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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
Yellow Rev. Full Script

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SLIDERS

"Obsession"

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

THOMAS BOND (RICHARD)	(X)
PRIME ORACLE (OLD MAN)	
DOMINIQUE REYNOLDS	(X)
FIRST OFFICER	
MELANIE WALLACE	
REGENT (DOUGLAS HAGEN)	(X)
YOUNG WOMAN	
HENRY (THE DRIVER)	
COP	

SLIDERS

"Obsession"

SETS

INTERIORS

DOMINION HOTEL
CORRIDOR
ROOM
WADE'S ROOM
MALE SLIDERS HOTEL ROOM
CARS (X)
HOSPITAL EMERGENCY ROOM
WAITING AREA
EXAMINING ROOM
POLICE INTERROGATION ROOM
THE NATIONAL ACADEMY FOR SEERS
RECEPTION HALL - ALCOVE (X)
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, THOMAS, 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 Thomas 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?

(X)

THOMAS

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 Thomas 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.

THOMAS

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

(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.

THOMAS

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

(X)

WADE

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

(X)

THOMAS

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 --

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.

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...

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

ARTURO

Exasperating ninny.

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.

(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 never see one more plate of
curry, it'll be too soon.

(X)

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 (THOMAS)
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 (THOMAS)

For you.

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

REMBRANDT

Who are you?

(X)

THOMAS

The name is Bond. Thomas 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?" Thomas smiles confidently and answers their next question before they can ask it.

THOMAS

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?

THOMAS

(to Wade)

But you'll accept the possibility, won't you?

WADE

Me?

THOMAS

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)

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

THOMAS

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

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

THOMAS

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.

Thomas raises his arm and signals someone.

THOMAS

(knows she wants to)
I think 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...

Thomas 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.

A CAR

(X)

sits at the curb up the block, lights out -- motor
running -- two people inside.

(X)

(X)

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?

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.

(X)

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9A.
(X)

8A INT. THE CAR - POV THROUGH WINDSHIELD

8A

As the Sliders start to cross the street, Wade in the lead --

Now.

OLD MAN (PRIME ORACLE) (O.S.)

8B EXT. STREET - THE CAR

8B

rolls away from the curb, then rapidly SPEEDS UP, heading right for Wade. She's too lost in thought to notice.

Wade!!

REMBRANDT

(CONTINUED)

8B CONTINUED:

8B

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 "ORACLE 1."

(X)

QUINN
(off the plate)
"Oracle 1...?"

(X)

REMBRANDT
You okay, sweetheart?

WADE
I'm fine.

(X)

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

WADE
OhmiGod, he's hurt!

(X)

REMBRANDT
I'm okay...
(then, wincing)
...but my foot's not too good.

(X)

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

REMBRANDT
What's wrong with you people?

(X)

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?

(X)

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 DOMINQUE 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.

DOMINQUE

First things first, Mr. Brown.
Let's have a look at the damage.

(X)

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?

DOMINQUE

Why?

WADE

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

DOMINQUE

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

Aren't you even gonna take an X-ray?

(X)

DOMINQUE

X-ray?

(X)

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

(CONTINUED)

12 CONTINUED:

12

WADE

Never mind.

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

DOMINQUE

Where are you guys from, anyhow?

WADE

(a bit uncomfortable)
San Francisco.

DOMINQUE

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.

(then)
What gives?

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
What? (X)

REMBRANDT
I had a compound fracture of my leg
when I was a kid. She knew exactly
where it was. (X)

WADE
Apparently ten percent of the people
on this world have psychic
abilities. They're trained to
specialize in things like medical
diagnosis, mineral exploration and
criminology. (X)

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: 2

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 for?

(X)

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 by the arm.

(X)

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

"Oracle 1."

(X)

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

National security?

(X)

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 I can get home sometime before midnight.

(X)
(X)

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 the crime. So, if you're smart, you'll keep your noses clean.

(X)

(then)

If anything happens to Wade Welles, we'll be on you before she hits the floor.

(X)
(X)

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 THOMAS 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 Thomas, sad)
It's too soon.

THOMAS

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.
(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 -- so young, yet 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.

(MORE)

(CONTINUED)

16 CONTINUED:

16

PRIME ORACLE (cont'd)

(sincere)

Please know that I love you both
but there can only be one Prime
Oracle.

(X)

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

REGENT

Melanie Wallace, declare yourself.

Melanie stands.

MELANIE

In fairness, I know that Thomas 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

Thomas Bond, declare yourself.

THOMAS

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 Thomas's words.

PRIME ORACLE

Both of you are right.

(to Thomas)

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 Thomas 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.

Thomas 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. In 1865, a young
seer from San Francisco prevented
the assassination of Abraham
Lincoln. Lincoln was so impressed,
he created a special cabinet post -
the "Prime Oracle" with the
responsibility to foresee potential
disasters. The rest of the country
soon came to believe in psychic
powers.

