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SLIDERS

"Obsession"

Story by

Jon Povill

and

Steve Brown

Teleplay by

Jon Povill

REVISED PAGES

Pink Rev.      Full Script  
Blue Rev.      Full Script

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SLIDERS

"Obsession"

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 (THE DRIVER)  
COP

(X)

SLIDERS

"Obsession"

INTERIORS

DOMINION HOTEL  
CORRIDOR  
ROOM  
WADE'S ROOM  
MALE SLIDERS HOTEL ROOM  
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  
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  
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  
Had enough of my back, your  
lordship?

(X)

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 -- Forevermore.  
Choose me, and I'll defy my father  
and have you as my wife.

(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.

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.

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.  
CLICK, a light comes on to reveal an open copy of "Romeo  
and Juliet" on the nightstand and --

(X)

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.

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  
C'mon, kids. No bickering.

(X)

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 kind hospitality, my friend. Thank you, again...

(X)  
(X)  
(X)

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

ARTURO

Exasperating ninny.

(X)

REMBRANDT

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

ARTURO

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

(X)

(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 as --

REMBRANDT  
You okay, sweetheart?

WADE  
Yeah. I had the weirdest dream.

WADE

is lost somewhat in a world of her own --

REMBRANDT  
Must be all that spicy food.  
(then)  
If I ever see one more plate of  
curry, it'll be too soon.

As under, a cow has meandered nearby, stands staring at  
them --

ARTURO  
Go on, Bossy. Shoo!

The cow just stands there

QUINN  
Okay, here we go

He 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?

(CONTINUED)

6 CONTINUED:

6

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.

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.

REMBRANDT

Who the hell are you?

(X)  
(X)

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'll accept the possibility, won't you?

(X)  
(X)

WADE

Me?

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...

(X)

(CONTINUED)

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 past life.

(X)

Wade is absolutely mesmerized. Finally, she breaks away from his gaze, almost dizzy -- and quite unnerved.

(X)

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)  
I think you do. I'll pick you up at seven.  
(again, the answer)  
The Dominion Hotel.

(X)

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...

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

(X)

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  
what the hell's this guy doing in  
Wade's dream?

(X)

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

(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...?" (X)

REMBRANDT  
You okay, sweetheart?

WADE  
I'm fine.  
(off Rembrandt's  
expression) (X)  
OhmiGod, he's hurt! (X)

Rembrandt's clearly in a lot of pain as he gets up. (X)

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?

(CONTINUED)



10 EXT. STREET - NIGHT - THE SLIDERS 10

watch the CAR drive off. Rembrandt's limping.

REMBRANDT

(pissed off)

Can you believe that? It's like they stopped just to taunt me!

(then)

What kind of world have we landed on, man?

QUINN

I got their plate.

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

QUINN

We better get him 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

What'm I s'posed to put down here for a local address?

WADE

Might as well put the Dominion Hotel.

Arturo reacts, surprised at the cover story of a magazine he's been reading --

ARTURO

Good Lord, John F. Kennedy died...

REMBRANDT

Man, no one keeps magazines longer than hospitals.

ARTURO

(leafing to the story)

On the contrary. 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

QUINN

Let me see that

As he takes the magazine --

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

Okay -- 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

Other than a slight bruise at the base of his fifth metatarsal bone and a slight strain to his Internal Annular Ligament, he seems to be in pretty good shape

The Sliders are taken aback.

WADE

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

(CONTINUED)

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, I don't know what your story  
is, but it doesn't take a fifth  
degree psychic to know you two are  
hiding something.

(X)

(X)

(X)

(then)

(X)

What gives?

(X)

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?

WADE  
The nurse wanted to know where we  
really come from.

QUINN  
(surprised)  
You told her?

REMBRANDT  
No choice. She's like a walking  
lie detector.

WADE  
She calls herself 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  
Apparently ten percent of the  
people on this world have psychic  
capabilities. 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: 2

13

QUINN  
She's in heaven. A whole world of  
people who think like her.

