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"DRAGONSLIDE"

Written by
Tony Blake
&
Paul Jackson

Directed by
David Livingston

REVISED PAGES

1st Pink Revs.	Full script
1st Blue Revs.	Sets,2,6,8,9,11,18-19A,28,35,37,38,45,47,49-51A
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#K1816

SLIDERS

"DragonSlide"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

MELINDA
SKULDAR
GARETH CARR
O' HARA
KELLEY
ALESHA AVO
DIGGS
SEAN NUINN
CHIEF DRUID
PHILIP MALLORY

(X)

#K1816 - 1st Blue Revs. 9/23/96

SLIDERS

``DragonSlide''

SETS

INTERIORS:

GARETH'S CHAMBER / UNDERGROUND LAIR
DRAGON'S BREATH INN
 LOBBY
 LIVINGROOM
 BAR

(X)

EXTERIORS:

WOODS
WOODED GROVE
CITY OF EMRYS

(X)

 STREET
 STREET OUTSIDE DRAGON'S BREATH INN
 PARK
DRAGON'S BREATH INN
GARETH'S ESTATE
MERLIN'S PARCHMENTS

SLIDERS

"DragonSlide"

TEASER

FADE IN:

1 EXT. WOODS - DAY

1

Rays of sunlight filter through tall pines in a pastoral setting. A beautiful young woman, MELINDA, early 20's, in a flowing dress, darts into frame. Fearful, she looks back over her shoulder, never breaking her stride. As she runs out of frame, we hear the SOUND of HORSE HOOVES pounding the forest floor.

ANOTHER ANGLE

SKULDAR, a gnome-like man of indeterminate age, dressed in jeans and a denim work shirt, guides a galloping horse through the trees. He pulls up, listens to the woods a beat, then goads his mount onward.

MELINDA

weaves through the trees. As she comes into a small clearing she nearly collides with Skuldar's horse. She GASPS. Skuldar, eerily calm, looks down from his mount.

SKULDAR

Melinda. You of all people know there's nowhere to run.

She backs away, then darts into the woods.

ANOTHER ANGLE

Melinda races across the pine covered forest floor when Skuldar suddenly appears again in her path, sitting calmly astride his horse. Melinda backs away.

MELINDA

Skuldar, please...

Skuldar dismounts.

SKULDAR

Save your breath. I'm in a foul mood as it is having to ride this smelly beast.

As he steps towards her....

(CONTINUED)

1 CONTINUED

1

MELINDA

You could say you couldn't find me.

SKULDAR

He'd know.

SKULDAR

backs Melinda against a tree. He reaches into his shirt and withdraws a medallion.

MELINDA

breaks from the tree and runs. But after a few yards, Skuldar seems to magically step out from behind another tree, blocking her escape.

MELINDA

If you let me go I swear I will teach you everything I know.

SKULDAR

Worthless to a person without your gift.

His hand grabs her with the speed of a striking snake. She tries to break away but Skuldar's grip is too tight. Melinda struggles to no avail as Skuldar holds the medallion out to her face. It casts a glow on Melinda's face. She quickly goes unconscious and Skuldar lays her on the ground as

(X)

THE VORTEX

opens behind him. Puzzled,

SKULDAR

turns just as Quinn flies out and collides with him, knocking them both to the ground. They both scramble to their feet. Skuldar pulls a dagger, then reacts, terrified at the sight of Quinn, looking majestic as he's framed by the swirling vortex behind him.

QUINN

spots the unconscious Melinda.

QUINN

What are you doing?

The terrified Skuldar drops his dagger and runs for his horse. As Quinn takes off after him, the other three Sliders tumble out of the vortex, unseen by Skuldar.

CONTINUED

1 CONTINUED: 2

1

AT SKULDAR'S HORSE

Skuldar races to his mount, but Quinn grabs him from behind and pulls him to the ground.

ON MELINDA

Wade cradles the unconscious girl's head in her arms as Arturo and Rembrandt rush to

QUINN

who wrestles on the ground with the wiry little man.

ARTURO

(surprised)
Mister Mallory...

At the sound of the name Mallory, Skuldar gives up his struggle. A look of awe crosses his face.

SKULDAR

You're a Mallory?

Quinn rises.

QUINN

(wary)
Yeah... why?

A blinding FLASH OF WHITE LIGHT suddenly obliterates Skuldar from view. In an instant it vanishes, leaving a large RED TAILED HAWK in Skuldar's place. The astonished Sliders watch in amazement as the large bird takes flight and we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2 INT. GARETH'S CHAMBER - DAY

2

A round room with Druidic drawings and symbols adorning the walls. A small statue of Mercury stands in one corner. In the center of the room is a round table. GARETH, mid-40's, square-jawed, handsome with a weathered face, works over a Cretan Maze, a Druidic form of numerology. As if hearing something only he can hear, he cocks his head.

ANOTHER ANGLE

The red-tailed Hawk lands on the stone windowsill. Gareth continues to focus on his Cretan Maze.

GARETH

You failed, didn't you Skuldar?

A blinding FLASH of WHITE LIGHT obliterates the Hawk. In an instant it's gone and in the Hawk's place is Skuldar.

SKULDAR

(fearful)

I'm sorry, Gareth.

Now Gareth looks steely-eyed over at Skuldar.

SKULDAR

It wasn't my fault. I was attacked.

GARETH

Attacked. By what? I've given you more power than you could possibly need to accomplish this simple task.

SKULDAR

It was a Mallory.

GARETH

(curious)

Another Mallory?

SKULDAR

He came out of the sky... from some kind of swirling tunnel.

Intrigued, Gareth rises, moves to Skuldar.

(CONTINUED)

2 CONTINUED:

2

GARETH

No human could travel in that form.
Not even the most powerful Druid.
(awed at the realization)
It can only be a Myrddin.

SKULDAR

A wizard? Sir, with all due
respect, I thought wizards were...

GARETH

Not "were", Skuldar. Wizards
"are". It was only a matter of
time before one made an appearance
again. Although I never thought it
would be a Mallory.

CUT TO:

3 EXT. WOODS - DAY

3

Wade, Arturo and Rembrandt flank Skuldar's horse as they
cross a meadow. Quinn rides atop the animal, staring
mesmerized at the unconscious Melinda nestled in his arms.

WADE

Well, you've had some time,
Professor. Come up with that
rational explanation yet about how
a man can turn into a bird?

ARTURO

Not yet. But I'm sure there are at
least a dozen.

REMBRANDT

I'd settle for one.
(to Quinn)
How's she doing, Q-ball?

Quinn doesn't respond. Doesn't even hear. He's too
entranced by Melinda.

REMBRANDT

Hey Romeo, snap out of it.

QUINN

Huh? Oh, sorry. I was just lost
in thought.

WADE

Yeah. And I think we all know what
kind.

(CONTINUED)

3 CONTINUED

3

They reach a simple dirt road snaking across the green landscape. Nearby is a carved wooden marker.

REMBRANDT

"Emrys. Twenty miles." Never heard of it.

WADE

On our world it's a mythical Druid city. The city of higher powers.

QUINN

Druids? I thought they died out in the middle ages.

ARTURO

Like most fringe philosophies, it's popularity ebbed and flowed. But it's always maintained a small cadre of believers.

