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SLIDERS

**THE ROYALS**

Written

by

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and

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SLIDERS

"A Royal Pain..."

TEASER

FADE IN:

1 EXT. BLUE SKIES - DAY

1

Idyllic. Perfect.

REMBRANDT (O.S.)

I said, here's a nice, safe,  
pleasant Earth. Let's not Slide  
again, let's just relax and settle  
down in one place until you can fix  
that stupid machine and get us home!  
But nooo...

We slowly PAN DOWN to what is clearly the TIP of the  
TRANSAMERICA PYRAMID.

QUINN (O.S.)

That's not the way it works - you  
know that. If we miss the window,  
we're stuck here for good.

We don't get far down its distinctive pinnacle before we  
discover the four Sliders hanging onto it for dear life.

REMBRANDT

At least we were safe there!

ARTURO

We were -- until young Spartacus  
decided to foment revolt among the  
slaves.

QUINN

There are some moral imperatives  
that are a little more important  
than our personal comfort,  
Professor.

REMBRANDT

Comfort?! I used to know what that  
word meant. But that was before I  
was stupid enough to take a shortcut  
past your house!

Rembrandt starts to weep... as he thinks back in time...

CONTINUED

Prepared by Earth Prime

1 CONTINUED

1

REMBRANDT (CONT'D)  
Why didn't I just take the freeway?  
My career was about to skyrocket  
again - those has-been Topps  
would've been kneeling at my alter  
by now.

The other Sliders shake their heads and roll their eyes -  
they've heard this lament one too many times.

REMBRANDT (CONT'D)  
(loud sob, to Quinn)  
If you hadn't kidnapped me, an  
innocent motorist!

QUINN  
I didn't do it on purpose. How many  
times can I say I'm sorry?

REMBRANDT  
Just keep sayin' it! I'll tell you  
when to stop!

The top of the pyramid CREAKS and vibrates - all the  
Sliders instantly freeze. PULL BACK TO REVEAL that the  
TransAmerica Tower is ninety percent covered in water.

All around, all we see is a cold gray ocean - the only  
other structure in sight is the half-submerged Bay Bridge  
in the distance.

WADE  
(trying to be brave)  
Don't cry, Crying Man. It's almost  
time to Slide, right Quinn?

Quinn dares to free one hand, to check the timer.

QUINN  
Less than two minutes.

REMBRANDT  
And not a minute too soon.

ARTURO  
Providing none of us slips and drowns -  
providing we live long enough to  
make it to another Earth - I propose  
we make a vow to lay low and relax.  
No matter what the circumstance.  
Agreed?

WADE  
Agreed.

CONTINUED

1 CONTINUED (2)

1

REMBRANDT  
Abso-damn-lutely.

They wait for Quinn's response, all looks turning to frowns as he hesitates. Finally, he nods.

QUINN  
Okay, okay. Wherever we land next,  
no involvement with the locals.

WADE  
(looking past them,  
scared)  
Do you think maybe we could start  
that policy here?

ARTURO  
(sighing)  
Miss Welles, San Francisco is  
hundreds of feet under the ocean.  
There are no locals.

REMBRANDT  
Then what do you call him?

Wade is pointing a shaky finger at the water, and trying to climb higher up the pyramid at the same time. One by one, they turn their heads to see what she sees...

ARTURO  
(tight half-whisper)  
I stand corrected.

2 SLIDERS POV - A HORRIBLE SHARK CREATURE

2

is cutting through the water, just under the surface. It is dark green, about the size of a small submarine, and has a huge double winged fin.

And, worst of all... it is heading straight for the pyramid... and the four clinging Sliders.

FADE TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

3 EXT. THE OCEAN ABOVE SAN FRANCISCO - DAY - 3

Either the ocean is rising or the building is sinking - either way, the Sliders are almost in the water.

A FIN streaks right past Wade. She yelps and retracts her legs, shimmying up the tower.

ARTURO

(tiring)

I can't... hang on... any longer!

QUINN

Just twelve more seconds, Professor.  
You can do it!

The fin circles again, closer now, sensing his pray is about to enter his murky domain...

QUINN (CONT'D)

Three, two, one...

Quinn points the device down into the water and the gate begins to form, looking like a swirling whirlpool in the ocean.

Arturo loses his grip and falls off the tower... and straight into the vortex.

QUINN (CONT'D)

Let's go! Now!!

