

#K0809

SLIDERS

"Obsession"

Story by

Jon Povill and Steve Brown

Teleplay by

Jon Povill

WRITER'S DRAFT
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OBSESSION

TEASER

FADE IN:

EXT. A FIELD - NIGHT - DREAM SEQUENCE - WADE

on horseback, races across the field. A handsome young man, ANDREW, also on horseback, follows close behind. Both of them are in period dress -- late 18th or early 19th century. But he is dressed in finery, while she wears a serving maid's clothes. She has long, windblown hair that trails behind her as she rides.

Wade is laughing as she rides, looking wildly happy and free. She turns back towards Andrew and taunts him as they race on towards the far end of the field, where there is a distinctive outcropping of rocks.

WADE

Have you had enough of my back, your lordship?.

ANDREW

Aye! Now have some of mine!

And he spurs his horse on, catching up to her and momentarily moving in front, but now Wade finds another gear and retakes the lead.

They race on in the moonlight, flushed with excitement, until they reach the rocks, behind which Wade reins abruptly to a stop and jumps off her horse.

Now Andrew stops, gets off his horse, and comes towards her. She backs away, saucy --

WADE

You cannot catch me, sir --

And now she throws herself into his arms, kisses him passionately.

WADE

Unless I choose it.

ANDREW

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

(CONTINUED)

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CONTINUED:

WADE

(sad)
How can I? I mean no disrespect,
but your father is a dangerous man,
and never would he countenance a
servant's daughter in his family.

ANDREW

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

WADE

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

ANDREW

With all my heart, I swear no harm
will come to you or anyone you hold
dear, so long as I draw breath.
Just say "yes."

Wade looks into his eyes, all trust and love. She nods.
They kiss passionately as a BUZZING SOUND fades up in the
background, growing louder. Then, abruptly, the screen goes
BLACK but the BUZZING continues.

CUT TO:

CLOSE - A DIGITAL CLOCK IN THE DARKNESS

It's 3:10 a.m.. The BUZZING is its ALARM. A HAND fumbles
around until it finds the right button and shuts it off.
The hand feels around some more and CLICK, a light comes on
to reveal an open copy of "Romeo and Juliet" on the
nightstand and --

INT. HOTEL DOMINION - NIGHT - WADE

still dazed with sleep and annoyed at the interruption of
her dream, drags herself out of bed and heads for the
bathroom as there's a KNOCK on the adjoining door.

REMBRANDT (O.S.)

(through door)
Wade? You awake?

WADE

(calling, weary)
Yeah. I'm up. I'm up.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

REMBRANDT

Time's a wasting, girl. We gotta get going.

As Wade enters the bathroom --

DISSOLVE TO:

INT. DOMINION HOTEL - CORRIDOR - LATER

Quinn KNOCKS on Wade's door and Wade, dressed now and carrying her gear, opens it.

QUINN

All set?

WADE

I hate sliding in the middle of the night.

REMBRANDT

You and me both.

As they head down the corridor --

ARTURO

Ah, you'll both feel better once we get out into the bracing pre-dawn air.

REMBRANDT

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

QUINN

Children, please. No bickering.

CUT TO:

EXT. DOMINION HOTEL - NIGHT - THE SLIDERS

emerge into the deserted street. If possible, we should see a COW or two wandering about on the loose. Arturo backs out the lobby door, in process of bowing -- palms pressed together in the Hindu fashion -- to someone inside.

ARTURO

Yes, sir. Blessings upon you as well. Thank you for your hospitality, my friend. Yes. Good-bye.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

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

ARTURO
What colossal rubbish!

REMBRANDT
Heh, heh. He's just being polite, professor.

ARTURO
Polite? "Thank you," and "Good-bye" is polite. A half hour of servile blessings is insanity.
(then)
How much longer must we endure the dubious merits of "New India," Mr. Mallory?

QUINN
(checks the timer)
We have a few minutes. Let's slide from the park. Maybe we'll get lucky and land on some nice soft grass.

ARTURO
God knows I'm for that!

REMBRANDT
What's it -- three slides in a row that we're not running for our lives to get out of someplace? Gotta be a record.

WADE
Great! Now you've jinxed us!

ARTURO
Miss Welles, you are the most unrelentingly superstitious person I have ever met.

The others exchange an amused look as we --

CUT TO:

EXT. PARK - A FIELD - NIGHT

There's a park bench and some grazing cows nearby. Wade looks around, and gets a sudden chill up her spine. Rembrandt notices.

CONTINUED:

REMBRANDT

You okay, sweetheart?

WADE

Yeah, I think so. I just got the weirdest feeling -- like a deja vu or something.

Quinn's attention is on the timer.

QUINN

Okay, here we go.

Quinn activates the timer. Wade jumps into the wormhole the moment it forms.

CUT TO:

EXT. PARK - SAME FIELD, DIFFERENT WORLD - NIGHT

The park bench and cows are missing now. The wormhole spits out the Sliders in rapid succession. As the wormhole closes and the Sliders are getting up and dusting themselves off --

WADE REACTS

astonished, at something she suddenly notices.

WADE

Oh, my God...

The others look at her, concerned.

QUINN

What's wrong?

She points towards --

THE YOUNG MAN FROM HER DREAM

standing nearby, looking at her as intently and lovingly as in the dream. He holds a bouquet of roses.

YOUNG MAN (ANDREW)

Hello, Wade. I've been waiting for you.

The Sliders are stunned and confused, but Wade is shaken to the very depths of her soul as we --

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. PARK - THE FIELD - NIGHT - THE YOUNG MAN

Approaches the Sliders and holds the roses out to Wade.

YOUNG MAN (ANDREW)

For you.

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

QUINN

Who are you?

ANDREW

My name is Bond. Andrew Bond.

(then, with a chuckle)

It's hard to resist saying it that way.

Quinn and Rembrandt exchange a look, What's with this guy?" Andrew smiles confidently and answers their next question before they can ask it.

ANDREW

You're wondering how I knew you were coming...

(then)

I'm a seer. I have visions of things before they happen. I've been seen this night a thousand times -- ever since I was a child.

(then)

I know you're skeptical, professor. And you, Quinn, have your own reasons for denial.

The Sliders react -- how can he know their names?