REMBRANDT

None of which lived in my neighborhood. So what's their story?

Arturo opens his mouth to respond but is cut off by Wade.

WADE

They're an earth religion. Kind of like the Native Americans. They worship nature, and they believe in magic and mystical powers. According to legend the Druids are the ones who forged Excalibur.

(X)
(X)

REMBRANDT

How do you know all this stuff?

WADE

I had braces in junior high. Amazingly, I found myself with lots of time to read.

(X)

ARTURO

(eying the road)
I think we're in luck. This looks like the authorities.

CONTINUED

3 CONTINUED: 2

3

A POLICE CAR pulls up, stops as Arturo flags it down. The emblem reads "City of Emrys Police" against a backdrop of a Druidic protective design. Two COPS step out: O'HARA, cynical, hard edged; and KELLEY, a young and idealistic female. Instead of police blues, they wear forest green jumpsuits and carry SWORDS instead of guns.

(X)

(X)

O'HARA

Problem?

Remy takes Melinda from Quinn.

ARTURO

We came across this young girl
being assaulted in the woods.

KELLEY

(to partner)

Hey. That's Gareth's apprentice.

Quinn dismounts as the two cops take Melinda and carry her to the patrol car.

O'HARA

(to Sliders)

Don't worry, we'll take her home.

ARTURO

I believe she might need medical
attention.

The cops open the back door, lay Melinda against the seat.

O'HARA

Maybe you didn't hear. She's
Gareth's apprentice. She doesn't
need medical attention.

MELINDA

(stirring)

What... what are you doing?

O'HARA

Relax, Melinda. We're taking you
back to the estate.

MELINDA

(suddenly agitated)

What?! No... no, please don't do
that!

The cops slam the back door closed, start to climb into the front seats.

(CONTINUED)

3 CONTINUED 3

3

MELINDA
(to Sliders)
Please! Don't let them take me
back there!

QUINN
Wait a minute!

O'Hara puts his hand threateningly on the scabbard of his
sword.

O'HARA
I said we'll take care of her.
This matter doesn't concern you any
more.

Quinn bristles; looks like a dust-up is about to explode
when...

KELLEY
(reassuring)
Don't worry, we'll see that she's
okay.

The cops climb into the car and pull away, Melinda's MUFFLED
PROTESTS fading in the distance. Off Quinn's conflicted
look, we...

CUT TO:

3A OMITTED

3A(X)

4 EXT. EMRYS STREET - DAY - LATER

4

A bucolic avenue dotted with Druid inspired shops: a
mystical bookstore (MERLIN'S PARCHMENTS), a Druid plant
nursery, etc. Arturo walks with Quinn as Rembrandt and Wade
linger behind, fascinated by the different shops.

(X)

ARTURO
Don't be so hard on yourself Mister
Mallory. We turned her over to the
authorities. I'm sure they'll take
care of it.

QUINN
I wanted to help her, Professor.
By the look on her face, I did
anything but.

CONTINUED

4 CONTINUED

4

ANGLE - FAVORING REMBRANDT AND WADE

As they step away from a shop window...

WADE

It makes sense that the Druids would settle America. They were harassed by the authorities in England just like the Pilgrims, only about a thousand years earlier.

She notices Remmy staring at her, smiling.

WADE

What?

REMBRANDT

Who would have thought braces would come in so handy?

(X)

She smiles as we...

CUT TO:

4A EXT. DRAGON BREATH'S INN - DAY - MINUTES LATER

4A

As the Sliders approach the entrance, a strikingly beautiful woman exits and brushes past Rembrandt. This is...

ALESHA

Excuse me.

REMBRANDT

Alesha?!

The woman stops, looks at Remmy blankly.

ALESHA

Have we met?

REMBRANDT

Well, yeah... sort of.

ALESHA

I'm sorry. I don't remember.

REMBRANDT

Yeah...

(to Sliders)

...that happens to us a lot.

(X)

Puzzled, she turns to leave.

CONTINUED

4A CONTINUED:

4A

REMBRANDT

Hey wait!

(meaningfully)

"You have Cleopatra's eyes. And I am Marc Anthony's heart".

She stares at him a beat, taking it in, then...

ALESHA

Is that supposed to be a pick-up line?

REMBRANDT

No. It's from a song I wrote. For you.

ALESHA

(blowing him off)

I don't think so.

REMBRANDT

You loved it the first time you heard it.

She turns and starts to walk off but Remmy grabs her arm.

REMBRANDT

Look... you and I have a connection. It's kinda hard to explain...

ALESHA

No it isn't. I've treated your type before. You see a woman, create a fantasy romance in your mind and then react aggressively when she doesn't respond to your twisted delusion.

Alesha withdraws a business card, sticks it into his hand.

ALESHA

Call me. If you have insurance.

She turns and exits, Rembrandt staring after her. He glances down at the card.

REMBRANDT

Doctor Alesha Avo. Psychiatrist?

(X)

WADE

(taking card)

What was that all about?

(CONTINUED)

4A CONTINUED 2

4A

REMBRANDT

(annoyed)
What it's always all about.
Meeting people we care for who
don't even know who we are.

He heads for the Inn, obviously upset. Off the other
Sliders...

CUT TO:

5 EXT. GARETH'S ESTATE - DAY

5

The police car pulls up and parks near a stone, castle-like
building. As the two cops exit and reach for the back door,
we HEAR a SOFT WHOOSH, then...

A LARGE SHADOW

(X)

... passes over them, its winged outline silhouetted against
the stone estate walls. Both cops look up into the bright
sky, but only young Kelley cups her hand over her eyes.

HER POV

Something... a wing, a tail, (CGI) something... crests the
roof of the house and disappears.

RESUME THE COPS

KELLEY

(astonished)
Did you see that?

O'HARA

No, sun was in my eyes.

KELLEY

(awed)
I think it was the Dragon...

O'HARA

Come on. You don't buy that crap,
do you?

As O'Hara opens the door, helps a sullen Melinda out...

KELLEY

Hey, a lot of people think it
exists.

CONTINUED

5 CONTINUED:

5

O'HARA

Yeah well, a lot of people are
stupid. It was just a big bird.

Melinda turns, shoots a look to Kelley that chills the young
officer to the bones. It wasn't a bird and they both know
it.

ANOTHER ANGLE - THE ENTRANCE

As the threesome near the front door, O'Hara eyes the
surroundings.

O'HARA

Just let me do the talking, okay?

The door opens revealing Gareth, shadowed by Skuldar.

GARETH

So. You've found the wayward
Melinda.

(to Skuldar)

Take her inside. See that she's
comfortable.

As Skuldar leads Melinda inside...

KELLEY

Sir, I know it's none of my
business, but she may need medical
attention.

GARETH

You're right. It's not your
business.

He fixes Kelley with a hard stare, then closes the door.

O'HARA

I told you to let me do the
talking.

KELLEY

(acerbic)

I guess I'm not used to the
dutiful skullery maid's role.

O'HARA

Look, this guy may be out of power
now but you know he's gonna find a
way to come back. And when he
does, we wanna' be on his good
side.

(CONTINUED)

5 CONTINUED: 2

5

O'Hara turns to head back to the patrol car, but Kelley lingers behind.