As --

ACROSS THE WAITING ROOM - TWO POLICE OFFICERS

look down at --

INSERTS - COMPOSITE DRAWINGS

close, but not exact, sketches of ARTURO and REMBRANDT.  
The officers exchange a look, confirming

(CONTINUED)

13 CONTINUED: 3

13

FIRST OFFICER

That's them.

The officers move towards

THE SLIDERS

WADE

She's this incredibly together,  
intuitive woman --

(then)

She's gonna take me shopping later  
so I can get a new dress.

QUINN

What?

WADE

I can't go out to dinner in a pair  
of blue jeans.

QUINN

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

WADE

Why not? I mean -- what's the  
worst that could happen?

QUINN

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

WADE

Look who's talking.

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.

FIRST OFFICER

Against the wall!

ARTURO

Are you mad? What for?

(CONTINUED)

13 CONTINUED: 4

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?

REMBRANDT

That's right. A guy tried to run her down with his car. We got a 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

Damn right I do.

FIRST OFFICER

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

REMBRANDT

What?

Arturo's been reading a document, reacts now

(CONTINUED)

14 CONTINUED:

14

ARTURO

This says I acknowledge having received my "Miranda Warning." I acknowledge no such thing.

FIRST OFFICER

What're you a moron? What do you think we've been doing for the last hour!?

(then)

Just sign the forms so we can all get out of here.

REMBRANDT

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

FIRST OFFICER

We don't incarcerate you until you commit a crime. So, if you're smart, you'll keep your noses clean.

(then)

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.

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. No need to stand on ceremony now.

(X)

(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 -- gifted, so gifted.

(X)

(matter of fact)  
As you know, I will succumb to a cerebral hemorrhage by this time tomorrow, so now I must choose my successor.

(X)

(X)

(MORE)

(CONTINUED)

16 CONTINUED:

16

PRIME ORACLE (cont'd)

(sincere)

Please know that I love you both --  
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 would've preferred a few  
more years of training, but still 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 it's  
leaders. I've devoted my life to  
expanding the range of my powers --  
and even Melanie admits I'm further  
along than she is.

(then)

I remind you, sir, that you were in  
your early 20's when you took  
over -- and your early career was  
not without controversy.

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 Mr. Bond  
greater balance, they cannot give  
Ms. Wallace 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 - QUINN'S

17

uneasy. 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..

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

ARTURO

(indicates book)

Listen to this. 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.

QUINN

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

(CONTINUED)

17 CONTINUED:

17

ARTURO

Under the apparent guidance of Prime Oracles, this society has averted nearly every major conflict of the last century. No wars, no assassinations. The economy is robust, the environment, well protected, and the current Prime Oracle is even responsible for pushing the space program forward.

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)  
Yeah, well -- these are the same people who think you and Rembrandt are about to murder Wade -- so don't believe everything you hear.

(CONTINUED)

17 CONTINUED: 2 17  
Arturo tries to give him the benefit of the doubt as we -- (X)

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

Are you kidding? This date of (X)  
yours is so cool it's a kick just (X)  
being part of it. (X)  
(then, sotto as she draws  
Wade aside)

(MORE)

(CONTINUED)

18 CONTINUED:

18

LORI (cont'd)  
Besides, I need 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...  
committed to anyone back home?

Wade beams, delighted.

WADE  
Nope.  
(then)  
He's great isn't he?

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

LORI  
Judy's a genius. She always  
envisions the perfect outfit.

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 great.

WADE  
What d'you think?

(CONTINUED)

19 CONTINUED:

19

Rembrandt gives her an appreciative whistle.

(CONTINUED)

19 CONTINUED: 2

19

ARTURO  
You look charming, Miss Welles.

(X)

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

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

WADE  
Quinn?

QUINN  
(totally thrown away)  
Yeah. Nice dress.

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.

(X)

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

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

It's hard to believe this place is  
so deserted on a Friday --

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.

(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 really  
just an average Joe -- who happens  
to have been in love with 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'd your father do after we  
got married in our past lifetime?

Andrew reacts, concerned.

ANDREW

You don't know?

(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.

WADE  
No. The alarm woke me.