ANDREW

(to Wade)

But you believe me, don't you?

WADE

Me?

He comes to her, looks deep in her eyes.

ANDREW

Your friends can't perceive the continuity of the spirit. But you can sense this is a reunion. That we've found each other again...

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

ARTURO

What the devil are you talking about? Are you saying you know Miss Welles from someplace else?

ANDREW

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

The others look on in wonder as Wade is absolutely mesmerized. Finally, she breaks away from his gaze, almost dizzy -- and quite unnerved.

ANDREW

I'm sorry. I've been anticipating this moment all my life, but it's happening much too fast for you.
(then)
I'll go now and let you regain your balance, but please, have dinner with me tonight, so we can talk.

The Sliders exchange concerned looks, but before they can stop her --

WADE

(almost breathless)
I don't know.

Andrew raises his arm and signals someone.

ANDREW

(knows she wants to)
Yes, you do. I'll pick you up at seven.
(again, the answer)
The Dominion Hotel.

He walks off to a nearby road as a LIMOUSINE drives up. Wade, a bit dreamy-eyed, watches him leave.

REMBRANDT

How does he know our hotel?

ARTURO

And our names...

QUINN

(checking the timer)
Well, we have about 64 hours and 28 minutes to find out.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

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

REMBRANDT

This is very weird, girl!

WADE

It gets even weirder; I was dreaming about him when I woke up for the slide tonight.

The others look at her, incredulous, as we --

CUT TO:

EXT. STREET - NIGHT - THE SLIDERS

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

ARTURO

If this man is telling the truth, his psychic powers must be truly extraordinary to span dimensional boundaries even beyond time and space.

QUINN

(aside to Rembrandt and Arturo)

Maybe with the right technology he could detect our timer's energy and figure out when we'd be here -- but what the hell's this guy doing in Wade's dream?

REMBRANDT

Well, looks like they do have some pretty good technology here, Q-ball.

Rembrandt points to --

ANGLE - A TIMES SQUARE-LIKE MOVING DISPLAY

It reads: "MINERS FIND PREDICTED GOLD DEPOSITS ON MOON"

ARTURO

If this world is sufficiently advanced to be mining the moon, there could be any number of possible explanations that we're missing.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

They start to cross the deserted street. A CAR pulls away from the curb further up the block. The CAR suddenly SPEEDS UP and heads right for Wade. She's too lost in thought to notice.

REMBRANDT

Wade!!

Rembrandt runs and pushes her to safety, but trips over the curb in the process and goes down hard.

THE CAR

as it speeds away. The illuminated license plate clearly reads "PRIME."

QUINN

(off the plate)
"Prime..."

REMBRANDT

You okay, sweetheart?

WADE

I'm fine.
(off his expression)
Are you okay?

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

REMBRANDT

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

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

REMBRANDT

What the hell's wrong with you people?

INT. THE CAR

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 - THE SLIDERS

as Rembrandt starts to hobble towards the vehicle.

THE OLD MAN

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

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?

OLD MAN (PRIME ORACLE)

Perfect. Thank you.

EXT. STREET - NIGHT

The Sliders watch the CAR drive off. Rembrandt's limping badly.

REMBRANDT

(pissed off)

Can you believe that? The guy didn't even get out of the car. It's like they stopped just to taunt me!

QUINN

That's okay. I got their plate.

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

QUINN

Come on, man. We better get you to a hospital.

CUT TO:

INT. HOSPITAL EMERGENCY ROOM - WAITING AREA - NIGHT

Rembrandt is filling out a form on a clipboard while the others read magazines.

REMBRANDT

Man, I've been writing so long my hand hurts worse than my foot.

Arturo puts down his magazine and picks out another. He reacts, surprised, at the cover story.

ARTURO

Good Lord, John F. Kennedy died...

REMBRANDT

Man, no one keeps magazines longer than hospitals.

(CONTINUED)

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CONTINUED:

ARTURO

(leafing to the story)
 No. On this world, he just died
 two months ago -- of Addison's
 Disease. Here's a picture of Robert
 Kennedy and Martin Luther King at
 the funeral. None of them were
 assassinated here...

As the others react to the picture --

CUT TO:

INT. EXAMINING ROOM - NIGHT

It's small, which accounts for why only Wade and Rembrandt
 are present. They look up as nurse LORI REYNOLDS walks into
 the room.

She radiates warmth and intelligence to go with striking
 good looks. Rembrandt definitely likes what he sees. She
 seems to sense his interest -- seems surprised by it -- and
 looks up from his medical history and smiles at him,
 complimented.

LORI

Obviously nothing vital was
 affected, so let's have a look at
 the damage.

She rolls her work seat towards him and sits, then takes
 Rembrandt's foot in her hands and, without removing his
shoe, stares at it intently as she gently rotates it.

WADE

Excuse me, shouldn't you take off
 his shoe and sock before examining
 him?

LORI

Why?

WADE

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

LORI

There's nothing to worry about. He
 has a bruise at the base of his
 fifth metatarsal bone and a slight
 strain to his Internal Annular
 Ligament. Nothing broken, nothing
 torn.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

The Sliders are taken aback.

WADE
How can you know all that without
taking x-rays?

LORI
X-rays?

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

WADE
Never mind.

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

LORI
Where are you guys from, anyhow?

WADE
(a bit uncomfortable)
San Francisco.

LORI
Look, you don't have to tell me the
truth if you don't want to, but it
doesn't take a fifth degree psychic
to know you're hiding something.

Wade and Rembrandt exchange a look -- truth or dare?

CUT TO:

INT. HOSPITAL EMERGENCY ROOM - WAITING AREA - MORNING

as Wade and Rembrandt emerge from a corridor. Rembrandt's walking, albeit with a slight limp. Quinn and Arturo hurry to join them, then they all walk towards the exit.

QUINN
What took you so long?

REMBRANDT
The nurse had to tape up my foot.

WADE
And she wanted to know where we
really come from.

QUINN
(surprised)
And you told her?

CONTINUED:

REMBRANDT

No choice. The woman was like a lie detector. Another psychic.

WADE

Not exactly. She's a "medical oracle." She could see everything that was wrong with Rembrandt's foot without x-rays, and she could sense when we were lying.

ARTURO

And how, pray tell, do you know she could really see everything?