KELLEY

I still don't feel right about this. I think he's gonna hurt her.

(X)

O'HARA

Kelley. She's his apprentice. He can do whatever he wants.

(X)

(then, softer)

C'mon, it's end of shift.

Kelley starts to follow, but she's clearly troubled.

(X)

CUT TO:

6 INT. DRAGON'S BREATH INN - DAY

6

We're CLOSE on a hooded Falcon, tethered to a perch. As the CAMERA PULLS BACK we find ourselves in a rustic English hunting lodge. A large wooden Dragon adorns one end of the bar. The male Sliders sit at a nearby table picking over the remains of lunch. Quinn and Rembrandt stare moodily into their drinks.

ARTURO

(wry)

If you're so enamored with this Alesha, Mister Brown, perhaps you should try a love potion.

He turns to Wade, who's just arrived.

ARTURO

He's certainly on the right world for one, isn't he Miss Welles?

WADE

(sitting down)

Wouldn't you be surprised.

ARTURO

(teasing)

Actually, I'm feeling rather left out, not having a woman to moon over.

(CONTINUED)

6 CONTINUED:

6

REMBRANDT

(annoyed)
I fail to see the humor, Professor. We've been sliding a long time and maybe an egghead like you can find happiness with a book on cosmology, but I happen to enjoy the companionship of a woman.

ARTURO

(defensive)
I assure you I enjoy and certainly desire the company of a woman as much as the next man. And I don't like your implying...

WADE

Stop it! This is a ridiculous argument.

(beat, then)

We could all use someone special to wrap our arms around once in a while. But it's not going to help any if we start attacking each other.

They all fall silent a beat, then...

WADE

(to Quinn)

I found out who this Gareth guy is. The desk clerk said he used to be the Chief Druid of Emrys, but the council threw him out of the order for practicing black magic.

QUINN

Oh great. You're really making me feel good.

WADE

Hey, she's his apprentice. For all we know she's as dark as he is.

QUINN

She's not.

Arturo and Wade exchange a curious look.

(CONTINUED)

6 CONTINUED: 2

6

WADE

How do you know?

(beat, then)

Quinn, you've been obsessing about her from the moment you saw her. I know she's beautiful, but I think it's time you let it go.

DIGGS approaches and starts clearing the dirty dishes.

QUINN

Diggs. Do you know anything about a woman named Melinda?

Wade rises from the table, exasperated.

WADE

I've had enough. I'm going up to the room. Anybody coming with me?

REMBRANDT

Yeah, I am.

As they exit...

QUINN

(to Diggs)

So...

DIGGS

She belongs to a Druid named Gareth. They say she was born with a talent for the supernatural.

ARTURO

Is everyone here a Druid?

DIGGS

No. They're the ruling class. They do a good job of running things too. Except for the occasional bad apple.

(X)

QUINN

Where's this Gareth's estate?

DIGGS

You don't want to know. There's a lot of weird stuff supposedly goin' on up there.

(CONTINUED)

6 CONTINUED: 3

6

QUINN

(to Arturo)

I can't just sit here knowing I handed her over to this guy. I've got to go up there.

DIGGS

Before you do anything you might want to talk to a reporter I know. Sean Nuinn. He knows more about Gareth than anybody.

CUT TO:

7 INT. GARETH'S UNDERGROUND LAIR - DAY

7

CLOSE ON A SHEATHED SWORD

mounted on a wall of a cave. A strikingly unique CREST adorns the exposed sword handle. The name MALLORY has been etched in old English lettering along the length of the sheath.

CAMERA PANS to discover the body of a handsome young man (PHILIP MALLORY) encased in clear quartz and embedded in the wall next to the sword. Mallory's neither alive nor dead; his face is determined but unmoving as he's held in a state of suspended animation.

ANOTHER ANGLE REVEALS MELINDA

... restrained hand and foot on a stone altar at one end of the cave. Suddenly a figure steps into the light. It's Kelley, the young female cop.

(X)

KELLEY

(horrified)

Oh my god...

MELINDA

Please... untie me.

KELLEY

What's he going to do to you?

MELINDA

Now that the moon is sextile Jupiter, he can raise a demon from the underworld to impregnate me.

(X)

(X)

As the officer works to untie her feet from the restraints...

(CONTINUED)

7 CONTINUED:

7

MELINDA

He wants me to give birth to an immortal child. Just like the wizard Merlin.

Now Kelley frees one of her hands from the restraints. As she starts working on the other...

(X)

KELLEY

For godsakes, why?

MELINDA

Once the child is grown, Gareth will take possession of its body. It would mean he could live forever.

(X)

GARETH (O.S.)

I admire your skill, officer.

Startled, they turn to find Gareth approaching, dressed in a black jacket and knit pullover. Skuldar follows.

(X)

GARETH

You're the only outsider who's ever found this place.

Kelley pulls her sword. Gareth ignores it.

(X)

GARETH

And I admire your dedication to your job, but I no longer have any need for Melinda to bear me a child. The Mallory Wizard who found her in the woods has an immortal body.

(X)

(X)

(X)

MELINDA

You don't have the power to possess a wizard's body.

GARETH

This one I do. Because he is a Mallory. And I know their weakness.

KELLEY

So you're going to let her go?

GARETH

Of course not. She is the bait that I will wave in front of the wizard. Your presence however is no longer required.

(X)

(X)

(X)

(CONTINUED)

7 CONTINUED 2

7

CLOSE ON GARETH

His eyes turn hot; they glow a garish orange. (CGI)

ON KELLEY

Her face contorts as Gareth's power consumes her. Her body spasms with pain, then she falls to her knees and collapses onto the ground, dead. And off Melinda's horrified expression...

(X)
(X)

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

8 EXT. PARK - DAY

8

Quinn and Arturo make their way along a road. The Professor's deep in thought. After a beat...

QUINN

You've been awfully quiet.

ARTURO

I've been thinking about that illusion we witnessed in the woods. We've all seen magicians make birds appear from thin air. And the blinding light could have been any kind of mirror reflection...

QUINN

Y'know Professor, I think it was Shakespeare who said, "There are things in heaven and earth not dreamt of in your philosophy..."

(X)

(X)

(X)

ARTURO

Shakespeare. I'm impressed.

QUINN

I know this is scientific heresy, but I'm starting to think Shakespeare knew what he was talking about.

(X)

(beat)

Maybe some things just can't be explained.

(X)

(X)

(X)

They approach a grassy area. Heavy shadows fall across the grounds. Arturo and Quinn make their way to a stand of trees.

ARTURO

(dubious)

Did he say exactly which tree to meet him at?

QUINN

(calling out)

Mister Nuinn?

SEAN (O.S)

Don't say my name.

CONTINUED

8 CONTINUED

8

The Sliders stop before a large tree where they can barely make out a piece of SEAN NUINN'S silhouette standing behind it.

CONTINUED

8 CONTINUED:

8

SEAN
You've got one minute.

(X)

Quinn and Arturo exchange a surprised look.

(X)

QUINN
The bartender at the Inn said you
know more about Gareth than
anyone.

(X)

(X)

(X)

SEAN
You knew that already. You just
wasted ten seconds.

