She poisoned herself. I'm a friend of hers. I have to get in there.

(CONTINUED)

41 CONTINUED:

41

The sergeant hesitates, uncertain whether to make the call.

QUINN
She'll die, man! You think the
Prime Oracle will like that? Just
make the damned call!

CUT TO:

42 INT. PRIME ORACLE'S MANSION - WADE'S ROOM - NIGHT

42

As Henry lets Quinn into the room -- a grief stricken Andrew, in black tie and tails, is cradling Wade's limp body, exactly as he had done in Wade's dream -- Quinn pauses just long enough to gauge the situation. When Andrew looks up at him, it's clear from his expression that Wade is dead.

QUINN
No. No!

Quinn rushes into the room, takes Wade and shoves Andrew aside

QUINN
Get the hell away from her!
(then)
This is your fault!

ANDREW
She was all I had... I loved her...

QUINN
(incensed)
You loved her? You loved her?
(then)
She had to to kill herself to get
away from you -- and you call that
love?

(X)

ANDREW
(heartfelt)
I'm sorry.

QUINN
(bitter)
Great. You're sorry. A lot of good
that does...

Henry is at the door.

(CONTINUED)

42 CONTINUED:

42

HENRY

Sir? It's time. You have to go to
your ceremony now.

Andrew looks at him blankly.

ANDREW

It's all wrong. Nothing's the way
it should be.

HENRY

The President's waiting...

ANDREW

(to Quinn)
What do I do?

QUINN

The same thing as me. You go on
without her...

Andrew comes over, gently kisses Wade good-bye.

ANDREW

(softly, to Quinn)
Take good care of her...

As he leaves

CUT TO:

43 EXT. PRIME ORACLE'S MANSION - NIGHT

43

Quinn watches, grim, as two ATTENDANTS load Wade's body into
the ambulance. Quinn gets in the back with her. The
attendants close the doors and the ambulance drives away.

CUT TO:

44 INT. THE AMBULANCE - NIGHT - DRIVING

44

Quinn sits beside Wade, holding her hand.

QUINN

Why did I bring you with me?... I
didn't know what the hell I was
doing.

(then)
I'm so sorry...

CUT TO:

45 INT. ACADEMY RECEPTION HALL - NIGHT

45

Cameras FLASH incessantly as the Regent places a Medallion of Office around Andrew's neck. The assembled THrong APPLAUDS, politely, but loud and long as Andrew steps to the microphone and removes a prepared speech from his inner pocket.

He looks at the speech, then out at the crowd, then back to the speech.

ANDREW

I can't read this...

He puts the speech back in his pocket.

ANDREW

Americans... People of the world... Someone I loved died tonight because I misused my God given power. I saw only what I wanted to see, and thought I could shape events to my own design. If any good has come of this -- and I desperately need to find some -- it's that I now see how easy it is to be arrogant, and how dangerous my power can be unless I'm totally committed to the highest possible good. In memory of Wade Welles, I make that my pledge to you...

CUT TO:

46 INT. AMBULANCE - NIGHT

46

Quinn glances out the windshield, reacts, confused.

QUINN

Hey! Where're you guys going? This isn't the way to the hospital?

47 EXT. PARK - NIGHT - CONTINUOUS

47

As the AMBULANCE pulls to a stop in a secluded area. Rembrandt, Arturo and Lori rush out to meet it.

Lori opens the back door. Quinn is there, uncomprehending.

QUINN

What's going on?

LORI

Get out of the way!

(CONTINUED)

47 CONTINUED:

47

She literally yanks him out of the ambulance and jumps in the back.

CUT TO:

48 INT. RECEPTION HALL - NIGHT

48

Andrew's speech is over. He's accepting handshakes and congratulations from people as he makes his way from the podium. His mood is still somber.

Now, suddenly, he reacts becoming totally alert. He turns to a nearby AIDE.

ANDREW

Get my car! Now!

(then)

And I'll need a police escort!

He begins to urgently push his way through the throng as we

CUT TO:

49 EXT. THE PARK - NIGHT

49

Quinn, Arturo and Rembrandt are still outside the ambulance. Quinn is absolutely livid.

QUINN

How could you not tell me?

REMBRANDT

We couldn't! The man could read your mind.

QUINN

Do you realize what I went through? I felt like I killed her!