REMBRANDT

Professor, I had a compound fracture of my leg when I was a kid. She knew exactly where it was.

WADE

She told us about ten percent of the people on this world have psychic powers. They're trained to specialize in things like medical diagnosis, mineral exploration and criminology.

ARTURO

How bizarre that they could place such credence in pseudo science and yet be ahead of our world in space exploration.

WADE

Unless it's not pseudo science.

QUINN

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

ACROSS THE WAITING ROOM - TWO POLICE OFFICERS

look down at

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

FIRST OFFICER

That's them.

The officers move towards

THE SLIDERS

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

QUINN

So, how's the foot?

REMBRANDT

Lori wants to have another look at me later today.

WADE

The real reason for that isn't medical. She's gonna show him around the city and help me shop for a dress for dinner tonight.

QUINN

(to Rembrandt, teasing)
Welcome to romance world.

WADE

I think you're jealous.

QUINN

Of who? Your "past life" Romeo? Get real.

WADE

My "past life Romeo" is obviously a man who's not afraid to let his feelings show. I happen to find that very attractive.

Quinn starts to roll his eyes, anticipating putting up with this attitude through the entire stay here, but suddenly the two POLICEMEN block their path. They grab Rembrandt and Arturo and pin them to the wall, patting them down.

FIRST OFFICER

Against the wall!

ARTURO

Are you mad? We haven't done anything!

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?

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (3)

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 the Sliders -- as the cops take Arturo and Rembrandt away --

FADE OUT.

END OF ACT ONE

ACT TWO

FACE IN:

INT. POLICE INTERROGATION ROOM - MORNING

Rembrandt and Arturo, 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?

FIRST OFFICER

(to Rembrandt)
 Can you prove that?

REMBRANDT

Absolutely. A guy tried to run her down with his car. We sot the license plate and everything.

The officer reacts - gets ready to take down information.

FIRST OFFICER

What was the plate?

REMBRANDT

"Prime." P-R-I-M-E.

The two officers exchange a look. Is Rembrandt crazy?

FIRST OFFICER

You want to file a complaint against the Prime Oracle?

REMBRANDT

Yeah. Why not?

FIRST OFFICER

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

ARTURO

National security? How the blazes could running down our friend have anything to do with that?

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

FIRST OFFICER

It ain't our place to say.

(then)

All right, read the forms and sign them.

Officer 1 slides some forms across the table to them. Arturo reads, looks up in some confusion.

ARTURO

This says I acknowledge having received my "Miranda Warning." I don't recall that happening.

FIRST OFFICER

What're you -- a moron? It's what we've been doing for the last hour! Just sign the forms and you're free to go.

REMBRANDT

(completely confused)

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

FIRST OFFICER

We just took care of the paperwork, pal. We don't throw you in jail until after you commit a crime. So, if you're smart, you won't do it -- 'cause we'll be watching, and if anything happens to Wade Welles, we'll be ready.

The two Sliders exchange a look and sign the forms as we --

CUT TO:

EXT. THE NATIONAL ACADEMY FOR SEERS - MORNING - ESTABLISHING

A campus of several substantial, ivy covered buildings on stately grounds behind a high wall or fence for security.

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

It's a grand room in the Victorian style. Dark wood paneling, with light flooding in through huge windows.

The REGENT, a distinguished looking man of about fifty, sits on one side of a long table, the windows behind him.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

Across from him sits ANDREW and a beautiful young woman in her early twenties MELANIE WALLACE. They both seem quite nervous as they squint into the glare from the windows.

MELANIE

(to Andrew, sad)
It's too soon.

ANDREW

Maybe we're wrong.

OLD MAN (PRIME ORACLE)

Wrong? Of course you're not wrong.
I gave you both the vision.

Seemingly coming out of nowhere, without the slightest hint of the sound of footsteps, the OLD MAN is silhouetted by the windows as he glides towards the center seat. The other three parties immediately stand, waiting for him to arrive at his chair. Clearly he commands their total respect. But when he speaks, it is entirely without pomp or pretense.

OLD MAN (PRIME ORACLE)

Sit. Sit. There's 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 -- scarcely out of
diapers -- but gifted, so gifted.
(then, matter of fact)
As you've both seen, I will succumb
to a cerebral hemorrhage by this
time tomorrow, so now I must choose
my successor.
(sincere)
Please know that I love you both,
and I've dreaded this choice for
years. It's a shame there can only
be one Prime Oracle.

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

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

REGENT

Melanie Wallace, declare yourself.

Melanie stands.

MELANIE

In fairness, I know that Andrew is a more powerful seer than I am. But he lacks discipline and compassion, and a Prime Oracle without these qualities would be a disaster. I admit I don't feel completely ready, but I believe I'm the better choice.

She sits. The Prime Oracle considers her words, then nods again to the Regent.

REGENT

Andrew Bond, declare yourself.

ANDREW

The Prime Oracle is responsible for seeing every potential calamity that might befall this country or its leaders. I've devoted my life to expanding the range of my powers -- and even Melanie admits I'm the best. I don't think the Prime Oracle should be less than that.

He sits. The Prime Oracle nods, weighing Andrew's words.

PRIME ORACLE

Both of you are right.

(to Andrew)

You have more power.

(to Melanie)

You have more discipline. But while events can teach Andrew greater balance, they cannot give you greater power. There's a woman Andrew wants, and I believe she can teach him what he needs to know to be a good Prime Oracle.

(to the Regent)

He is my choice.

Andrew struggles to contain his excitement as we --

CUT TO:

INT. DOMINION HOTEL ROOM - DAY

The hotel room should reflect a world with a hundred years of peace and prosperity -- fresh paint, tasteful decor, good furniture, big screen t.v., etc..

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

QUINN

How is it a police oracle can get a "vision" that's good enough to make great composite sketches and find us at the hospital, but he can't tell us when, how or why you and Rembrandt would do anything to hurt Wade?

ARTURO

We wouldn't, but considering his accuracy on the other points, I fear there must be some shred of truth in it.

QUINN

Oh, come on, professor.

ARTURO

(indicates book)

We mustn't rule it out. Look here. The Prime Oracles came into being when a young seer from San Francisco prevented the assassination of Abraham Lincoln. So on this world, instead of creating the Secret Service, they created the National Academy for Seers to encourage those with psychic gifts.