QUINN
I'm worried about his apprentice,
Melinda. I think he may be abusing
her.

SEAN
I'm sure he is. But certain Druids
have developed incredible powers
over the course of generations.
Gareth's one of them. No one wants
to challenge him. Forty seconds.

ARTURO
Is there any way this Melinda could
gain her freedom?

SEAN
Only if Gareth granted it. And
that's not likely. He's got a soul
black as tar. You ask me, he's
the one responsible for the
destruction of the Mallory clan.

(X)

(X)

(X)

QUINN
Mallory clan?

SEAN
Highly regarded white Druids.
Gareth feared their power and
influence. I can't prove it yet,
but I think he found their
Achilles' heel and murdered them.
Twenty seconds.

Arturo and Quinn react. Then...

ARTURO
I seem to remember some Druidic
lore about destroying an entire
clan.

(CONTINUED)

8 CONTINUED: 2

8

SEAN

If you wipe out the last of a lineage, they say you incur the wrath of Mercury, god of high magic. I've heard that Gareth keeps the last Mallory brother imprisoned somewhere on his estate to avoid that.

A moment as they take this in, then...

(X)

QUINN

Is there some way I could get into Gareth's estate?

(X)

SEAN

Sorry, you're out of time.

ARTURO

Why are you so afraid to talk to us?

Nuinn steps out from behind the tree, holding a cane. He's blind. The whites of his eyes unnerve Quinn.

(X)

(X)

SEAN

After I wrote an unflattering article about Gareth, I suddenly went blind. Doctors can't explain it.

(X)

(X)

(a beat)

Think long and hard before you do something you might regret.

CUT TO:

9 INT. INN BEDROOM - DAY

9 (X)

Heavily influenced with English decor. Rembrandt paces near the bed, on the phone.

(X)

(X)

REMBRANDT

That's right, I'm from a parallel world.

(he waits, then)

You know, that's the exact word I used the first time it was explained to me. But it's true, Alesha. We've crossed something called the Einstein-Rosen-Podalsky bridge!

(X)

(X)

Wade enters, carrying a hard covered book.

(X)

(CONTINUED)

9 CONTINUED:

9

REMBRANDT

Uh huh... really? Delusional schizophrenic? No, I can't say anyone's ever called me that before.

(and then)

Uh huh... so does that mean your answer is no?

He flinches at the SOUND of the phone being hung up on the other end. He sighs, hangs up and flops on the bed.

WADE

So much for honesty, huh?

REMBRANDT

It's true what they say... "Love is a cruel jester".

Wade sits on the end of the bed.

WADE

What's the story with you two?

(then)

I mean, if you feel you want to talk about it. If not, I understand.

REMBRANDT

That's one of the things I like about you. You never press...

(X)

Wade smiles, then...

REMBRANDT

The day my Cadillac was sucked up by Q-Ball's vortex... the day I was gonna sing the National Anthem and kick start my career... that day, I was gonna ask Alesha to move in with me.

(and then)

She was struggling as a back-up singer with the Starlettes, but I could see she had talent. We were gonna be a team. Kind of like Ike and Tina but without the broken dishes.

(X)

WADE

It's weird, but we've never really talked about what was going on with you when you got caught up in all this...

(CONTINUED)

9 CONTINUED: 2

9

REMBRANDT

Yeah, I had a life. And if I could reconnect with Alesha... let's just say she's the kind of woman I'd give up sliding for.

WADE

(re: book)
Well, maybe this can help. I found it at a Druid bookstore. It's a book of spells and potions.

REMBRANDT

(beat, then)
You telling me we're gonna cast a love spell so that Alesha will fall for me all over again?

WADE

You game?

REMBRANDT

On a world where a man can turn into a Hawk, you bet.

CUT TO:

10 EXT. EMRYS STREET OUTSIDE THE INN - DAY

10

As Quinn and Arturo make their way back towards the Dragon's Breath Inn...

ARTURO

I won't deny your worry for this girl is justified, but it's foolish for you to get involved in what is tantamount to a domestic dispute on this world.

QUINN

I just can't let a person suffer because of a mistake I made. On this or any other world.

They reach the Inn. Arturo stops, turns Quinn to face him.

ARTURO

We slide in twelve hours. What can you possibly do today that can't be undone tomorrow?

Quinn hesitates; he has no answer.

(CONTINUED)

10 CONTINUED:

10

MELINDA (O.S.)
Quinn?

Startled, they turn to find Melinda standing next to them!
It's as if she appeared from nowhere.

MELINDA
Gareth has released me from his
claim. I'm free now.

Forgetting all about Arturo, Quinn steps close to Melinda,
her mere presence almost overwhelming him.

QUINN
I... I'm so glad you're okay. You
don't know how badly I felt...

She places her index finger against his lips to quiet him.

MELINDA
It was because of you that Gareth
freed me. He fears your clan.

Two customers exit the Inn, brush past them.

MELINDA
May we go someplace where we can
talk?
(re: Arturo)
Alone?

QUINN
Sure.
(eyes on Melinda)
I'll be back in a little while,
Professor.

ARTURO
(concerned)
Mr. Mallory....

Melinda turns her head and locks eyes with Arturo.

MELINDA
(to Arturo)
He'll be fine.

Her expression remains gentle, but SOMETHING CHANGES IN
ARTURO AND HIS APPREHENSION VANISHES.

(CONTINUED)

10 CONTINUED: 2

10

ARTURO
(as if reciting)
You'll be fine. I think I'll just
stay out here and enjoy the fresh
air.
(smiling)
Good day, Miss.

Melinda nods politely, then hooks her arm through Quinn's
and leads him across the street to the park.

ON ARTURO

He serenely watches them exit a beat, then A LOOK CROSSES
ARTURO'S FACE and he BLINKS HIS EYES AS IF TO CLEAR THEM.
Puzzled, he looks around.

(X)

ARTURO
Mister Mallory?

(X)

CUT TO:

11 INT. INN LIVING ROOM - DAY

11(X)

The shades are drawn tight. Candles provide the light.
Wade holds the book of spells as she finishes making a
circle on the floor around Remmy with talcum powder. Remmy
fights to remain crosslegged.

(X)

(X)

(X)

REMBRANDT
Honey, I appreciate what you're
trying to do. But I'm getting a
cramp.

WADE
Shhhh. We're almost there.

REMBRANDT
Man, if anyone saw us doing this,
they'd say we're way past there.

WADE
Rembrandt, quiet! You're supposed
to concentrate on the object of
your desire.

REMBRANDT
Right, right...

Rembrandt closes his eyes as Wade lifts an opaque bottle
containing a scented liquid.

(CONTINUED)

11 CONTINUED

11

WADE
(reading from book)
"Circle of magic, chaste ring of
white, capture this man's love at
first sight."

(X)

She sprinkles it on Rembrandt, who reacts.

WADE
(reading from book)
"Consecrate the flowers of this
scent... and allow the wearer's
heart to claim that which you have
destined him to cherish."
(closes the book)
That's it. You can open your eyes.

A beat, then Remmy does. As he looks around, a little
lost...

WADE
If we did this right, there's no
way Alesha can resist you.

REMBRANDT
(blankly)
Alesha who?

WADE
Alesha who?