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. Earthquakes, volcanic eruptions, assassinations... all are predicted here. People have weeks to adjust.

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

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)

These are the same people who think you and Rembrandt are about to murder Wade, right? So don't believe everything you hear.

(X)
(X)

(CONTINUED)

17 CONTINUED: 2 17
On Arturo assessing this -- (X)

CUT TO:

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

walk along through a very pleasant shopping district.

WADE

(to Dominique)
I really appreciate this -- you
giving up your lunch hour and
everything. (X)

DOMINIQUE

Are you kidding? Anything to avoid (X)
the hospital cafeteria. (X)

(then, sotto as she draws
Wade aside)

(MORE)

(CONTINUED)

18 CONTINUED:

18

DOMINQUE (cont'd)
Besides, I need a chance to ask
you --

(makes sure Rembrandt
can't hear)

I know you're only here for a few
days -- I'm not thinking of anything
long term but is Rembrandt...
committed to anyone back home?

(X)

(X)

Wade beams, delighted.

WADE

Nope.

(then)

He's great isn't he?

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

DOMINQUE

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.

DOMINQUE

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?

Rembrandt gives her an appreciative whistle.

(CONTINUED)

19 CONTINUED: 2

19

ARTURO

You look charming, Miss Welles.

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 THOMAS,
who looks at her appreciatively -- and recognizes the
derivation of the dress.

THOMAS

You're like something out of a
dream.

(X)

Quinn nearly gags as Wade blushes with excitement. She
looks at Thomas 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 THOMAS 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 --

THOMAS

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 Thomas)
Just a little famous, huh?

THOMAS

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

(X)

WADE

Oh.

THOMAS

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?

Thomas reacts, concerned.

THOMAS

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, Thomas is hiding something, and he's
not very good at it.

THOMAS
A blind spot.

WADE
Excuse me?

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

WADE
No. The alarm woke me.

He looks really worried.

WADE
Are you all right?

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

WADE
Thomas?

Thomas looks overwhelmed with emotion.

THOMAS
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.

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.

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?

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 Hagen has assured me the Prime Oracle knew his death was imminent, and earlier today chose Thomas Bond to succeed him...

(X)

A PICTURE OF THOMAS 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, I guess.

(then)

Who knows, maybe it's 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.

(X)

(X)

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

Thomas's asked me to marry him.

Off Quinn --

FADE OUT.

END OF ACT TWO

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)

Thomas!

(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?

(X)

(CONTINUED)

24 CONTINUED: 2

24

ARTURO
Not the way he sees it.
(then)
Keep in mind, of course, she hasn't
said, "Yes."

(X)
(X)

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
Thomas 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, Thomas's everything
I could possibly ask for.

QUINN
You know that after one dinner?
(then)
I told you, she's infatuated with
this guy.

WADE
I'm not infatuated... But the
least I can do is explain it to him
~~in~~ person.

QUINN
We're coming with you.

WADE
No! I can handle this myself.

She leaves. Quinn looks at the others, accusingly.

QUINN
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 through 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 - THOMAS 26

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

THOMAS

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.

THOMAS

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 Thomas 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.

THOMAS

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

WADE

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

THOMAS

(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.

THOMAS

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

THOMAS
It's no dream. Those events
happened.

WADE
Even if you're right -- I can't
place as much faith in it as you
can --

(X)

(CONTINUED)

27 CONTINUED: 2

27

THOMAS

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

WADE

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

THOMAS

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?

THOMAS

Yes, you.

WADE

(troubled)

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

THOMAS

(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.

THOMAS

(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 --

(CONTINUED)

27 CONTINUED: 3

27

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?

Quinn reacts -- has everybody lost his mind?

(X)

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:

28

REMBRANDT

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

QUINN

What?

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.

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 THOMAS

29

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

WADE

My room --!

(CONTINUED)

29 CONTINUED:

29

THOMAS

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

(X)

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?

THOMAS

(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...

THOMAS

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

THOMAS

(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.

THOMAS

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

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

THOMAS

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?

THOMAS

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.

THOMAS

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

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.

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

If she doesn't show up soon, we should just go in and get her.

(X)
(X)

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

waving at them.

THE CAR

Quinn and Rembrandt jump out. 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.

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 --

THOMAS

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

THOMAS

Did you think I wouldn't know?

WADE

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

(CONTINUED)

32 CONTINUED: 2

32

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

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 --

THOMAS (O.S.)

(calling, as he rides)

Kate!

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

THOMAS

No!

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

WADE

I am an encumbrance no more.

THOMAS

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

(CONTINUED)

33 CONTINUED:

33

THOMAS (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.

THOMAS

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.

THOMAS

You can't die!