QUINN

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

ARTURO

More than one coincidence, Mr. Mallory. Under the apparent guidance of Prime Oracles, this world has averted nearly every major conflict of the last century. The economy is robust, the environment is well protected, and the current Prime Oracle is even responsible for pushing the space program forward.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

QUINN

You realize, you're starting to sound like Wade.

ARTURO

Not quite. My theory is that this society's common belief in their oracles gives them consensus to act more quickly than we on our world. By addressing problems before they become critical, they avoid the more extreme consequences.

QUINN

Yeah, well, before you start cheering for the Prime Oracle let's remember it was him that nearly ran Wade down last night.

ARTURO

I know, and it's maddening. Why would he do such a thing? Everything I've read about the current Prime Oracle indicates he's a remarkable and benevolent man.

QUINN

(sour)
Maybe everything you've read is wrong.

ARTURO

(soothing)
Mr. Mallory, I know you're somewhat predisposed against this world, but you needn't be...

QUINN

Not you, too.
(then)
Professor, I don't care one way or the other about Wade going out with this guy. Okay? I just have a hard time believing in this stuff.

Arturo tries to give him the benefit of the doubt as we --

CUT TO:

EXT. COMMERCIAL STREET - DAY - WADE, REMBRANDT AND LORI
walk along through a very pleasant shopping district.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

WADE

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

LORI

It's my pleasure.
(then, sotto as she draws
Wade aside)
Besides, I wanted a chance to ask
you --
(makes sure Rembrandt
can't hear)
I know Rembrandt's only here for a
few days -- I'm not thinking of
anything long term -- but is he...
seeing anyone back home?

Wade beams, delighted.

WADE

No. And believe me, you couldn't
find a sweeter, nicer guy.

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

LORI

Slow down, Mr. Brown. We're here.

ANGLE - SHOP WINDOW - "JUDY JONES - THE FASHION ORACLE"

"Your Psychic Fashion Consultant"

WADE

reacts, bright eyed.

WADE

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

LORI

Well, you'll wear one tonight.
Judy's fabulous. She always
envisions the perfect outfit.

As they go in the door --

CUT TO:

INT. DOMINION HOTEL - NIGHT - WADE

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 fabulous.

WADE
Well? What d'you think?

Rembrandt gives her an appreciative whistle.

ARTURO
You look lovely, 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.

WADE
(disappointed)
Thanks.

There's a KNOCK at the door. She opens it to reveal ANDREW, who looks at her appreciatively -- and recognizes the derivation of the dress.

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

Quinn nearly gags as Wade blushes with excitement. She looks at Andrew who smiles, confirming that the reference was deliberate. Then she glances at Rembrandt, giving him a concealed "thumbs up" as she gets her purse.

WADE
(mostly at Quinn)
Don't wait up.

She may be getting to Quinn. As she steps out the door --

CUT TO:

INT. FANCY RESTAURANT - NIGHT

The room is plush, posh, romantically lit -- and entirely empty except for the staff.

WADE AND ANDREW

sit at a table with a huge centerpiece of roses, and attended to by a small army of WAITERS.

WADE

(aside to Andrew)
Boy, if the food's as good as the service, they're gonna do a lot of business some day.

ANDREW

They already do. This is the most popular restaurant in the city.

WADE

Then why's it so empty?

ANDREW

I didn't want a lot of strangers staring at us.

(then, sheepish)
I should've warned you. I'm a little famous.

Wade registers the degree of his understatement as she looks around the empty room. One of the waiters thinks she might want something and starts to come towards her. She puts up her hand hastily.

WADE

No, no. It's okay. I don't want anything.

(then, to Andrew)
Just a little famous, huh?

ANDREW

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

WADE

Oh.

ANDREW

Don't be so impressed. I'm just another guy -- who happens to have loved 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.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

WADE

So, what'd your father do after we got married in our past lifetime?

Andrew reacts, concerned.

ANDREW

You don't know what happened?

Wade's surprised at the degree of his concern.

WADE

I woke up for the slide. The dream was interrupted.

(then, noticing his mood change)

What's wrong?

From this moment on, Andrew is hiding something, and he's not very good at it.

ANDREW

A blind spot.

WADE

Excuse me?

ANDREW

I thought you already had the whole dream.

WADE

No. The alarm woke me.

ANDREW

Yeah. I know that now.

He looks really worried.

WADE

Are you all right?

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

WADE

Andrew?

Andrew looks overwhelmed with emotion.

ANDREW

The Prime Oracle just died. I have to go.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

As she reacts --

CUT TO:

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

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
No? I think she's already formed
it. She's a sucker for all this
past life stuff.

ARTURO
Regardless of how attracted she may
be to this man, her strongest desire
is to continue our journey and
return home.

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

QUINN
Hey. What's going on?

He and Arturo now turn their attention to:

ON THE TV - A THRONG OF PEOPLE HOLDING LIT CANDLES

TV REPORTER (V.O.)
Already, thousands of mourners have
gathered outside the gates to pay
their respects. Regent Douglas
Collins has assured me the Prime
Oracle knew his death was
imminent, and earlier today chose
Andrew Bond to succeed him...

A PICTURE OF ANDREW fills the television.

QUINN AND ARTURO

react to the picture, stunned.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

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.

QUINN

(thinks about it)

Yeah, it could.

(then)

And it could also be connected with the police thinking you and Rembrandt would kill Wade. If the Prime Oracle wanted to kill her, maybe the signals got crossed somehow.

ARTURO

Let's assume for a moment that the Prime Oracle really could see the future. He could then manipulate cause and effect in order to set events in motion...

QUINN

But the only immediate effect of his action was that we went to the hospital...

ARTURO

But that starts a ripple effect, Mr. Mallory. We met the police there, and the nurse, Lori... He might have foreseen a whole chain of events from any one of those encounters...

CAMERA FINDS WADE as she enters and spots the others. She hurries over to them. Her mood is solemn.

WADE

Hi. Where's Rembrandt.

QUINN

Out with his nurse. How'd you find us?

WADE

Andrew said you'd be here.

It's not what he wanted to hear.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

ARTURO
(indicates the TV)
I take it you've heard the news.