He looks really worried.

(X)

WADE  
Are you all right?

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

WADE  
Andrew?

Andrew looks overwhelmed with emotion.

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

As she reacts

CUT TO:

21 INT. LAMPLIGHTER BAR - NIGHT - QUINN AND ARTURO  
are nursing beers, looking a little glum.

21

(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

You don't know her like I do. She's a sucker for all this past life stuff.

(X)

ARTURO

Regardless of any fleeting infatuation, she has a good head on her shoulders; she's not going to jeopardize her chance to get home.

(X)

(X)

(X)

(X)

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

QUINN

What's going on?

(X)

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 events in motion...

(then)

-- A whole chain of events that he could have initiated from one tiny action.

ANGLE - WADE

enters and spots the others. Her mood is solemn.

WADE

Where's Rembrandt?

ARTURO

Out with his nurse.

WADE

You're not gonna believe what just happened.

(CONTINUED)

21 CONTINUED: 3

21

ARTURO

We heard.

(then)

It just came over the TV news.

WADE

No, not just the Prime Oracle.

(then)

Look --

She holds out her left hand, revealing an impressive diamond ring. Quinn and Arturo look at her, stunned.

WADE

Andrew's 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.

(X)

YOUNG WOMAN

You are Kate?

WADE

I am. Who are you?

YOUNG WOMAN

A messenger.

WADE

(fearing the worst)

Is he alright?

(X)

YOUNG WOMAN

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

(X)

WADE

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

Are they?

YOUNG WOMAN

I cannot say.

WADE

(angry)

Richard swore to protect them! If harm comes to my parents, it falls on me -- that I gave in to selfish passion.

(X)

(CONTINUED)

22 CONTINUED:

22

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

She's about to clamber up on her horse as      A LOUD  
RINGING FADES UP

SMASH CUT TO:

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

23

wakes with a start. It's the phone. Wade picks up

WADE

Hello?

(then)

Andrew!

(then)

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

(then)

Now?... I guess I can --

She hangs up, troubled, as we --

CUT TO:

24 INT. MALE SLIDERS HOTEL ROOM - MORNING - REMBRANDT

24

has apparently just been given the news. He isn't taking  
it well.

(CONTINUED)

24 CONTINUED:

24

REMBRANDT  
Whoa. Slow down -- he did what?

QUINN  
He gave her an engagement ring.

REMBRANDT  
Oh, man! This is unbelievable.  
(then)  
After one date?

QUINN  
Not the way he sees it.

(CONTINUED)

24 CONTINUED: 2

24

ARTURO

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

REMBRANDT

Is she wearing the ring?

QUINN

She said she didn't want to take it. 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 hear you had quite a night last night.

WADE

Andrew just called. He wants an answer.

QUINN

Good. Pick up the phone and tell him to get lost.

WADE

No.

(CONTINUED)

24 CONTINUED: 3

24

QUINN  
What're you talking about "no?"

WADE  
You heard me.

QUINN  
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, Andrew's everything  
I could possibly ask for.

QUINN  
You know that after one dinner?  
(then)  
We'll go with you.

WADE  
You will not. I can handle this  
myself.

She leaves. Quinn looks at the others, accusingly.

QUINN  
You know you could've said  
something, guys.

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 though the security gate and pulls up the drive to stop in front of the mansion.

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 - ANDREW 26

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...

He gets to the bottom of the stairs, knows something's wrong.

WADE

We need to talk.

ANDREW

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

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

I'm sorry. You'll get used to them in time. Pretty soon, you won't even know they're here.

WADE

(hesitates, then)  
Andrew, I can't marry you.

ANDREW

(doesn't let her finish)  
Look, I know this 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, but to me it just feels like a lot of pressure.

ANDREW

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 do. But I can't base the rest of my life on what happened in a dream.

(CONTINUED)

27 CONTINUED:

27

ANDREW  
It's no dream. Those events  
happened.