Remmy's eyes find Wade, focus. Only something's very wrong.
He's staring at her dreamily.

REMBRANDT
Have I ever told you how beautiful
you are?

WADE
Oh-oh...

Off Wade's concern...

CUT TO:

11A EXT. EMRYS PARK - DAY - MINUTES LATER

11A

Melinda and Quinn drift through the isolated, peaceful
setting.

QUINN
What will you do now that you don't
have to serve Gareth anymore?

CONTINUED

11A CONTINUED:

11A

MELINDA

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

(and then)

I'd like to be with you. If you'll have me.

That stops him. He turns to face her.

MELINDA

Ever since the moment I saw you, I knew we should live as one.

QUINN

Melinda... I... I want to be with you too. But there's a problem. You see....

(struggles with this, then)

I'm leaving this world in a few hours.

MELINDA

(totally accepting)

I expected as much. It is a wonderful power to possess.

Totally thrown, Quinn opens his mouth to react, stops. That wasn't the response he was expecting. She leans in, her lips tantalizingly close to Quinn's.

MELINDA

So take me with you. We can travel among the stars, make love in the clouds...

Oh yeah. Quinn's eyes begin to close.

MELINDA

Just promise to be gentle with me. I've never kissed a Wizard.

Quinn's eyes shoot open. Wizard? But before he can speak, Melinda kisses him. Whatever his concerns, they're erased by her touch. When she breaks the kiss, a TINGLY FEELING comes over Quinn.

QUINN

Melinda...?

Quinn touches his lips, realizes something is wrong. He pulls away, can't walk, stumbles to one knee. Melinda watches him impassively.

(CONTINUED)

11A CONTINUED 2

11A

QUINN
Melinda... help me...

Quinn falls hard to the ground, landing on his back, jarring the timer loose from his pocket. His eyes are open, he's conscious, but totally immobilized.

He looks up at Melinda, flinches when she's suddenly ENGULFED IN A BURST OF WHITE LIGHT. The light dissipates. She's gone. He struggles to reach his arm out for the timer when...

We HEAR a SOFT WHOOSH, then a SHADOW crosses over Quinn. He's suddenly yanked away, out of frame, leaving the timer behind.

CUT TO:

12 EXT. ANOTHER PART OF THE PARK - DAY - SIMULTANEOUS

12

A worried Arturo makes his way into the empty park.

ARTURO
Mr. Mallory? Quinn?
(to himself)
Damn that boy.
(then, louder)
Mr. Mallory? Where are you?

He steps into a clearing, reacts to the growing SOUND of a soft WHOOSH.

ARTURO
Quinn?

Arturo looks up, then DIVES OUT OF THE WAY as a BURST OF FLAMES hits the ground where he had been standing. (X)

ANOTHER ANGLE

As the SHADOW disappears and the SOFT WHOOSH fades, Arturo rises from the ground, stares stunned at the scorched ground where the flames hit. It's still smoking. What the hell?

DISSOLVE TO:

13 INT. GARETH'S LAIR - DAY

13

Quinn lies on the stone altar, conscious yet powerless to speak or move. A large smoking cauldron stands at the foot of the altar. A dispassionate Melinda stands over Quinn.

CONTINUED

13 CONTINUED:

13

Skuldar watches from nearby.

MELINDA

I'm sorry, Quinn. But when Gareth compels me to do his bidding, I am powerless.

She crosses to the quartz encased Philip Mallory, the pain of his memory very much alive.

MELINDA

You remind me of Philip. He too was gentle yet strong. Was he your brother? I suppose I'll never know.

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

SKULDAR

Philip was a fool. He fell in love with you just like all the others and that was his mistake.

(X)

MELINDA

But Philip was the only one I loved. I think Gareth keeps him here like this to torment me.

GARETH (O.S.)

How perceptive of you.

ANOTHER ANGLE

She turns to find Gareth, in a purple Druidic robe, hovering over Quinn as if he appeared from thin air.

(X)
(X)

GARETH

You may be a wizard, Quinn Mallory, living outside the boundaries of space and time. But you still have the same flaw as the rest of your clan. Unable to resist the beauty of my beguiling apprentice.

He turns to Skuldar and holds out his hand.

(X)

GARETH

Skuldar.

(X)

Skuldar hops off the perch and approaches Gareth, placing a small dagger in his hand. Gareth raises his arms and starts an INCANTATION as he waves the ornate dagger over Quinn.

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

(CONTINUED)

13 CONTINUED: 2

13

GARETH
Black fires of a kindle within,
join elements of eternity above and
below...

He cuts a lock of hair and drops it in a goblet then ladles
out a brew from the cauldron into the goblet during...

GARETH
Release my spirit unto him and
allow me for all eternity to dwell
within.

He drinks from the goblet. A beat, then Quinn's eyes close.
Gareth's body goes limp.

Skuldar catches him and lays him down. Another beat, then
Gareth's spirit (CGI) exits his body and enters Quinn's.
Quinn's body rises to a sitting position. He gets off the
stone altar. His VOICE IS NOW THAT OF GARETH.

QUINN/GARETH
At last I have achieved that which
for so long has eluded me.
Immortality.

And off the apprehensive look of Melinda we...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

14 EXT. EMRYS PARK - DAY

14

CLOSE ON THE TIMER

lying face down on the ground. A HAND reaches into FRAME and lifts it.

WIDEN TO REVEAL ARTURO

holding the timer in the area of the park where Quinn fell. He eyes the timer, then looks around. Damn.

CUT TO:

15 EXT. MERLIN'S PARCHMENTS - DAY

15 (X)

The door opens and Wade appears. Rembrandt's right behind her, awkwardly reaching over her to open the door.

REMBRANDT

Let me get that for you,
sweetheart.

WADE

I know how to open a door,
Rembrandt.

REMBRANDT

And no one does it more gracefully.
But why take a chance on breaking
one of your beautiful little nails?
(and then)
They're so cute I could just nibble
on them.

He takes her hand, she pulls it away.

WADE

Would you stop already?

She starts down the street, Rembrandt right alongside, smothering her.

WADE

How can they be allowed to sell a
book of spells if they don't know
how to break them?

(CONTINUED)

15 CONTINUED:

15

REMBRANDT

(oblivious)

You know, I love how your hair
shines in the sun. I love the smell
of your perfume. I love...

WADE

I know, I know. Everything about
me.

(stops, turns to him)

You know what would be a really
good idea? If we gave each other
a little space.

Remmy notices a nearby florist cart. With the vendor's back
turned, Rembrandt snatches up a bouquet of flowers, which he
shoves into Wade's face.

REMBRANDT

(ad libbing a tune)

"My love for you is like a flower;
I'm the bud, you're the bee, take
all my power."

WADE

Will you put those back?!

She grabs them, hands them back to the vendor.

WADE

Sorry. My friend's a little nuts
today.

He jumps up on a sidewalk bus bench, addresses the
pedestrians walking past.

REMBRANDT

How many of you good folk think you
know what love is?

WADE

Rembrandt, please...

REMBRANDT

I used to think I knew what love
was. And then I met a woman named
Wade.

People start to gather. Wade would like to crawl under a
rock right now. Remmy launches into a speech with the
passion reminiscent of a revival preacher.