WADE
About the Prime Oracle? Yeah.
Andrew actually felt it when he
died.

(then)
I can't believe he's gonna be the
next one.

ARTURO
Why not? He's certainly displayed
enough psychic ability.

WADE
(uncomfortable)
It's not that. It's...

She holds out her left hand, revealing an impressive diamond ring. Quinn and Arturo see it immediately. They look at her, stunned. She's embarrassed.

WADE
He asked me to marry him.

Off Quinn --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. RENDEZVOUS SPOT BEHIND THE ROCKS - DAY - DREAM SEQUENCE

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. Immediately, Wade doesn't like the look of this.

YOUNG WOMAN

You are Kate?

WADE

I am. Who are you?

YOUNG WOMAN

A messenger.

WADE

(fearing the worst)
He's not coming...

YOUNG WOMAN

His father learned of your plans and has taken steps to prevent them. Your beloved Richard begs that you flee to where the brook forks 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)
How then can I venture to Hampstead?
I must know. Richard swore to
protect them!

YOUNG WOMAN

And so he was endeavoring to do when I left him, but Lord Malcolm's ire was very great.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

WADE

If harm comes to my parents, it falls on me -- that I gave in to selfish passion.

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. Tell Richard I've done as he asked.

She gets on her horse and gallops away.

WITH WADE - RIDING

as hard and fast as she can until a loud RINGING FADES UP

CUT TO:

INT. DOMINION HOTEL - WADE'S ROOM - MORNING

As the RINGING CONTINUES and Wade wakes with a start. It's the phone. Wade reacts, annoyed.

WADE

Damn !

She picks up the phone.

WADE

Hello?

(then)

Andrew!

(then)

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

(then)

Now?... I know there's not much time. Okay, maybe you're right.

She hangs up the phone, troubled, as we --

CUT TO:

INT. MALE SLIDERS HOTEL ROOM - MORNING

Rembrandt, still in bed, has apparently just been given the news. He isn't taking it well.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

REMBRANDT

How can you tell me something like that first thing in the morning?

QUINN

Because you got in too late to tell you last night.

REMBRANDT

Oh, man! This is terrible news. I can't even deal with it.

ARTURO

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

REMBRANDT

But she's wearing the ring!

(then)

Man, if she's wearing the ring, she's gonna say yes.

QUINN

She said she didn't want to take the ring. 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 guess you had quite a night. I hear congratulations are in order.

WADE

Rembrandt, I didn't say, "Yes."

REMBRANDT

You didn't say "No," either, did you, girl?

WADE

No. I didn't say, "No." But he called this morning and sent a car for me. It's waiting downstairs. I'm gonna go to his house and talk to him.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

QUINN

You're gonna go to his house and talk to him? Wade, this guy puts some kind of spell over you every time you get near him. Why don't you just send him his ring back?

WADE

I don't want to send him his ring back. If I'm going to give it back, I'll do it in person.

QUINN

If? 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, he's everything I could possibly ask for.

QUINN

You know that after one dinner? You don't think that's a little strange?

(she does)

Look, if you have to go there, we'll come with you.

WADE

You will not. I'm a big girl. I can handle this myself.

She leaves. Quinn looks at the others, accusingly.

QUINN

Thanks for all the help, guys. You know you could've said something.

ARTURO

(deprecating)
No, Mr. Mallory. You said more than enough for all of us.

Quinn's pissed off as we --

CUT TO:

EXT. N.A.F.S GROUNDS - PRIME ORACLE'S RESIDENCE - DAY

There's still a CROWD of MOURNERS outside the fence as a limousine passes through the security gate and pulls up the drive to atop in front of the house, which is as fabulous a mansion as we can find.

A DOORMAN opens the car door for Wade, then accompanies her up the front steps to the house. HENRY, the man who drove the Prime Oracle's car earlier, opens the door.

INT. PRIME ORACLE'S RESIDENCE - ENTRY HALL - DAY

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

ANDREW

Good morning! Sorry about the mess,
I'm having some special work done.
I'll show you later.

He gets to the bottom of the stairs, takes both her hands and looks her in the face, appreciating her.

ANDREW

You look even more beautiful in the
daytime.

He goes to kiss her, but she turns her face, giving him her cheek. He accepts this, but knows something's wrong.

WADE

We have to talk.

ANDREW

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

CUT TO:

INT. MANSION - GLASSED IN PATIO - DAY

It features an absolutely fabulous view of the grounds. Wade and Andrew have an elegant breakfast spread out before them, and are attended to by a pair of SERVANTS who are, at the moment, making Wade uncomfortable.

ANDREW

(to the servants)
Could you leave us, please? We'll
call if we need you.

They leave.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

WADE

(relieved)
Thank you.

ANDREW

I'm sorry. You'll get used to them in time and won't even think twice about discussing personal matters in front of them.

WADE

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

(hesitates, then)

Andrew, I don't think this can work...

ANDREW

(doesn't let her finish)
Wade, I know this is all very sudden for you, and it feels like it's coming out of left field -- but what choice do I have? There's so little time before you slide and I've been waiting so long...

WADE

But that's just it. You feel all this urgency, and to me it just feels like a lot of pressure.

ANDREW

Of course, it does. And I'm sorry. I don't mean for it feel that way.

WADE

It's not that I don't feel a connection between us -- I really do. But I can't build the rest of my life on what happened in a dream.

ANDREW

It's not just a dream. We lived it.

WADE

(considers, then)

It's crazy. My friends think I'm a little loony 'cause I've always believed in things like past lives and soul mates... But I can't believe in them the same way you do.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

ANDREW

Why not? It's like sliding. Each new world is a new life time.

WADE

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

ANDREW

And 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 how to be a good Prime Oracle.

WADE

(stunned)
Me?

ANDREW

Yes, you.

WADE

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

ANDREW

(his turn to be stunned)
What? It's not possible. He'd never do that.

WADE

But he did. He would've killed me if Rembrandt hadn't saved my life.

ANDREW

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

(then)
Wade, please, don't make your decision yet. Just give me a little more time. I need you.

Wade reacts, feeling trapped, but unable to refuse him.

CUT TO:

INT. MALE SLIDERS HOTEL ROOM - DAY

Arturo and Rembrandt look on, concerned, as Quinn talks on the telephone.

