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SLIDERS

"OBSESSION"

Story by

Jon Povill

&

Steve Brown

Teleplay by

Jon Povill

Directed b

Colin Bucksey

REVISED PAGES

Pink Revs.	Full script
Blue Revs.	Full script
Yellow Revs.	Full script
Green Revs.	Full script
2nd White Revs.	27, 33
2nd Pink Revs.	2-5A/6, 8, 18, 18A, 21A, 22/22A, 26, 30, 32A, 35/35A, 39-40, 50, 54
2nd Blue Revs.	3, 4, 5, 9, 14/14A, 15/15A, 20/20A, 21A, 22/22A, 24, 53, 56, 56A
2nd Yellow Revs.	24, 56A

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TEASER

FADE IN:

1 EXT. A FOREST - DAY FOR NIGHT - DREAM SEQUENCE - WADE 1(X)

on horseback, races across the field. A handsome young man, DEREK, 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 Derek 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?

DEREK

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 Derek 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.

DEREK

(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.

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

DISSOLVE TO:

3 OMITTED

3

4 EXT. DOMINION HOTEL - NIGHT - THE SLIDERS

4

emerge into the deserted street. A COW wanders about on
the loose. Arturo backs out the lobby door, in process of
bowing -- palms pressed together in the Hindu fashion -- to
someone inside.

(X)
(X)

(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)

I hate these early morning slides.

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

(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.

(X)

As under, a cow has meandered nearby, stands staring at
them -- we see a passerby or two in East Indian garb.

(X)

ARTURO

Go on, Bossy. Shoo!

The cow just stands there -- the Sliders move around it.

(X)

ARTURO

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

(X)

(X)

(X)

(X)

QUINN

(checks the timer)

About five minutes. Why don't we
walk over to the park. Maybe we'll
get lucky and land on some soft
grass for a change.

(X)

(X)

ARTURO

God knows I'm for that.

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.

CUT TO:

5 OMIT (5)

5

4 CONTINUED: 2

4

REMBRANDT

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

(X)

ARTURO

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

(X)

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.

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

ARTURO

God knows I'm for that.

(X)
(X)

CUT TO:

5 OMIT (5)

5 (X)

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

ACT ONE

FADE IN:

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

7(X)

approaches the Sliders and holds the roses out to Wade.

YOUNG MAN (DEREK)

For you.

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

REMBRANDT

Who are you?

DEREK

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

DEREK

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?

DEREK

(to Wade)

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

WADE

Me?

DEREK

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

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)

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 - EARLY MORNING - THE SLIDERS

8

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

A CAR

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

ARTURO
Regardless of Mr. Bond's claim,
there must be another
explanation. Certainly, he could
know our names if he's encountered
our doubles at some point.

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

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 he doing in
Wade's dream?

(X)

REMBRANDT
Well, looks like they do have some
pretty good technology here.

(X)

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.

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."

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

REMBRANDT
You okay, sweetheart?

WADE
I'm fine.

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

WADE
OhmiGod, he's hurt!

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'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)

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10A.

9 CONTINUED:

9

Perfect, Henry. OLD MAN (PRIME ORACLE)
Exceptional job.

As he gives the signal, the car patches out.

10 EXT. STREET - NIGHT - THE SLIDERS

10

watch the CAR drive off. Rembrandt's limping.

REMBRANDT

(pissed off)

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

(then)

What kind of world have we landed on?

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.

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?

DOMINQUE

X-ray?

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.

DOMINIQUE

Where are you guys from, anyhow?

WADE

(a bit uncomfortable)
San Francisco.

DOMINIQUE

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 EXT. HOSPITAL EMERGENCY ROOM - MORNING - THE SLIDERS

13 (X)

emerge. Rembrandt's walking with a slight limp.

(X)

(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?

REMBRANDT
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
abilities. They're trained to
specialize in things like medical
diagnosis, mineral exploration and
criminology.

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

(X)

As --

A SHORT DISTANCE AWAY - 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)

CONTINUED: 2

13

FIRST OFFICER

That's them.