ARTURO

(empathetic)

Quinn, the only way to convince Mr. Bond that Wade was dead was to convince you as well.

QUINN

And all that business about Lori's friend's cousin...?

(CONTINUED)

49 CONTINUED:

49

ARTURO

A sham. We had to make sure you
were alone when you got the call
from Wade.

QUINN

(starting to let it go)
Thank God.

(then)
I could kill you guys, but I sure
don't know what else we could've
done.

(CONTINUED)

49 CONTINUED: 2

49

REMBRANDT

The weird thing is, the police oracles who said we were gonna kill Wade helped give us the idea.

ARTURO

That, and Miss Welles copy of "Romeo and Juliet," which used a similar ploy -- though not to a very happy result.

REMBRANDT

Lori created the formula and had the drugs delivered.

Quinn checks the timer and calls into the ambulance.

QUINN

How's it going in there? We only have a few more minutes.

CUT TO:

50 EXT. STREETS - NIGHT - THE PRIME ORACLE'S CAR

50

at the head of a LINE OF POLICE CARS -- lights flashing, sirens wailing -- as they race along and make a high speed turn INTO THE PARK

(X)

CUT TO:

51 EXT. PARK - AT THE AMBULANCE - QUINN, ARTURO AND REMBRANDT

51

react, very uneasy, to the SOUND of the approaching SIRENS.

REMBRANDT

Uh-oh. How much time, Q-ball?

QUINN

(checks timer, worried)
Almost two minutes.

REMBRANDT

(into ambulance)
Lori, come on, sweetheart. The bad guys are gonna get here. We may have to do some running.

Lori appears at the door, holding up an extremely weak and unsteady Wade.

(CONTINUED)

51 CONTINUED:

51

LORI
She's in no shape for that.

WADE
(happy to be alive)
Hi, guys.

Quinn hugs her -- so tight, he feels his heart will break (X)
(X)

ARTURO
Thank God, you're all right.

As they help her down from the back of the ambulance, (X)

THE PRIME ORACLE'S CAR AND THE POLICE
arrive -- screeching to a stop.

THE SLIDERS
react, desperate.

WADE
Oh God, I should've died! (X)

Quinn picks her up, and the Sliders start to run, but now the last few POLICE CARS drive onto the grass and block their path.

ANDREW
runs up behind them.

ANDREW
Quinn! Stop! Put her down!

Quinn doesn't have much choice. There's nowhere to run. Wade sinks to the ground, crying.

Andrew comes to her, gently lifts her face with his hand.

ANDREW
I just came to say, "Good-bye," and beg your forgiveness.

WADE
You're letting me go?

ANDREW
(nods)
I'm hoping that next time we can start fresh.

(CONTINUED)

51 CONTINUED: 2

51

Wade looks at him, deeply appreciative, seeing again the man who'd attracted her in the first place. She gives him a gentle kiss.

(CONTINUED)

51 CONTINUED: 3

51

WADE

I think I'd like that.

Quinn hits the button. The WORMHOLE starts to form.

Andrew helps Wade stand, then gives her over to Quinn.

ANDREW

I'll say it again. Take good care
of her.

Quinn nods, and leads Wade into the vortex.

LORI

beside Rembrandt and Arturo, looks on in wonder as they
depart. Arturo turns to Rembrandt and Lori.

ARTURO

Amazing. Do you realize that when
the Prime Oracle nearly ran Wade
down, his intent was actually to
engineer that you two would meet?

REMBRANDT

Huh? Why'd he care about that?

ARTURO

Because if you hadn't met, Wade
would have been trapped here, and
Mr. Bond would have been a very poor
Prime Oracle.

LORI

(to Rembrandt, smiling)
We're a part of history.

REMBRANDT

(proud)
I can live with that.

He and Lori exchange a look, deep affection.

ARTURO

Come along, Mr. Brown. New worlds
await.

REMBRANDT

I gotta go...
(he kisses her)
Thanks for everything.

Rembrandt turns and joins Arturo. They leap. A beat as the
wormhole fades into nothingness.

(CONTINUED)

51 CONTINUED: 4

51

ANDREW

stands there a beat, his face a mask of concern --

LORI

What's wrong?

ANDREW

I just saw where they're going.

Off which ominous portent, we --

FADE OUT.

THE END