QUINN

Wade, why can't you just tell him you don't want to be with him?

(then)

It is that simple!

(then)

No! Wait! Don't hang up!

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

REMBRANDT

Man, you screwed it up again.

QUINN

What? What'd I do?

REMBRANDT

You can't tell her what's wrong with this guy and expect her to listen.

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 trying to manipulate her, too.

QUINN

When the hell did you get to be such an expert on women?

REMBRANDT

I'm the Crying Man, Q-ball! You think that just happens?

QUINN

What does that mean?

ARTURO

Never mind what it means. We need to consider our options.

QUINN

There's nothing to consider. We have to get her out of there.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

REMBRANDT

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

QUINN

You want her to stay here?

REMBRANDT

Hell, no! No one would miss her more than me. But this might be the best world we'll ever see, and this guy can give her anything she wants. It's gotta be her call.

QUINN

It can't be her call! This guy has her too confused to know what she's doing!

ARTURO

We'd all like to believe that, Mr. Mallory -- because we don't want to lose her -- but what gives us the right to say she doesn't know what she's doing?

REMBRANDT

Can't you see it, man? You're trying to hold on and it's just driving her further away.

QUINN

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

REMBRANDT

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

Quinn looks to Arturo, but it's clear he agrees with Rembrandt as we --

CUT TO:

BLACK

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

CLOSE ON WADE AND ANDREW

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

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

ANDREW

It's for you. I had them work
around the clock to get it ready.

REVERSE ANGLE - WHAT SHE SEES

INT. A PERFECTLY NORMAL LOOKING BEDROOM - NIGHT

It's unremarkable, 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...?
(then, realizing, angry)
You read my mind!

ANDREW

(confused)
As a gift! Only to give you
pleasure...

WADE

That doesn't matter. You went into
my mind without even asking me. I
feel totally violated. My thoughts
are private. What you did -- it's
almost as bad as rape...

ANDREW

No! I could feel how much you
missed your home. All I did was see
the room -- so you could have a
piece of your home here...

WADE

(then, decisive)
I think I better to go back to my
hotel.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

ANDREW

(adamant)
I can't let you do that.

Wade reacts, is she hearing him right?

WADE

What're you talking about? I want to leave. Now.

ANDREW

I'm very sorry this upset you. I thought it'd make you happy. But I already lost you once, I won't lose you again over one stupid mistake.

Wade is very frightened now, but she is also intensely aware that she must keep her cool if she's get out of this.

WADE

Andrew, I need some time to think about this, and I can't feel comfortable here right now.

ANDREW

Don't patronize me.
(then)
You're angry. If I let you leave, I'll never see you again. If you spend the night, we can work this out in the morning.

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 you let me leave?

ANDREW

Yes.

WADE

All right.
(then)
Now please go. I'll see you in the morning.

He looks at her, very sad, then nods agreement.

ANDREW

Sleep well.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

He leaves. Wade watches him awhile, then closes the door and hurries to the telephone.

CUT TO:

EXT. PRIME ORACLE'S MANSION - NIGHT - LATER - WADE

climbs out the window of her darkened room and down a trellis to the ground. Keeping to the shadows, she dashes to the cover of some bushes.

VARIOUS ANGLES - WADE

alternately running and sneaking her way across the estate.

CUT TO:

EXT. STREET - NIGHT - A CAR

drives slowly along a high fence like that surrounding the White House. Beyond the fence is a wooded section of the Prime Oracle's grounds.

INT. THE CAR - QUINN, REMBRANDT AND ARTURO

watch for any sign of Wade.

REMBRANDT

Where is she?

QUINN

We should have gone in to get her.

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!

EXT. THE FENCE - WADE'S ARM

extends between the bars and waves at them.

THE CAR

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

pulls up and stops nearby. Quinn and Rembrandt jump out, rush to the fence. Quinn is carrying a ROPE LADDER. He jumps and hooks the top rung over the fence during:

WADE

God, am I glad to see you!

REMBRANDT

The feeling's more than mutual, girl.

QUINN

Far be it from me to say I told you so, but --

The rest of the ladder cascades down Wade's side of the fence. She starts to climb.

QUINN

Hurry! There have to be cameras monitoring any activity here.

ARTURO

(urgent)
Police!

Suddenly, a small army of POLICE CARS roars out of nowhere and converges on them from all sides. Wade's just getting to the top of the fence.

WADE

Oh, no!

QUINN

Jump! I'll catch you!

But by the time she lands in his arms, the cop cars are screeching to a stop. They're surrounded. Caught in a half dozen spotlights. No escape.

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

ANDREW

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

ANDREW

Did you think I wouldn't know?

WADE

If you cared at all about anything I said, you wouldn't have.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

ANDREW

You broke our deal, Wade. All bets
are off. Say good-bye to your
friends. You won't be sliding with
them.

Off the Sliders --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. FOREST - A STREAM WITH TWO FORKS - DAY - DREAM SEQUENCE

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

ANGLE - LOOKING DOWN THE BARREL OF AN EARLY 19TH CENTURY RIFLE - SIGHTING WADE

as she stops and gets off her horse. Whoever has the gun is just waiting for a clear shot as she ties her horse to a tree and sits on a boulder near the fork in the stream.

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 the rock. She touches her wound, looks at her bloody hand with dismay.

WADE

Testament to my foolishness...

The sound of HOOFBEATS in the distance, coming fast, getting closer. Then --

ANDREW (O.S.)

(calling, as he rides)

Kate! Take care! It's a trap!

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

ANDREW

No!

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

WADE

(bitter)

I am an encumbrance no more.

ANDREW

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

(MORE)

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

ANDREW (cont'd)

He boasted of it, knowing no horse could carry me fast enough to save you.

WADE

Then oppose him no more, for you can only come to harm. He is an evil man, and his power is too great.

ANDREW

By all that is holy, I swear myself to gaining power greater than his.

Wade, weakening rapidly, summons the last of her strength in concern for him.

WADE

Swear it not, my love. The pursuit of such power is the source of his corruption.

He sees that she is slipping away.

ANDREW

You can't die. I won't let you die. Do not let him take you from me!

WADE

The choice isn't mine...

She dies.

