

EXEC. PRODUCER:	Jacob Epstein	PROD. #K0809	
EXEC. PRODUCER:	Tracy Torme'	Prod.Draft	1/17/96 (FR)
EXEC. PRODUCER:	Alan Barnette	Pink rev.	1/18/96 (FR)
SUPV. PRODUCER:	Tony Blake	Blue rev.	1/22/96 (FR)
SUPV. PRODUCER:	Paul Jackson	Yellow rev.	1/23/96 (FR)
PRODUCER:	Jon Povill	Green rev.	1/25/96 (FR)
PRODUCER:	Tim Iacofano	White(2)rev.	1/26/96 (FR)
		Pink (2)rev.	1/29/96 (FR)

SLIDERS

"Obsession"

Story by

Jon Povill

and

Steve Brown

Teleplay by

Jon Povill

- NOTICE -

THIS MATERIAL IS THE PROPERTY OF UNIV. CITY STUDIOS, INC. AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

SLIDERS  
"Obsession"

REVISED PAGES

Pink Rev.	Full Script
Blue Rev.	Full Script
Yellow Rev.	Full Script
Green Rev.	Full Script
White(2) Rev.	Pgs. 27, 33
Pink(2) Rev.	Pgs. 2-5A/6, 8, 18-18A, 21A, 22/22A, 26, 30, 32A, 35/35A, 39-40, 50, 54

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.

DEREK

You misjudge him -- and 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  
and you must protect my family. We  
would have no recourse but you.

DEREK

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 4:10 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, reacts to a KNOCK on the adjoining door.

(X)

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 starts to get out of bed

(X)

DISSOLVE TO:

3 OMITTED

3

4 EXT. DOMINION HOTEL - NIGHT - THE SLIDERS

4 (X)

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)

About five minutes.

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.

Quinn looks up and down the street - Vendors are already starting to set up their stalls.

QUINN

God -- Five a.m. and people are already on the street. We gotta find some place private to slide.

ARTURO

I hate these early morning slides.

(CONTINUED)

4 CONTINUED: 2

4

REMBRANDT  
Oh, come on, Professor.  
(inhaling)  
Take a nice deep breath of that  
bracing pre-dawn air.

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

QUINN  
C'mon kids. No bickering.

WADE

is walking on alone -- somewhat lost in a world of her own.  
Rembrandt catches up to her.

REMBRANDT  
You okay, sweetheart?

WADE  
Yeah. I had the weirdest dream.

REMBRANDT  
Must be all that spicy food.  
(then)  
If I never 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  
Hey, why don't we walk over to the  
park. Maybe we'll get lucky and  
land on some soft grass for a  
change.

ARTURO  
God knows I'm for that.

CUT TO:

5 OMIT (5)

5

6 EXT. PARK - DIFFERENT WORLD - DAWN

6

The wormhole spits out the Sliders in rapid succession onto a hard path beside some soft grass. As the wormhole closes and the Sliders are getting up and dusting themselves off --

ARTURO  
(disgusted, indicating)  
Soft grass there. Hard path here.  
So where do we land...?  
(sour)  
Unfailing.

WADE

astonished at something she sees

WADE  
Oh, my God...

The others look at her, concerned.

QUINN  
What's wrong?

She points towards

THE YOUNG MAN FROM HER DREAM

climbing off a motorcycle and coming towards her through the early morning mists. He's dressed somewhat elegantly for a man who's just gotten off a motorcycle. He looks at Wade as intently and lovingly as in the dream. Now he reaches under his overcoat and produces a bouquet of roses, which he holds out towards Wade as he approaches.

YOUNG MAN (DEREK)  
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

7 CONTINUED: 2

7

DEREK

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.

DEREK

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 as he starts back towards his motorcycle -- as though certain of Wade's answer.

(X)  
(X)  
(X)

WADE

(almost breathless)  
I don't know.

(X)

DEREK

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

(X)

He gets on his motorcycle and drives off. Wade, a bit dreamy-eyed, watches him leave.

(X)

REMBRANDT

How does he know our hotel?

ARTURO

And our names...

Derek 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)

15A EXT. QUADRANGLE - N.A.F.S. - MORNING

15A

Derek and MELANIE WALLACE, a beautiful woman in her early twenties, hurry down the steps of the imposing complex during --

MELANIE

(sad)  
I can't believe this is happening.  
I don't feel like I'm ready.

DEREK

I've always known it would be today. I've been ready for years.

MELANIE

How can you be so cold? He's been like a father to us.

DEREK

Poor choice of words, Melanie.

MELANIE

No, it's not. If you keep holding onto anger from a past lifetime, it'll poison this one.

DEREK

What I'm holding onto from that lifetime is love.

She shakes her head at his stubbornness as they come down more steps into --

16 EXT./INT. A ROTUNDA - MORNING

16

It is an imposing formal reception area with huge staircases leading down into it and a table at the center, at which is seated --

The REGENT, a distinguished-looking man of about fifty and the OLD MAN from the back of the car that hit Rembrandt.

Melanie and Derek bow to the Old Man when they get to the table. The Regent sits to the side.

When the Old Man speaks, it is entirely without pomp or pretense.

OLD MAN (PRIME ORACLE)

Sit. Sit. No need to stand on ceremony.