Quinn and Wade leap. Keeping a wary eye on the shark, Rembrandt closes his eyes, plugs his nose... and jumps.

4 EXT. THE VOID 4

Kaleidoscope of color and sound --

5 EXT. NEW EARTH - DAY - TIGHT ON THE SLIDERS 5

landing with a splash in a swirling rush of water. Rembrandt rolls over, sputtering, coughing, and PANICKING as he sees a GIANT FISH leaping for him. He scrambles backwards, and that's when the ANGLE WIDENS --

The Sliders are in a FOUNTAIN, the giant fish part of the statuary in the center. Rembrandt notices the other Sliders staring at him. He regains his dignity.

CONTINUED

5 CONTINUED

5

REMBRANDT

That felt good.

(stretches:)

I like a little exercise after a  
slide to get the blood circulating.

ARTURO

(chagrined)

I suggest we get out of the fountain  
before we draw too much more  
attention.

The Sliders climb out of the fountain, which is only a foot deep after all. Some of the people passing by on the sidewalk are staring their way, whispering to one another as if recognizing something that amazes them.

As the Sliders take their first cautious steps away from the fountain, the handful of locals nervously bow several times, flash tight, unnatural smiles, then hightail it.

REMBRANDT

Man, this planet's already weird.  
How long we stuck here?

QUINN

(checking timer)

Six days, fourteen hours, three  
minutes and ten seconds.

WADE

That's not so bad. This Earth's  
miles better than the last one - at  
least we're safe and dry.

They walk towards the street. As we PAN UP and see signage of a nearby building: "BENEDICT ARNOLD SAVINGS AND LOAN."

Wade spots a NEWSPAPER on the sidewalk. She looks to her LEFT, sees no cars, then steps into the street.

6 THE PAPER - BSA TODAY - THE HEADLINE

6

reads: SECRET LOVE TAPES OF PRINCE HAROLD REVEALED. The Randy Heir shocks the nation again, expressing contempt for the people and lust for the sixteen year old target of his affection. Suddenly, a loud honk (O.S.). Wade whirls around to see A BLACK BENTLEY (logo'd Imperial Hotel on its side panel) bearing down on her. Quinn barely pulls her out of the way - the Bentley screeches to a halt, and the irate driver jumps out of the car.

CONTINUED

6 CONTINUED

6

DRIVER  
 (British accent)  
 Are you blind, you stupid little  
 strumpet?! You're lucky I don't --

He suddenly cuts off in mid-sentence - much to the Sliders amazement, he also flashes a highly nervous smile, while executing several rapid-fire half-bows.

DRIVER (CONT'D)  
 (shameless groveling)  
 It was my fault, entirely my fault.  
 Please find it in your heart to  
 forgive my reckless driving - there  
 is simply no excuse for it.

The Sliders exchange glances, trying to figure out the sudden reversal in his behavior.

DRIVER (CONT'D)  
 Perhaps you'd allow me the honor of  
 making it up to you. Our entire  
 hotel is at your disposal. Why  
 don't I take you to the Royal Suite?

ARTURO  
 That may be a bit more than we can  
 afford.

For a second the driver freezes - then he BURSTS OUT LAUGHING, never taking his nervous eyes off Arturo.

DRIVER (CONT'D)  
 More than you can afford?! Oh, you  
 kill me, sir --  
 (suddenly; highly  
 nervous)  
 -- I meant that as a pun of course.

Deadly silence. The driver nervously mops his brow, suddenly very afraid. Then, here comes that weak smile again...

DRIVER (CONT'D)  
 (weak, half-exhausted)  
 To the Royal Suite. What fun...  
 what fun.

7 INT. THE ROYAL SUITE - DAY - THE SLIDERS

7

enter the high-priced hotel room, the anxious driver at their heels.

CONTINUED

7 CONTINUED

7

DRIVER

Whatever your needs, we stand ready to meet them...with the utmost discretion, of course.

ARTURO

Since you put it that way, we could also use dry clothes and a hot meal.

DRIVER

Of course! Chef will send you a selection of his specialties immediately. Serving you makes my life worthwhile.

He bows and actually exits the room in that position, taking little backward steps, then closing the door behind him. Off the Sliders, completely perplexed but not at all unhappy.