WADE'S POV - CLOSE ON ANDREW

As the sorrow in his face turns to rage. His aspect becomes increasingly frightening as the CAMERA position ROCKS gently for a moment, then smoothly PULLS AWAY to HOVER briefly. Then the perspective is SUCKED INTO A TUNNEL OF WHITE LIGHT, that is similar to the wormhole in most other respects (but we are going BACKWARDS through it).

THE TUNNEL TWISTS AROUND until we are moving swiftly DOWNWARD - FALLING, falling, falling -- until:

SMASH CUT TO:

INT. MANSION - WADE'S ROOM - NIGHT - WADE

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:

INT. ENCLOSED PATIO - MORNING

The SERVANTS hover nearby, but now Wade is oblivious to their presence. She picks at her breakfast, but she's not here to eat. Andrew is clearly not happy with the situation, but he's unwavering in his resolve.

The parallel to the earlier dining scenes only serves to punctuate the grim change in their relationship.

WADE

Don't you see what's happened? When I died as Kate, you wished for power greater than your father's -- now you've got it and you're using it just as ruthlessly as he did.

ANDREW

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

WADE

It doesn't matter why you're doing it. It is cruel.

ANDREW

You'll change your mind in time. Once your friends are gone and we're together you'll see this is the right thing.

WADE

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

(then)

I can't see the future, but I know I'll never forgive you -- no matter what you think you see.

ANDREW

This isn't about fulfilling some vision. Wade.

(then)

You want to know the truth? I can't see the future 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

Then do the right thing. Let me go.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

ANDREW

Wade, the only thing I know for sure is that I've always loved you, and I always will. That's my anchor. I have to keep you here.

WADE

Andrew, no matter how much power you have, you can't force someone to love you. Even God can't do that.

He studies her a moment, did she get through?

ANDREW

(getting up)
The President will be here soon. I have a busy day.

CUT TO:

INT. LAMPLIGHTER RESTAURANT - DAY

Quinn and Arturo 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 a respected member of this society. Surely that will count for something.

QUINN

What a miserable world.

ARTURO

This world is not the problem, Mr. Mallory, just one person in it.

Quinn glances up at the:

TELEVISION - AIR FORCE ONE TOUCHING DOWN

TV REPORTER (V.O.)

President Jerry Brown and First Lady Tori spelling Brown have now arrived in San Francisco for this evening's ceremony investing Andrew Bond as the New Prime Oracle.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

QUINN

(pained)
Just one person -- trouble is he's probably the most powerful man on the planet.

REMBRANDT AND LORI

hurry up to them.

REMBRANDT

Sorry we're late, man. We finally found a lawyer who'd at least talk to us.

QUINN

Will he help?

REMBRANDT

Not without a ten thousand dollar retainer.

(then)

You have any luck?

QUINN

The Regent wouldn't even see us. I spoke to Wade. She's gonna try and talk to him.

(then, frustrated)

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

REMBRANDT

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

LORI

Well, whatever you do, you'd better do it before Andrew is installed as full Prime Oracle -- because once he's in, even the President couldn't challenge him.

QUINN

Not to mention that we slide during the ceremony.

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

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

LORI
 (pointing at the set)
 That's Maggie! She came with the
 president.

QUINN
 You know someone in the President's
 entourage?

LORI
 She's my best friend's cousin!
 She's in the White House Press
 corps.

QUINN
 Can she get us to the President --
 or at least talk to him for us?

LORI
 There's a chance.

QUINN
 Let's go.

Quinn starts to get up. Arturo stops him.

ARTURO
 It's getting late, Mr. Mallory.
 Miss Welles must be very worried.
 If she calls, you should be here to
 reassure her. We'll contact you as
 soon as we can.

Off Quinn, not liking the idea of staying behind --

CUT TO:

INT. PRIME ORACLE'S MANSION - WADE'S ROOM - AFTERNOON

Wade is lying on the bed, staring at the ceiling. There's a
 knock at the door. She jumps up, hopeful.

WADE
 Come in.

It's the Regent, in formal dress.

REGENT
 I don't have much time, Miss Welles.
 We're very busy preparing for the
 ceremony.

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

WADE

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

REGENT

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

WADE

But it's legal! And Andrew is keeping me here against my will! That's kidnapping!

REGENT

Miss Welles, the Prime Oracle is our guardian of the future. No one has the authority to challenge his vision of it. If he says this is where you should be, we trust that he's right.

WADE

But what if he's wrong? What if he does something wrong?

REGENT

I'm not saying it can't happen, but somehow, by the time someone is ready to become Prime Oracle, he's learned how to use his power wisely.

WADE

Are you all blind? Andrew is acting like a spoiled child! How can you put the future of the country in his hands?

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)
My prescription?

HENRY

They just delivered it.

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

He leaves. Wade opens the bag, looks at the prescription bottle. She opens it and reacts to discover a NOTE inside the bottle. She unfolds and reads it, reacts as we --

CUT TO:

INT. DOMINION HOTEL ROOM - NIGHT

Quinn is pacing, frantic. The TV features the final preparations for Andrew's installation as Prime Oracle.

TV REPORTER (V.O.)
The reception hall is just 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...

Quinn checks the timer.

QUINN
(frustrated)
An hour and ten minutes. Where the hell are they?

The TELEPHONE RINGS. Quinn grabs it.

QUINN
Hello?

INTERCUT

INT. MANSION - WADE'S BEDROOM

Wade 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...

INT. HOTEL ROOM - QUINN

QUINN
Wade! Just hang on. I'm coming!
I'm coming right now!

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

CUT TO:

EXT. THE CAMPUS GATE - NIGHT - QUINN

gets out of a cab and pushes his way through the THRONG of people who just want to be close to the big event. Finally he reaches the gate house where his path is quickly blocked by a no nonsense GUARD. Quinn turns and bangs on the window of the gate house and gets the attention of the SERGEANT inside.

QUINN
Call someone in the Prime Oracle's mansion, and have them go to Wade Welles' room. She poisoned herself. I'm a friend of hers. I have to get in there.

The sergeant hesitates, uncertain whether to make the call.

QUINN
She'll die, man! You think the Prime Oracle will like that? Just make the damned call!