(they sit)

Clearly you both received the vision I sent you.

(CONTINUED)

16 CONTINUED:

.16

They nod solemnly. He looks at them with the utmost of affection.

(X)  
(X)

PRIME ORACLE

(sighs)

I can still remember the first time I saw each of you -- so young, yet so gifted.

(matter of fact)

As you know from the vision, I will succumb to a cerebral hemorrhage by this time tomorrow, so now I must choose my successor.

(X)

(MORE)

(CONTINUED)

17 CONTINUED: 2

17

On Arturo assessing this --

CUT TO:

18 INT. HOSPITAL CORRIDOR - DAY - WADE, REMBRANDT AND  
DOMINIQUE

18 (X)  
(X)

WADE

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

DOMINIQUE

Are you kidding? Anything to avoid  
the hospital cafeteria.

(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?

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  
So tell me -- what's it like,  
sliding from world to world?

REMBRANDT  
It has its moments, that's for sure.

DOMINQUE  
Have dinner with me tonight -- I  
want to hear the whole story --

Rembrandt reacts, pleased as we

CUT TO:

18A EXT. STREET - DAY - SHOP WINDOW - "ANNA PEPPER - THE  
FASHION ORACLE"

18A

"Your Psychic Fashion Consultant"

PULLBACK

as Wade reacts, bright eyed to the dress in the window.

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

DOMINQUE  
Anna's a genius. She always  
envisions the perfect outfit.

(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 - STOCK

(X)

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 Derek Bond to succeed him...

A PICTURE OF DEREK 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)

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.

As she gets on her horse and rides away -- A LOUD RINGING (X)  
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)

Derek!

(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)

25 OMIT (25) 25(X)

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

Etched glass panels open to reveal Derek as he comes to greet Wade. (X)

DEREK  
Good morning! Thank you for coming. (X)  
(X)

He immediately can see something's wrong. (X)

WADE  
We need to talk.

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

CUT TO:

28 INT. LOBBY - DOMINION HOTEL - DAY

.28 (X)

Rembrandt looks on, concerned, as Quinn talks on the lobby house-telephone.

(X)

QUINN

(into phone)

It's easy. 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?

QUINN

Rembrandt, we have to get her out of there.

(CONTINUED)

30 EXT. PRIME ORACLE'S MANSION - NIGHT - LATER - WADE 30  
climbs out the window of her darkened room. Keeping to the (X)  
shadows, she dashes to the nearest cover. (X)

CUT TO:

31 EXT. N.A.F.S. COMPLEX - NIGHT - A CAR 31(X)  
waits in concealment beneath a huge structure looming (X)  
overhead. (X)

32 INT. THE CAR - QUINN, REMBRANDT, ARTURO AND DOMINIQUE 32  
who drives, filled with excitement while the others look for  
any sign of Wade.

DOMINIQUE  
This is so amazing -- No one will  
believe me when I tell them I did  
it.

REMBRANDT  
Are you sure this is the right  
place?

DOMINIQUE  
This is my world, sweetheart.  
Remember?

REMBRANDT  
Yeah, well the first law of  
adventures is Murphy's Law --  
"Whatever can go wrong, will go  
wrong."

DOMINIQUE  
What a strange law. It must be very  
hard getting along on worlds without  
a Prime Oracle.

REMBRANDT  
If this is the right place, then  
where is she?

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

(CONTINUED)

32 CONTINUED:

32

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!

HIGH ABOVE THEM - WADE (X)

waving at them from some kind of balcony. (X)

THE CAR

Quinn and Rembrandt jump out. Quinn is carrying a ROPE  
LADDER secured to a GRAPPLING HOOK. He throws the hook up (X)  
to Wade, who secures it and starts to climb down during: (X)

WADE  
God, am I glad to see you!

(CONTINUED)

32 CONTINUED: 2

32

REMBRANDT

The feeling's more than mutual,  
girl.

(X)

QUINN

Hurry! There's bound to be security  
cameras.

ARTURO

(urgent)  
Police!

Suddenly, a small army of POLICE MOTORCYCLES roar out of  
nowhere and converge on them from all sides.

(X)

WADE

No!

QUINN

Wade! Jump.

Now cop cars are arriving. The Sliders are caught in a  
half dozen spotlights. No escape.

(X)

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

DEREK

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

DEREK

Did you think I wouldn't know?

WADE

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

(CONTINUED)

38 CONTINUED:

38

QUINN

Hello?

INTERCUT

39 INT. MANSION - WADE'S BEDROOM - WADE

39

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

WADE

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

(then)

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

Slide... R'member me...

(quieting Quinn)

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

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

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

40 INT. HOTEL ROOM - QUINN

40

QUINN

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

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

CUT TO:

41 EXT. THE CAMPUS GATE - NIGHT - QUINN

41

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.

(X)

QUINN

Call someone in the Prime Oracle's mansion. The Prime Oracle's fiancée has poisoned herself. I have to get in 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 EXT. N.A.F.S. QUADRANGLE - ALCOVE - NIGHT

48 (X)

The Regent is trying to get through to Derek -- 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 -- Derek reacts to something he senses.

DEREK  
My God! She's alive!

He turns to a nearby AIDE.

DEREK  
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)