(X)  
(X)

WADE  
Even if I could accept that -- I  
can't place as much faith in it as  
you can --

(X)  
(X)  
(X)

(CONTINUED)

27 CONTINUED: 2

27

ANDREW

It's not a matter of faith. It's like sliding. Each new world is a new life time.

WADE

But Andrew, I remember all the worlds I've been to.

ANDREW

Just as 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 to become a great 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? I don't understand...

WADE

It's true. He would've killed me if Rembrandt hadn't pulled me out of the way.

ANDREW

(very urgent)  
No. The Prime Oracle had to know Rembrandt would save you...

(then)

Wade, please. Don't make your decision now.

(then)

You don't slide for a day and a half. Give me that time, and if you choose to turn me down, I'll honor that --

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)

Why the hell not? What's so complicated? Just tell him "here's your ring back!"

(then)

Wait! Don't hang up!

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

QUINN

She's off the deep end.

REMBRANDT

Listen to me, Q-Ball. You're only making things worse.

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 manipulating 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?

ARTURO

Gentlemen -- we need to consider our options.

QUINN

There's no options 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  
What?

(X)

REMBRANDT  
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.

(X)

(X)

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

I had the workers here around the  
clock to get it ready...

REVERSE ANGLE - A PERFECTLY NORMAL LOOKING BEDROOM - NIGHT

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?  
(then, realizing)  
You read my mind?

ANDREW

(backpedaling)  
To make you happy...

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  
like a rape...

ANDREW

All I did was recreate the room --  
so you could have a piece of your  
home here...

WADE

(then, decisive)  
I have 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

I said: I want to leave. Now.

ANDREW

I'm sorry this upset you. I didn't mean it to.

(then)

Wade -- I won't sacrifice our happiness over one silly 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.

WADE

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

ANDREW

You know as well as I do if I let you leave, I'll never see you again...

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 I be able to leave?

ANDREW

Of course.

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:

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.

QUINN

Hurry! There's bound to be  
security cameras.

ARTURO

(urgent)  
Police!

Suddenly, a small army of POLICE CARS roars out of nowhere  
and converges on them from all sides.

WADE

No!

QUINN

Wade! Jump.

The cop cars are screeching to a stop. 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?

WADE

If you cared at all for me, you'd  
let me go.

(CONTINUED)

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41.

32 CONTINUED: 2

32

ANDREW  
You violated my trust, Wade. All  
bets are off. Say good-bye to your  
friends. You won't be seeing them  
again.

(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 - WADE

33

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

POV - THROUGH EARLY 19TH CENTURY RIFLE SIGHTS - WADE

as she's about to get off her horse. Whoever has the gun is waiting for a clear shot.

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 a 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!

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

My love, I swear it, the woman who came to you was sent by my father, not by 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!

(X)

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 get it? When I died as Kate, you wished for power greater than your father's -- now you've got it and you're using it as ruthlessly as he ever did.

ANDREW

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

(off her)

I know in time, you'll change your mind.

WADE

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

(then)

I can't predict the future, but if you don't let me leave here, I know I'll never be able to forgive you

ANDREW

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.

(X)

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 well-connected here -- perhaps  
she has some influence.

(X)  
(X)

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  
the most powerful man on the  
planet.

(X)  
(X)

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.

ARTURO

Will he help?

(X)

REMBRANDT

Not without a ten thousand dollar  
retainer.

(then)  
You have any luck?

QUINN

Wade called. She's gonna try and  
talk to the Regent.

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

(X)  
(X)

REMBRANDT

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

(X)

(CONTINUED)

36 CONTINUED: 2

36

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

LORI

(off the TV)

Ohmigod! Maggie! She came with the President.

ARTURO

You actually 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

Come on -- maybe we can still stop this thing.

Quinn starts to get up. Arturo stops him.

ARTURO

It's late, Mr. Mallory. If Miss Welles 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  
inauguration.

(X)

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 have to  
trust that he's right.

(X)

(X)

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)  
Prescription?

HENRY

The pharmacy just delivered it.

Wade looks at the prescription bottle. There's a note folded up and secured to the bottle with a rubber band. She opens the note - reacts.