(CONTINUED)

15 CONTINUED 2

15

REMBRANDT

I have known what it's like to be
lonely. I have known what it's
like to be blue. I have known what
it's like to have no one. But now
I have found...

(points at Wade)

...you.

A few of the people applaud and smile. Wade spots a police
officer approaching.

WADE

Would you like to know what it's
like to be in jail?

(pulling him down)

Get down!

(and then)

Rembrandt, listen to me. You're
not in love with me. The spell
I cast for you backfired. We're
just friends. Understand?

(X)

(X)

REMBRANDT

(beat, then)

Did you know your tongue peeks out
between your front teeth when you
say your S's? That's so damn cute!

WADE

(sighs, then)

I've got to get you some serious
help.

CUT TO:

16 EXT. GARETH'S ESTATE - DAY

16

A wary Arturo approaches the front door. He's about to
knock when the door swings open, revealing Melinda.

MELINDA

If you're looking for your master,
he's not here.

ARTURO

(indignant)

Madam, to begin with, he is not my
master. I am his Professor.

CONTINUED

16 CONTINUED:

16

MELINDA

(amazed)
You're a wizard too?

ARTURO

(annoyed)
A wizard?! Oh lord.
(quickly)
Of course I'm not a wizard. I'm a
scientist. I deal in facts,
reality, not outlandish fantasy.

MELINDA

Then how could you have taught the
Wizard Mallory?

ARTURO

(incredulous)
The Wizard Mallory? Quinn Mallory
is no more a wizard than this door
knocker.

MELINDA

(stunned)
I may be young, but I'm not a fool.
The Wizard Mallory came from out of
the sky.

ARTURO

We are interdimensional travelers.
Our work is rooted in the very
concrete laws of physics. I assure
you, Mister Mallory is as human as
you or I.

She eyes Arturo, concerned, unsure whether or not to believe
him.

ARTURO

Now I suspect he's been involved in
some kind of foul play and I
believe you know something about
it.

MELINDA

(evasive)
I'm sorry, but I left him in the
park.

(X)

She starts to close the door. Arturo stops her, then
sensing her uncertainty, he softens.

(CONTINUED)

16 CONTINUED 2

16

ARTURO

Melinda, Quinn was very concerned for your safety. When he learned that Gareth was your master, he agonized over having given you to the police.

(and then)

He was willing to put himself in harm's way to help you.

He searches her face a beat.

ARTURO

Please, if you know anything of his whereabouts...

Melinda hesitates. She's obviously conflicted. Finally...

MELINDA

You'd better come inside.

CUT TO:

17 INT. HOTEL LIVING ROOM - DAY

17(X)

CLOSE ON REMBRANDT

sitting in a chair. His eyes are open, but vacant.

ALESHA (O.S.)

Can you hear me, Rembrandt?

REMBRANDT

Yes.

WIDEN TO REVEAL ALESHA

as she kneels down next to the chair.

ALESHA

Good. Very good. Now just relax.

Wade appears over her shoulder.

WADE

I didn't think it would be possible to hypnotize someone who's already under a spell.

ALESHA

In my profession, we don't believe in spells and incantations.

(MORE)

CONTINUED

17 CONTINUED:

17

ALESHA (cont'd)
They're just myths, believed by the
uneducated and easily seduced.
(and then)
No offense.

WADE
I screwed up a love spell and my
friend is suddenly nuts about me. (X)
That's a fact, Doctor Avo. Not a (X)
myth.

ALESHA
What it is... is an excuse.
(and then)
It's clear to me your friend is
simply using this "spell" as a safe
way to express deep, latent
feelings about you that he's been
afraid to consciously speak before.

WADE
(considers, then)
No way.

ALESHA
His psyche has latched onto this
opportunity to give him an avenue,
the freedom, if you will... to
state his emotions without fear of
rejection.

She grabs a chair, moves it across from Remmy thru...

WADE
So... all these things he's been
saying are true? He's really in
love with me?

Alesha turns to Remmy.

ALESHA
Rembrandt, are you in love with (X)
Wade?

Rembrandt hesitates. Wade's on pins and needles.

REMBRANDT
I love her in a way most people
can't understand.

ALESHA
Tell me how you love her. (X)

(CONTINUED)

17 CONTINUED 2

17

REMBRANDT

I love her like the earth loves the sun. She brings me light when I'm feeling lost... warmth when I'm cold and afraid... and laughter when the rain has fallen for far too long.

ALESHA

Do you wish to make love to her?

REMBRANDT

(beat, then)

It's not like that.

(and then)

I'm in love with Wade's soul. If God so blessed me, that's what I would want to touch.

Alesha turns to Wade, whose eyes are misting.

WADE

Oh, Rembrandt...

Alesha smiles, turns back to Remmy.

ALESHA

I'm going to wake you now. The "spell" will be broken and you will not remember anything that has been said here. Is that clear?

REMBRANDT

Yes.

ALESHA

Awaken now.

A beat, then Remmy's eyes come into focus. He looks to Alesha, then Wade.

REMBRANDT

Wade... what's going on?

(X)

WADE

You remember that love spell I tried?

REMBRANDT

Yeah.

WADE

Well, it kind of backfired.

CONTINUED

17 CONTINUED 3

17

REMBRANDT
(to Alesha; crestfallen)
So you and I don't have a
connection?

ALESHA
Oh, we have a connection. You owe
me a hundred and twenty-five
dollars. That includes the house
call.

(X)
(X)
(X)

CUT TO:

18 INT. GARETH'S LAIR - DAY

18

Arturo stares at the inanimate body of Philip Mallory.
Melinda touches the sword hanging on the wall.

MELINDA
Only this sword can defeat my
master. It was forged under the
guidance of Merlin. But only a
Mallory can wield it.

ARTURO
And Philip tried to stop Gareth
from harming you.
(she nods)
All because of this ludicrous quest
for immortality.

MELINDA
Ludicrous? It's what made Merlin
immortal. He was conceived by a
mortal mother from a demon father.

ARTURO
Merlin? Of the legend of King
Arthur?

MELINDA
It's not legend. It's New British
history. Once my immortal child
was of age, Gareth planned to take
possession of its body. He's
obsessed with immortality.

Arturo eyes her. What is he to make of this lunacy.

MELINDA
You seem to have doubts.

CONTINUED

18 CONTINUED:

18

ARTURO

Doubts? I can't believe I'm even having this conversation. And you're saying that Gareth now plans to take possession of Quinn instead, to gain his immortality?

MELINDA

Not plans to. Has. But if, as you say, Quinn is truly mortal... we can exorcise Gareth from Quinn's body. It's dangerous, but there is no other alternative.

ARTURO

Good lord.
(and then)
All right. What do we need to do?

DISSOLVE TO:

19 EXT. WOODS - NIGHT

19 (X)

Arturo, now wearing a green ceremonial Druidic robe walks through the woods with Melinda, also in a robe.

(X)
(X)

MELINDA

Gareth chose me because I had demonstrated supernatural talents as a child. It was a very high honor. So, at sixteen, I pledged an oath to him to learn the ways of the order.

ARTURO

But now you are his indentured servant. And live in fear of him.

MELINDA

It's more complicated than that. He has given me many of my powers.