TIME CUT TO

8 LATER - A ROOM SERVICE TABLE

8

loaded with the half-eaten remains of a massive meal. To be honest, the food looks rather weak: pale meat and potatoes, kippers, scones, etc.

ARTURO

(reading from BSA Today)

This San Francisco is part of The British States of America. The Americans must've lost the revolutionary war, and the monarchy continues to rule this country.

QUINN

I've got no problem with the British. I love the Beatles, Monty Python, Kate Bush.

REMBRANDT

That's my favorite bush.

ARTURO

More to the point, the British make a religion of minding their own business. As long as we don't upset the status quo, we should be blissfully anonymous for our entire stay here.

CONTINUED

8 CONTINUED

8

REMBRANDT

I could live with spending six days in this suite. But we're gonna have to order out - the food here sucks.

ARTURO

It says here King Thomas is missing on the battlefields of France, and the Sheriff of San Francisco has been named acting regent of the western Americas, until Prince Harold can be coronated next week.

Wade snatches the newspaper from Arturo.

WADE

Forget the war in France. You left out the good stuff.

(reads:)

"Playboy Prince Caught in Love-Nest with Teenage Vixen and her sixty year old granny!"

QUINN

I can't believe that people in the twentieth century would let themselves be ruled by a monarchy.

ARTURO

Undoubtedly they've been waiting for an unkempt college student to show up from another world and show them the error of their ways.

QUINN

(tongue in cheek)

That would explain why they keep bowing to us.

Wade hits the remote -- The TV flashes on.

9 ON SCREEN - ARTURO'S DOUBLE

9

dressed regally, sitting in a throne-like chair and speaking straight to the camera.

SHERIFF

We're back, discussing some of my initiatives. As part of my contract with America, I have enacted a middle class tax cut...

10 ON SLIDERS

10

All heads turn to our Arturo...

CONTINUED

10 CONTINUED

10

ARTURO  
Good lord.

11 BACK TO THE TV

11

SHERIFF  
Starting today, you middle income  
peasants will only have to give 85%  
of your income to my government, a  
generous 2% decrease.

CANNED APPLAUSE rings out... then abruptly stops.

SHERIFF (CONT'D)  
In other news, as part of Operation  
Safe Streets, I'm pleased to tell  
you we have executed more criminals  
the first six months of this year  
than all of last year combined.

MORE CANNED APPLAUSE. A horrified Arturo grabs the remote  
and changes the channel. Amazingly, the same live feed of  
Arturo is every channel. Arturo pushes the off button.

QUINN  
So much for blissful anonymity.

REMBRANDT  
What's gonna happen when they find  
out he--  
(motions to the TV:)  
Ain't him.

ARTURO  
I, for one, don't want to be around  
to find out.

Arturo stands up; Wade hands him the phone.

WADE  
But for the moment, you're still the  
Sheriff. No sense leaving empty  
handed.

ARTURO  
(gets the point; take  
the phone)  
Sometimes, Miss Welles, you frighten  
me.  
(imperious)  
Yes my good man, I'd like a car  
brought around immediately.  
(MORE)

CONTINUED

11 CONTINUED

11

ARTURO (Cont'd)  
I want the trunk stocked with food,  
various reading materials and I need  
whatever spare cash you have in the  
register.

And on Wade's approving look, we

DISSOLVE TO

12 INT. JAGUAR - DAY

12

Arturo sits behind the wheel of the Jaguar, glowing with  
pleasure. He runs a loving hand over the walnut dash.

ARTURO  
Say what you will about the  
monarchy, but I feel it's refreshing  
to see a world in which plastic  
American vulgarity is out... and the  
British tradition of pride in  
craftsmanship is in.

SMASHCUT TO:

13 EXT. FOREST CLEARING - DAY - WADE, QUINN AND REMBRANDT

13

push the Jaguar along a dirt road.

WADE  
Not to mention British engineering.

Arturo is still behind the wheel, nominally steering but  
basically reading from a history book ...

ARTURO  
Fascinating. It seems that without  
the inspiration provided by the  
Founding Fathers, none of history's  
other revolutionary movements were  
successful. a his world is run by a  
handful of monarchs.

QUINN  
You mean the French Revolution never  
happened? The Russian Revolution?  
The Chinese evolution?

WADE  
How 'bout the sexual revolution?  
(off their looks)  
It's always been my favorite.

The road is going uphill now, Quinn stops pushing.