CUT TO:

38 INT. DOMINION HOTEL ROOM - NIGHT - TV

38

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...

WIDEN - QUINN

alone. 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

QUINN

Hello?

INTERCUT

39 INT. MANSION - WADE'S BEDROOM - WADE

39 (X)

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.

(X)

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! Hang on, okay? I'm coming  
over there. I'm coming right now!

(X)

(X)

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. The Prime Oracle's  
fiancee has poisoned herself. I  
have to get in there.

(X)

(X)

(CONTINUED)

41 CONTINUED:

41

The sergeant hesitates, uncertain whether to make the call.

QUINN  
She's dying, man! Just make the  
damned call!

CUT TO:

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

42

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.

ANDREW  
I'm sorry.

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

QUINN  
Get the hell away from her!  
(then)  
Oh my God!

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

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

ANDREW  
(heartfelt)  
I didn't understand.

QUINN  
(bitter)  
Great. A lot of good that does...

Henry is at the door.

(CONTINUED)

42 CONTINUED:

42

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

Andrew looks at him blankly.

HENRY  
...The President's waiting...

ANDREW  
(to Quinn)  
What do I do?

QUINN  
(bitter)  
The same as me. You go on without  
her...

Andrew comes over, gently kisses Wade good-bye.

ANDREW  
(softly, to Quinn)  
May God forgive me...

As he leaves

CUT TO:

43 EXT. PRIME ORACLE'S MANSION - NIGHT - QUINN

43

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 have to bring you with  
me?... I didn't know what the hell I  
was doing.  
(then)  
God, 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

My fellow Americans... 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 unbridled power can be unless one is 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 - QUINN

46

glances out the windshield, reacts, confused.

QUINN

Where're you guys going? This isn't the hospital.

47 EXT. PARK - NIGHT - CONTINUOUS - AMBULANCE

47

pulls to a stop in a secluded area. Lori rushes out to meet it.

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

QUINN

What's going on?

LORI

Out of the way!

(CONTINUED)

47 CONTINUED:

47

As Quinn emerges

(X)

ARTURO AND REMBRANDT

(X)

are there --

(X)

(CONTINUED)

47 CONTINUED: 2

47

REMBRANDT  
Hang in there, Q-Ball. It's gonna  
be okay.

Off Quinn, as it dawns --

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  
My car! Now!  
(then)  
And I'll need a police escort!

He begins to push his way through the throng as we

CUT TO:

49 EXT. THE PARK - NIGHT - QUINN, ARTURO, REMBRANDT

49

are outside the ambulance. Quinn is furious --

QUINN  
What the hell did you think you  
were doing?

REMBRANDT  
We couldn't tell you, Quinn. The  
man could read your mind.

QUINN  
Do you have any idea what I went  
through?

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 Wade called you.

(X)

QUINN

(starting to let it go)  
I could kill you guys.  
(then)  
Thank God --

(X)

(X)

(X)

(CONTINUED)

49 CONTINUED: 2

49

REMBRANDT

The weird thing is, the police oracles who said we were gonna kill Wade gave me the idea.

(X)

ARTURO

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

REMBRANDT

Lori issued the prescription and had the drugs delivered.

(X)

Arturo calls into the ambulance.

(X)

ARTURO

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

(X)

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

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 --

QUINN  
You scared the hell outta me.

As they help her down from the back of the ambulance,  
THE PRIME ORACLE'S CAR AND THE POLICE  
arrive -- screeching to a stop.

THE SLIDERS  
react, desperate.

WADE  
Oh God, I should've died!

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  
Stop!

They don't have much choice. Wade sinks to the ground,  
crying.

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

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

WADE  
You're letting me go?

ANDREW  
(nods)  
In hopes that next time we can  
start fresh.

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

(CONTINUED)

51 CONTINUED: 2

51

Quinn hits the button. The WORMHOLE starts to form. (X)

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

ANDREW

Take good care of her. (X)

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. (X)

ARTURO

Come along, Mr. Brown. New worlds  
await.

REMBRANDT

I gotta go...  
(he kisses her)  
I'll never forget you. (X)

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

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