ARTURO

What power could possibly be worth the sacrifice of your freedom?

MELINDA

When I was young, I was caught in a house fire. I escaped, but my face was badly scarred. Gareth taught me how to create the illusion of beauty.

(CONTINUED)

19 CONTINUED:

19

Arturo stops and turns to her, curious.

(X)

ARTURO

Are you telling me the face I'm
looking at isn't real?

MELINDA

It takes much of my inner power to
maintain this aura.

(X)

ARTURO

If I may, nothing as superficial as
a pretty face is worth throwing
your life away.

MELINDA

Do you know what it's like to look
into a mirror and cringe? To be
afraid to go out in public? To
always hide your face when a man
looks at you. It is a far worse
prison to live in.

ARTURO

Melinda, that which is beautiful is
not always good, but that which is
good is always beautiful.

As she considers his words...

CUT TO:

20 EXT. WOODED GROVE - NIGHT - LATER

20

A half dozen Druids in white hooded robes encircle a wooden
round table in a clearing lit by torches. Among them are
Skuldar and Quinn, in the purple robe. On the table lies
the lifeless body of Gareth.

(X)

SKULDAR

Gentlemen, before you lies the body
of the mortal Gareth. The man you
chose to banish from the order for
using his powers to destroy those
who would destroy him.

QUINN/GARETH

But it is only my body. Gareth
Carr now stands before the council
of Emrys as an immortal, sealed by
my possession of the Wizard
Mallory.

(CONTINUED)

20 CONTINUED:

20

The Druids exchange a surprised look.

ANOTHER ANGLE

Behind a stand of shrubs, an astonished Arturo crouches low next to Melinda, who holds a crescent-shaped wooden wand with two small bells hanging from it. They watch as Gareth's voice comes out of Quinn's body.

MELINDA

Are you certain you can do this?

ARTURO

My friend is essentially dead. If this is the only way to resurrect him, what choice have I?

MELINDA

Remember. Your aim must be true or the spirit will not leave the body.

As Gareth continues to address the council we follow Arturo as he rises and makes his way toward the meeting.

QUINN/GARETH

Now my powers are far greater than any of you alone or together. And so I reclaim my rightful position to rule Emrys and all New Briton.

Arturo hurries up behind Quinn.

ARTURO

(to council)

This man is not immortal!

An angry Quinn/Gareth wheels around to see Arturo.

ARTURO

Quinn, forgive me.

(X)

Arturo reveals a DAGGER and PLUNGES IT INTO Quinn/Gareth's stomach. As the stunned Druids watch, Quinn/Gareth's eyes widen in shock as his blood flows, staining his robe. As he staggers we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

21 EXT. WOODED GROVE - NIGHT - CONTINUOUS

21

Arturo stands over the mortally wounded Quinn, who writhes in agony on the ground. The Druidic council stands in a circle around them.

ARTURO
(to the council)
He bleeds like any ordinary man.

QUINN/GARETH
(gasping)
Skuldar...

SKULDAR
Master, you must abdicate the body
before the heart stops!

A beat, then Gareth's spirit (CGI) exits Quinn's body and re-enters his own that lies on the table. Gareth rises from the table as Arturo kneels over Quinn as his life force ebbs. (X)
(X)
(X)
(X)

QUINN
(breathless)
Professor... help me.

ARTURO
Melinda!

As Melinda rushes from the shadows...

GARETH
(furious)
Of course. It could have only been you. (X)
(X)

CHIEF DRUID
Gareth. Leave this grove at once.
No vengeful act will take place here.

Gareth eyes them... realizes that together they are more powerful than he. Melinda kneels at Quinn's side and holds the wooden crescent-shaped wand out over him.

GARETH
(to Melinda)
Your destiny lies in the claws of the Dragon.

(CONTINUED)

21 CONTINUED:

21

As Gareth and Skuldar slip off into the darkness...

MELINDA

In the name of Godvyd, fill this being with the light. Lochtufura, Danalora, Nuatha Dannu, tuatha, tuatha.

A beat as Arturo and the others watch anxiously.

MELINDA

(more urgent)
I invoke the name of Godvyd and Naw. Heal this being.

Another beat, then she turns fearful to Arturo.

MELINDA

Something's wrong.

(X)

ARTURO

You assured me this would work!

MELINDA

I don't understand. I did it countless times as a child. It's what made Gareth claim me.

ARTURO

(desperate, to council)
Gentlemen, surely with your combined powers you must be able to heal this man!

CHIEF DRUID

Only Melinda possesses the secret of spontaneous healing.

ARTURO

(urgently)
Melinda. You told me it takes a great deal of your inner strength to sustain your illusion of beauty. Perhaps, if you release the spell, it will strengthen your powers to heal.

Melinda looks up at Arturo. The implication of what he's suggesting is almost too much to bear.

(CONTINUED)

21 CONTINUED: 2

21

MELINDA

(passionate)

If I release the spell, Gareth will see to it that I can never cast it again.

ARTURO

You've allowed yourself to become a prisoner of your own vanity. To a veritable Satan. What reward is there in that?

A beat as she considers his words. She's unsure.

ARTURO

Melinda, physical beauty can never heal. But the beauty from within can.

Finally, she turns and looks down at Quinn. As she holds the wand out over him, the right side of her FACE SLOWLY SHIFTS INTO A SEVERE BURN SCAR (CGI).

MELINDA

In the name of Godvyd, fill this being with the light to heal his wound. Lochtufura, Danalora, Nuatha Dannu, tuatha, tuatha.

Finally, Quinn's eyes flutter open. He looks up at them.

QUINN

Professor...

ARTURO

How are you feeling, my boy?

QUINN

(a wan smile)

For someone who just got stabbed... not bad.

(X)

Arturo and Melinda breathe a sigh of relief.

DISSOLVE TO:

22 INT. DRAGON'S BREATH BAR - NIGHT

22

Wade sits alone at the bar near the caged falcon, nursing a beer, deep in thought. A beat, then Remmy enters, sits next to her.

(CONTINUED)

22 CONTINUED

22

WADE

Where have you been?

REMBRANDT

Well, since you wouldn't tell me what happened today, I went to see Alesha... excuse me... Doctor Avo. She is definitely not the girl I knew on our world.

(X)

WADE

And?

REMBRANDT

And she told me what you wouldn't. I feel really weird about this.

WADE

Don't. You weren't yourself.

REMBRANDT

Alesha thinks I was. And now that I know what was said... so do I.

He takes Wade's hand.

REMBRANDT

Look. Spell, hypnosis, whatever... fact is, I do feel something special for you.

(then)

Maybe it's because we're the only two normal people on this journey. Q-Ball and the Professor... well, they're eggheads, having a grand time Sliding around the universe. And I'm not saying it isn't an adventure...

WADE

But.

REMBRANDT

But mostly, I just want to be back home... enjoying life with people I love.

Wade nods. Knows exactly what he means.

REMBRANDT

Being with you, well... at least I get part of my wish.

CONTINUED

22 CONTINUED: 2

22

Wade smiles, then leans across to him and they hug as only the best of friends can do. They break as Arturo rushes in.

ARTURO
Thank God I've found you two! Come on, we're leaving!