CONTINUED

13 CONTINUED

13

QUINN

We aren't getting anywhere. This seems like as good a place as any to camp out.

14 EXT. CLEARING NEAR THE ROAD - DAY

14

The Sliders have built a small fire, using tabloid newspaper as kindling. Wade is warming herself, checking out the remaining tabloids, which scream degrading headlines about the prince.

QUINN

We're gonna need more wood. I'll be right back.

Arturo and Rembrandt join Wade by the fire.

ARTURO

This is not so bad. In our world, this beautiful glade would be downtown Oakland.

WADE

(off the tabloid)

This Prince Harold is a total idiot. He only likes women under twenty or over sixty! And he's quoted as saying that peasants enjoy being poor because it helps them appreciate the rich more!

She tosses a picture of the prince into the fire -- looks to us very much like Prince Charles in his mid-twenties.

CUT TO

15 ACROSS THE GLADE

15

Quinn wanders along out of sight of the others, collecting wood. He picks up an odd piece. It's a vertical section of a broken sign. Nearby, he finds its pair: ROYAL GAME PRESERVE. TRESPASSERS WILL BE SHOT ON SIGHT BY ORDER OF HIS MAJESTY. Uh-oh. That's when he notices the oncoming RUMBLING OF ENGINES. THREE POLICE CARS are coming up the road right at him. He drops the wood and starts to run, but the cruisers cut him off --

HURLEY'S VOICE

(over loudspeaker)

You are in a restricted area!  
(like LAPD)  
Stay where you are!

CONTINUED

15 CONTINUED

15

Quinn puts his hands up, uh-oh. As armed Sheriff's deputies exit the cruisers --

CUT TO

16 EXT. FOREST CLEARING - RESUME WADE, REMBRANDT AND ARTURO

16

Wade reading --

WADE

Here's one: "Feudal society built this great empire: It may not be perfect but it's the best system on Earth." What's he talking about?

ARTURO

As we decided: We're tourists on this world. Let's not get excited.

WADE

(off the prince's newspaper photo)  
Look at him -- He looks like Alfalfa. How's a nerd like this get to be king?

REMBRANDT

It's the army.

ARTURO

(pompous)  
On the contrary -- history shows a military elite tends to depose, rather than impose, monarchical hierarchies --

REMBRANDT

No, I mean it's the army!

He points over the rise where the police cruisers are coming right at them --

17 THE LEAD COP CAR

17

brakes to a stop, deputies exiting.

HURLEY'S VOICE

(over loudspeaker)  
Put your hands over your heads!

REMBRANDT

(to Quinn)  
Now this is like downtown Oakland.

18 CAPTAIN HURLEY

18

exits the cruiser, precise and officious. He's got an eye patch --

HURLEY

Keep your hands where I can see 'em!

Arturo steps forward. Hurley reacts with surprise.

HURLEY

Sheriff -- I didn't expect to see you here.

ARTURO

Well, now you've seen me.

HURLEY

Are you here to oversee the operation?

ARTURO

(goes with it)  
That's the general idea.

HURLEY

We were concerned -- We've been trying to secure the area -- we saw a perpetrator hiding in the undergrowth.

That's when Quinn, riding in the back seat of one of the cruisers, jumps out --

ARTURO

Your so-called "perpetrator" is with me.

HURLEY

(to Quinn)  
Our apologies, sir.  
(then; to Arturo)  
Do you want to ride with us, sir?  
So you can witness it firsthand?

ARTURO

I've made my own arrangements.  
(then)  
Thank you, Officer.

Captain Hurley climbs in; the cruisers rumble off. The sliders let out a collective sigh of relief.

WADE

(to Quinn)  
You okay?

CONTINUED

18 CONTINUED

18

QUINN

I heard the cops talking. They're planning to ambush some guy in the woods.

(off them)

He probably took one of the king's deer to feed his family.

(they're still blank)

I know we decided not to get involved but c'mon -- these guys mean business. They have sharp shooter rifles back there.

It's meant for Arturo. He's the one who can make a difference.

CUT TO

19 EXT. ELSEWHERE IN THE FOREST - A YOUNG ENGLISHMAN 19

25, decked out in the finest Barbour hunting attire, creeps through the brush, his rifle poised.