CUT TO:

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

As Henry lets Quinn into the room -- a grief stricken Andrew, in black tie and tails, is cradling Wade's limp body, exactly as he had done in Wade's dream -- Quinn pauses just long enough to gauge the situation. When Andrew looks up at him, it's clear from his expression that Wade is dead.

QUINN
No. No!

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

QUINN
Get the hell away from her!
(then)
This is your fault!

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

ANDREW

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

QUINN

(incensed)
You loved her? You loved her?

(then)
She had to to kill herself to get
away from you -- and you call that
love?

ANDREW

(heartfelt)
I'm sorry.

QUINN

(bitter)
Great. You're sorry. A lot of good
that does...

Henry is at the door.

HENRY

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

Andrew looks at him blankly.

ANDREW

It's all wrong. Nothing's the way
it should be.

HENRY

The President's waiting ...

ANDREW

(to Quinn)
What do I do?

QUINN

The same thing as me. You go on
without her...

Andrew comes over, gently kisses Wade good-bye.

ANDREW

(softly, to Quinn)
Take good care of her...

As he leaves --

CUT TO:

EXT. PRIME ORACLE'S MANSION - NIGHT

Quinn 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:

INT. THE AMBULANCE - NIGHT- DRIVING

Quinn sits beside Wade, holding her hand.

QUINN

Why did I bring you with me?... I didn't know what the hell I was doing.

(then)

I'm so sorry...

CUT TO:

INT. ACADEMY RECEPTION HALL - NIGHT

Cameras FLASH incessantly as the Regent places a Medallion of Office around Andrew's neck. The assembled THRONG APPLAUDS, politely, but loud and long as Andrew steps to the microphone and removes a prepared speech from his inner pocket.

He looks at the speech, then out at the crowd, then back to the speech.

ANDREW

I can't read this...

He puts the speech back in his pocket.

ANDREW

Americans... People of the world... Someone I loved died tonight because I misused my God given power. I saw only what I wanted to see, and thought I could shape events to my own design. If any good has come of this -- and I desperately need to find some -- it's that I now see how easy it is to be arrogant, and how dangerous my power can be unless I'm totally committed to the highest possible good. In memory of Wade Welles, I make that my pledge to you...

CUT TO:

INT. AMBULANCE - NIGHT

Quinn glances out the windshield, reacts, confused.

QUINN
Hey! Where're you guys going? This
isn't the way to the hospital?

EXT. PARK - NIGHT - CONTINUOUS

As the AMBULANCE pulls to a stop in a secluded area.
Rembrandt, Arturo and Lori rush out to meet it.

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

QUINN
What's going on?

LORI
Get out of the way!

She literally yanks him out of the ambulance and jumps in the
back.

CUT TO:

INT. RECEPTION HALL - NIGHT

Andrew's speech is over. He's accepting handshakes and
congratulations from people as he makes his way from the
podium. His mood is still somber.

Now, suddenly, he reacts -- becoming totally alert. He
turns to a nearby AIDE.

ANDREW
Get my car! Now!
(then)
And I'll need a police escort!

He begins to urgently push his way through the throng as
we --

CUT TO:

EXT. THE PARK - NIGHT

Quinn, Arturo and Rembrandt are still outside the ambulance.
Quinn is absolutely livid.

QUINN
How could you not tell me?

(CONTINUED)

Prepared by Earth Prime

CONTINUED:

REMBRANDT

We couldn't! The man could read your mind.

QUINN

Do you realize what I went through? I felt responsible for her dying!

ARTURO

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

QUINN

And all that business about Lori's friend's cousin...?

ARTURO

A sham. We had to make sure you were alone when you got the call from Wade.

QUINN

(starting to let it go)
Well, at least it worked. I sure don't know what else we could've done.

REMBRANDT

The weird thing is, the police oracles who said we were gonna kill Wade helped give us the idea.

ARTURO

That, and Miss Welles copy of "Romeo and Juliet," which used a similar ploy -- though to a less happy result.

REMBRANDT

Lori created the formula and had the drugs delivered.

Quinn checks the timer and calls into the ambulance

QUINN

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

CUT TO:

EXT. STREETS - NIGHT - THE PRIME ORACLE'S CAR

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:

EXT. PARK - AT THE AMBULANCE - QUINN, ARTURO AND REMBRANDT react, very uneasy, to the SOUND of the approaching SIRENS.

REMBRANDT
Uh-oh. How much time, Q-ball?

QUINN
(checks timer, worried)
Almost two minutes.

REMBRANDT
(into ambulance)
Lori, come on, sweetheart. The bad guys are gonna get here. We may have to do some running.

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

LORI
She's in no shape for that.

WADE
(happy to be alive)
Hi, guys.

ARTURO
Thank God, you're all right.

But 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
No! Oh God, I should've died!

Quinn picks her up, and the Sliders start to run, but now the last few POLICE CARS drive onto the grass and block their path.

CONTINUED:

ANDREW

runs up behind them.

ANDREW

Quinn! Stop! Put her down!

Quinn doesn't have much choice. There's nowhere to run. Wade sinks to the ground, crying.

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

ANDREW

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

WADE

You're letting me go?

ANDREW

(nods)
I'm hoping that next time we can start fresh.

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

WADE

I think I'd like that.

Quinn hits the button. The WORMHOLE starts to form.

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

ANDREW

I'll say it again. Take good care of her.

Quinn nods, and leads Wade into the vortex.

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

ARTURO

Amazing. Do you realize that when the Prime Oracle nearly ran Wade down, his intent was actually to engineer that you two would meet?

REMBRANDT

Huh? Why'd he care about that?

(CONTINUED)

Prepared by Earth Prime

CONTINUED: (2)

ARTURO

Because if you hadn't met, Wade would have been trapped here, and Mr. Bond would have been a very poor prime Oracle.

LORI

(to Rembrandt, smiling)
We're a part of history.

REMBRANDT

(proud)
I can live with that.

He and Lori exchange a look, deep affection.

ARTURO

Come along, Mr. Brown. New worlds await.

REMBRANDT

I gotta go ...
(he kisses her)
Thanks for everything.

Rembrandt turns and joins Arturo. They leap. Then Andrew gets a worried look. Lori notices.

LORI

What's wrong?

ANDREW

I just saw where they're going.

FADE OUT.

THE END