As they get off their bar stools...

REMBRANDT
What's the rush?

ARTURO
You wouldn't believe me if I told you.

CUT TO:

23 EXT. DRAGON'S BREATH INN - NIGHT - CONTINUOUS

23

Melinda stares at her reflection in an Inn window. As she tentatively touches the burn scar, Quinn steps into frame.

QUINN
Do you regret what you've done?

She turns to him, conflicted.

QUINN
I know how much you've sacrificed for me. I wish there was some way...

He trails off.

MELINDA
(gently)
But there isn't.

There's a heartfelt moment between them that's finally broken when the Inn's doors burst open and the other Sliders appear. Wade sees Melinda, stops...

WADE
(puzzled)
Quinn...?

QUINN
Melinda's life is in danger. She's going to slide with us.

Before anyone can respond, they react to the SOUND of a soft WHOOSH growing closer.

(CONTINUED)

23 CONTINUED

23

MELINDA
(knows what it is)
No... oh no...

SPECIAL AERIAL SHOT - THE DRAGON'S POV

Five heads turn upwards towards the sound. As the CAMERA ZEROS IN ON THEM, their horrified reactions escalate. The CAMERA ZOOMS EXTREMELY CLOSE ON MELINDA.

ANOTHER ANGLE

The astonished Sliders duck as two DRAGON CLAWS drop into frame and snatch Melinda by her shoulders, pulling her away into the night sky. Her cries of terror fade as she disappears.

WADE
Oh my God...

REMBRANDT
What the hell was that?!

QUINN
(to Arturo)
There's only one place it can be taking her.

ARTURO
No. You'd be doing exactly what Gareth wants.

QUINN
Impregnating Melinda is the only way he can become immortal now. I can't let him do that to her.

A beat, then Arturo turns and heads back into the Inn.

QUINN
Where are you going?

ARTURO
To get the falcon. We're going to need all the help we can get.

Off Remy and Wade's puzzled look...

DISSOLVE TO:

24 OMITTED

24 (X)

25 INT. GARETH'S LAIR - NIGHT

25

A worried Melinda sits in a stone chair guarded by Skuldar.

SKULDAR
So now you've lost your pretty face
and all for nothing.

MELINDA
Not for nothing. I saved a good
man's life.

ANOTHER ANGLE

The Sliders rush into the Lair, led by Quinn. Rembrandt's
last in, carrying the falcon perched on his arm.

(X)

QUINN
Melinda.

SKULDAR
(to Melinda)
Your 'good' man seems to have a
death wish.

Suddenly a BLINDING FLASH OF LIGHT. When it's gone, Skuldar
has changed into a HAWK. The Hawk takes off toward the
Sliders.

CLOSE ON SLIDERS

They shield their faces as the Hawk swoops down on them.

ARTURO
Mister Brown. The falcon!

Rembrandt opens the cage and the Falcon flies out.

WIDER ANGLE

The Hawk flies out of the lair. The falcon flies out behind
it.

REMBRANDT
Well, how do you like that?

ARTURO
In an aerial battle, the falcon
always wins.

(X)
(X)

WADE
Quinn. We slide in just a few
minutes.

Quinn moves to Melinda...

(CONTINUED)

25 CONTINUED

25

QUINN

Come on. We're taking you with us.

The now familiar WHOOSH of WINGS and a LOUD ROAR from behind makes the Sliders turn.

ANOTHER ANGLE REVEALS

The DRAGON. Standing in the entrance of the lair. It raises its head and spreads its wings. As the Sliders rush behind the stone altar for protection...

REMBRANDT

Tell me I'm dreaming.

QUINN

I wish I could.

(X)

The Dragon lets loose a BOLT OF FLAMES that strike the altar as the Sliders duck.

REMBRANDT

That thing's gonna barbecue us.

MELINDA

You must get the sword!

As Rembrandt darts from behind the altar to the wall where the sword hangs.

MELINDA

No. Only a Mallory can wield it.

Remmy tries taking it off the wall, but he can't budge it. Another BOLT of FLAMES toward Remmy, who dives back to the altar.

REMBRANDT

(to Melinda)

I wish you would have said that before I ran out there.

QUINN

Professor, we've got to distract it somehow.

ARTURO

What would you suggest Mister Mallory? Throw a rock at it?

CONTINUED

25 CONTINUED 2

25

Quinn just looks at him... yeah. Arturo mutters as he darts out the other side of the altar to the wall. He picks up a rock and hurls it at the Dragon. The Dragon turns toward Arturo with a ROAR and

QUINN

uses the moment to rush for the sword. He easily lifts it off the wall.

ANOTHER ANGLE

The Dragon turns back to Quinn.

WADE

Quinn, look out!

Another BOLT of FLAME. Quinn holds the sword in front of him, deftly deflecting it (CGI).

(X)

REMBRANDT

The only way to slay it is to pierce its heart!

QUINN

(facetious)
Sure. No problem.

(X)

MELINDA

Believe in yourself! The sword will fly true for a Mallory.

Quinn rears back and heaves the sword at the Dragon. It flies end over end toward its chest. As it draws close to its target the Dragon straightens up, beating its wings just as

THE SWORD

finds its mark, the blade burying itself up to the hilt in the Dragon's chest.

RESUME SCENE

The Sliders and Melinda watch in awe as the life ebbs from the huge beast. It slowly falls over onto its side, then a FLASH OF WHITE LIGHT and the Dragon changes into Gareth. The astonished Sliders approach. The sword lies nearby, the blade smeared in green blood. As they look down at Gareth...

(X)

(X)

(X)

(X)

CONTINUED

25 CONTINUED 3

25

(X)

The Sliders react as Gareth takes his last breath and dies.

ARTURO
Miss Welles. I believe for once...
I have no explanation.

A CRACKING SOUND draws their attention...

MELINDA
(astonished)
Philip!

The Sliders turn to see

PHILIP MALLORY

stepping out of the quartz tomb. Melinda rushes toward him. They embrace, then Melinda pulls back. She turns the burned side of her face away from him.

As he gently turns her face back to him...

MELINDA
No. Please, I don't want you to see...

He holds her facing him full on.

PHILIP
Are you going to deny me the chance to look upon your radiant beauty?

MELINDA
Philip. Please don't lie just to spare my feelings.

But his love for her is more powerful than any physical flaw.

PHILIP
It's not lies my lips profess, but love.

He brings her lips close to his and as they kiss...

ON SLIDERS

Arturo notices Quinn staring forlornly at the lovers.

CONTINUED

25 CONTINUED 4

25

ARTURO

To love and win is the best thing.
To love and lose... the next best.

Quinn looks at Arturo. Knows he's right.

WADE

(holding timer)
It's time.

Wade activates the VORTEX. Quinn gives one last look at Melinda, then turns and jumps. Arturo follows. Then Wade takes Rembrandt's hand.

CONTINUED

25 CONTINUED 5

25

WADE

Shall we?

They share a warm smile, then jump together.

The CAMERA PANS back to Gareth's body. A beat, then it (X)
dissolves and disappears, leaving a COCKROACH in its place. (X)
As the roach starts to crawl, Philip Mallory's BOOT comes (X)
into frame and crushes it. (X)

FADE OUT.

THE END