WADE

The choice isn't mine...

She dies.

WADE'S POV - CLOSE ON THOMAS

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. Thomas 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.

THOMAS

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 go, I know I'll never be able to forgive you

(X)

THOMAS

You want to know the truth?

(MORE)

(CONTINUED)

35 CONTINUED:

35

THOMAS (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
Thomas, 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?

THOMAS
(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.

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 Thomas Bond as
the New Prime Oracle.

QUINN

(pained)

Just one person -- trouble is, he's
the most powerful man on the planet.

REMBRANDT AND DOMINIQUE

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?

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.

REMBRANDT

What're we gonna do, guys?

(X)

(CONTINUED)

36 CONTINUED: 2

36

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

DOMINIQUE

(off the TV)
Ohmigod! Maggie! She came with
the President.

ARTURO

You actually know someone in the
President's entourage?

DOMINIQUE

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?

DOMINIQUE

There's a chance.

QUINN

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

Quinn starts to get up. Arturo stops him.

ARTURO

No, Mr. Mallory. Someone must
stay behind in case Miss Welles
calls. We'll contact you as soon
as we can.

(X)
(X)
(X)

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.

WADE

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

REGENT

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

WADE

But it's legal! And Thomas 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.

WADE

Are you all blind? Thomas 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 Thomas'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 are they?

(X)

The TELEPHONE RINGS. Quinn grabs it.

(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 Thomas, 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 Thomas looks up at him, it's clear from his expression that Wade is dead.

THOMAS
I'm sorry.

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

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

THOMAS
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?

THOMAS
(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.

Thomas looks at him blankly.

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

THOMAS
(to Quinn)
What do I do?

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

Thomas comes over, gently kisses Wade good-bye.

THOMAS
(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 - AN ALCOVE - NIGHT

45

There's the CONCERNED MURMUR of a large number of people in the b.g. as Thomas pulls the Regent into the alcove.

THOMAS

I can't do this. I can't be Prime Oracle.

REGENT

You have to be. You were chosen.

THOMAS

Don't you see? I abused my power! I used it for what I wanted and ignored everything I should have seen. She killed herself -- but I might as well have put the poison to her lips.

REGENT

(to aide)
What do we do?

The aide shrugs --

REGENT

(to press secretary)
Hold the press conference. We've got a crisis.

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. Dominique rushes out to meet it.

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

QUINN

What's going on?

DOMINIQUE

Out of the way!

(CONTINUED)

47 CONTINUED:

47

As Quinn emerges

ARTURO AND REMBRANDT

are there --

(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 - ALCOVE - NIGHT

48

The Regent is trying to get through to Thomas -- but he's distracted.

REGENT

Once you've been installed you can choose whoever you want to succeed you -- if that's what you really want. But if you don't go through with this, it'll be chaos.

Suddenly -- Thomas reacts to something he senses.

THOMAS

My God! She's alive!

He turns to a nearby AIDE.

THOMAS

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

CUT TO:

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

49

are outside the ambulance. Quinn is furious

QUINN

Do you have any idea what you put me through?

REMBRANDT

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

ARTURO

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

(CONTINUED)

49 CONTINUED:

49

QUINN
And all that business about
Dominique's friend's cousin...?

ARTURO
A sham. We had to make sure you
were alone when Wade called you.

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

(CONTINUED)

49 CONTINUED: 3

49

REMBRANDT

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

Dominique issued the prescription and had the drugs delivered.

Arturo calls into the ambulance.

ARTURO

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

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)
Dominique, come on, sweetheart. The bad guys are coming here. We may have to do some running.

(X)

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

(CONTINUED)

51 CONTINUED:

51

DOMINIQUE
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.

THOMAS
runs up behind them.

THOMAS
Stop!

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

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

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

WADE
You're letting me go?

THOMAS
I'm going to miss you more than
you'll ever know. But I thank God
the Prime Oracle spared you.

WADE
The Prime Oracle?

(CONTINUED)

51 CONTINUED: 2

51

THOMAS

When he nearly ran you down, he made
it possible for you to fake your
death -- otherwise you really would
have killed yourself someday.

(then)

Now, we're both free.

WADE

Maybe we'll meet again in another
lifetime.

THOMAS

I hope so. I'd like a fresh start.

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

(CONTINUED)

51 CONTINUED: 3

51

Quinn hits the button. The WORMHOLE starts to form.
Thomas helps Wade stand, then gives her over to Quinn.

THOMAS
Take good care of her.

Quinn nods, and leads Wade into the vortex.

DOMINIQUE

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

ARTURO
Come along, Mr. Brown. New worlds
await.

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

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

THOMAS

stands there a beat, his face a mask of concern

DOMINIQUE
What's wrong?

THOMAS
I just saw where they're going.

Off which ominous portent, we --

FADE OUT.

THE END