The officers move towards

THE SLIDERS

WADE

She's this incredibly positive,
intuitive woman.

(X)

(X)

(then)

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

QUINN

What for?

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.

FIRST OFFICER

Against the wall!

ARTURO

Are you mad? What for?

(CONTINUED)

CONTINUED: 3

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 officer reacts - gets ready to take down information. (X)

FIRST OFFICER
What's the plate number?

REMBRANDT
"Oracle 1."

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?

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.

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.

(then)

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

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, stately buildings on an imposing hilltop.

(X)
(X)

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)

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

16

It's a grand room with light flooding in through huge windows.

(X)

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 DEREK 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 Derek, sad)

It's too soon.

DEREK

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.

(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: 3

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 Derek 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.

Derek 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 is
purported to have 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.

(X)
(X)

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

(CONTINUED)

17 CONTINUED: 2

17

On Arturo assessing this --

CUT TO:

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

18(X)

WADE

(to Dominique)

I really appreciate this -- after
working all day and everything.

(X)

(X)

DOMINIQUE

Are you kidding?
(then, sotto as she draws
Wade aside)

(X)

(MORE)

(CONTINUED)

18 CONTINUED:

18

DOMINQUE (cont'd)

The truth is, I have an ulterior
motive.

(X)

(makes sure Rembrandt
can't hear)

(X)

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

I'm not busy for dinner tonight
I'd want to hear everything --

(X)

(X)

Rembrandt reacts, pleased as we

CUT TO:

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

18A(X)

"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)

18 CONTINUED: 2

18

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:

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

DEREK
You're like something out of a
dream.

Quinn nearly gags as Wade blushes with excitement. She
looks at Derek 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 DEREK sit at a table
with a huge centerpiece of roses, and attended to by a small
army of WAITERS.

(CONTINUED)

20 CONTINUED:

20

WADE

This is so amazing. I can't believe you got us a private room.

(X)
(X)

DEREK

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 Derek)
Just a little famous, huh?

DEREK

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

WADE

Oh.

DEREK

Don't be so impressed. I'm the lucky one here

WADE

Why is that?

DEREK

Just to be here with you. I've 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?

Derek reacts, concerned.

DEREK

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

DEREK
A blind spot.

WADE
Excuse me?

DEREK
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
Derek?

Derek looks overwhelmed with emotion.

DEREK
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 - 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)

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.

(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

Derek'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.

YOUNG WOMAN

You are Kate?

WADE

I am. Who are you?

YOUNG WOMAN

A messenger.

WADE

(fearing the worst)

Is Richard alright?

YOUNG WOMAN

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

WADE

Are my parents safe?

(off the girl's
reluctance)

Are they?

YOUNG WOMAN

I cannot say.

WADE

(angry)

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

(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
FADES UP

(X)

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)

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?

(CONTINUED)

24 CONTINUED: 2

24

ARTURO

Not the way he sees it.

(then)

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

Derek 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, Derek'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 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:

27 INT. MANSION - GLASSED IN PATIO - DAY

27

It features an absolutely fabulous view of the grounds. Wade and Derek 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.

DEREK

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

WADE

(hesitates, then)

Derek, I can't marry you.

DEREK

(doesn't let her finish)

You've had the rest of the dream.

(then)

I knew it would be a problem.

WADE

That's not it...

DEREK

(interrupting again)

Of course, it is. I let you down once before. Now you have doubts about me, and there's so little time for you to make up your mind.

WADE

Derek, you feel all this urgency, but to me it just feels like a lot of pressure.

DEREK

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

DEREK

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 --

(CONTINUED)

27 CONTINUED: 2

27

DEREK

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

WADE

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

DEREK

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?

DEREK

Yes, you.

WADE

(troubled)

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

DEREK

(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.

DEREK

(with certainty)

No. The Prime Oracle would never have done that unless he knew Rembrandt would save you. He must have had something else in mind -- some plan he was setting in motion to bring us closer.

(then, urgent)

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

(MORE)

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

(CONTINUED)

27 CONTINUED: 3

27

DEREK (cont'd)

(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. 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)

28 CONTINUED:

28

REMBRANDT

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

QUINN

She doesn't know what she's doing
right now.

(X)
(X)

REMBRANDT

Look man, 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)

QUINN

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

(X)

REMBRANDT

(with quiet power)
Uh-unh, man. Not till she asks.

Off Quinn --

(X)

CUT TO:

BLACK

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

29 INT. BEDROOM DOORWAY - CLOSE ON WADE AND DEREK

29

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

WADE

My room --!

(CONTINUED)

29 CONTINUED:

29

DEREK

I had the workmen 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?

DEREK

(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...

DEREK

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

DEREK

(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.

DEREK

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

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

DEREK

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?

DEREK

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.

DEREK

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. 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 to Wade, who secures it and starts to climb down during:

(X)

(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)

32 CONTINUED: 3

32

DEREK

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 --

DEREK (O.S.)

(calling, as he rides)

Kate!

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

DEREK

No!

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

WADE

I am an encumbrance no more.

DEREK

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

(CONTINUED)

33 CONTINUED:

33

DEREK (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.

DEREK

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.

DEREK

You can't die!

WADE

The choice isn't mine...

She dies.

WADE'S POV - CLOSE ON DEREK

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. Derek 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.

DEREK

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

DEREK

You want to know the truth?

(MORE)

(CONTINUED)

35 CONTINUED:

35

DEREK (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
Derek, 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?

DEREK
(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 Derek 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?

(CONTINUED)

36 CONTINUED: 2

36

Arturo and Rembrandt exchange a furtive glance. Rembrandt looks at Dominique who, as if on cue, glances up at the TV and reacts, excited.

DOMINIQUE
(off the TV, pointing)
Ohmigod! That's Maggie!

REMBRANDT
Who's Maggie?

DOMINIQUE
My roommate from college. She's a
speechmaker for the President.

ARTURO
You actually know someone in the
President's entourage?

DOMINIQUE
Yes! I'm so stupid! I should have
realized she'd be out here for the
ceremonies.

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.

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 Derek...

REGENT

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

WADE

But it's legal! And Derek 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? Derek 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's at her wits' end. She 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.

(X)

CUT TO:

38 INT. DOMINION HOTEL ROOM - NIGHT - TV

38

features the final preparations for Derek'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?

The TELEPHONE RINGS. Quinn grabs it.

(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)

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

DEREK
I'm sorry.

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

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

DEREK
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?

DEREK
(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.

Derek looks at him blankly.

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

DEREK
(to Quinn)
What do I do?

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

Derek comes over, gently kisses Wade good-bye.

DEREK
(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 EXT. N.A.F.S. QUADRANGLE - ALCOVE - NIGHT

45 (X)

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

DEREK

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

REGENT

You have to be. You were chosen.

DEREK

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)
Get out there and stall. 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 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)

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: 2

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. We may have to run.

(X)
(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.

DEREK

runs up behind them.

DEREK
Stop!

They don't have much choice. The male Sliders form a
protective wall in front of Wade.

(X)
(X)

QUINN
Stay away from her!

(X)
(X)

DEREK
(ignoring him, to Wade)
I came to say, "Good-bye," and to
beg your forgiveness.

(X)

WADE
You're letting me go?

DEREK
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

When she feels safe enough, Wade squeezes the other Sliders and goes to Derek.

DEREK

He knew the only way I'd let you go was if you were dead. So he introduced you to Dominique -- and the whole chain of events which unfolded thereafter.

(X)

WADE

He knew we'd trick you?

DEREK

(nods)
Now, we're both free.

WADE

Maybe we'll meet again in another lifetime.

DEREK

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

DEREK
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.

DEREK

stands there a beat, his face a mask of concern

DOMINIQUE
What's wrong?

DEREK
I just saw where they're going.

Off which ominous portent, we

FADE OUT.

THE END