20 ANGLE - A TANGLE OF BRUSH 20

He's grouse hunting. Raises his rifle to his shoulder. Suddenly --

21 A CAR DOOR 21

slams O.S. A dozen grouse go flying --

22 THE YOUNG MAN 22

pivots, annoyed; sees --

23 SIX FLAK-JACKETED OFFICERS 23

guns aimed at him. The click of bullets sliding into chambers --

YOUNG MAN

Good God!

Then, instantaneously, he disappears out of camera --

24 ANGLE - THE GROUND 24

Wade and Rembrandt hold one of the young man's ankles. Quinn covers the young man's mouth.

ARTURO

Stay down!

(then)

I'll handle this!

CONTINUED

24 CONTINUED

24

He gets up. The young man's about to call out.

QUINN  
(covering his mouth)  
Shh --

YOUNG MAN  
Who are you people? What's  
happening?

ARTURO (O.S.)  
Hold your fire!

QUINN  
Those Sheriff's deputies were gonna  
whack you, buddy.

WADE  
(reacts)  
Oh, my God! Quinn!  
(then)  
Don't you know who this is?

QUINN  
Who?

WADE  
It's Prince Harold!

Off Quinn: What?

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

25 EXT. FOREST - DAY

25

Quinn, Rembrandt and Arturo push through the dense woods.

REMBRANDT

Hey, look. Things could be worse.

He pushes past a branch which swings back and hits Arturo in the face.

ARTURO

How exactly have you come to that conclusion?

REMBRANDT

We got a new best friend and he's gonna be king. That's gotta be good, huh?

ARTURO

Other than that we seem to be in the middle of a plot to assassinate him, I couldn't agree more.

A short distance behind, Wade and the Prince follow.

PRINCE

Sheriff? I'm getting a little hungry. Shouldn't we head back to the estate?

QUINN

(to Arturo)

What're we gonna do? He thinks you're the Sheriff.

ARTURO

(irritated; to Prince)

Listen to me. I am not the Sheriff. I am trying to explain this to you. We just happen to share a superficial resemblance.

PRINCE

Right. And I'm not Prince Harold, and this isn't my game preserve, and that's not your Jaguar.

Indeed, as they come through the trees, they see they've reached the Jag. Unfortunately, it's been stripped clean, doors, hood, and trunk open, everything gone.

CONTINUED

25 CONTINUED

25

REMBRANDT  
Oh, my God!

ARTURO  
(flash of panic)  
The timer!

QUINN  
(it's okay)  
In my pocket.

They move into the clearing to inspect the wreckage.

WADE  
Stripped clean.

Suddenly -- A CLICK of something metallic. They turn --

26 THE WOODS - GANG BANGERS

26

more like I.R.A. sympathizers -- thick sweaters, duffel coats, etc.

27 THE MOUTH OF THE CLEARING - MORE GANG BANGER

27

cutting off the escape route.

28 THE GROUP'S LEADER - REBECCA

28

steps forward, her hair tied under a bandana.

REMBRANDT  
(to Arturo; sotto)  
Do something, Sheriff.

ARTURO  
(off her menace)  
I don't think so.

REBECCA  
My, my, said the spider to the fly.  
(then)  
Look what's wandered into Raider territory.

REMBRANDT  
Raiders? Like the Oakland Raiders?

REBECCA  
If you know who we are, Little Brother, why are you stupid to come wandering down here?

Quinn steps forward.

CONTINUED

28 CONTINUED

28

QUINN  
Because we've been looking for you.  
To join your fight

REBECCA  
Easy words to say at the point of a  
gun.

QUINN  
I'll prove it..

He steps aside, revealing Arturo and Prince Harold. Off the  
Raiders disbelief --

QUINN  
I bring you as hostages the Prince  
of Greater Britain and the Sheriff  
of San Francisco!

ARTURO  
May I say, I am not --

QUINN  
Take them!

There's a great whoop from the Raiders -- as if the L.A.  
rioters had captured Darryl Gates. Off Arturo --

CUT TO

29 INT. ABANDONED WAREHOUSE

29

in a deserted, abandoned, industrial district. The  
"Oakland Raiders" flag hangs from the rafters.

30 QUINN

30

tries to be heard over the clamor --

QUINN  
Listen to me! They're worth more to  
us alive than dead!

REBECCA  
(to the crowd)  
Quiet!

QUINN  
What is it you want? Justice? Food  
and Shelter?

RAIDER #1  
We want our leaders out of jail!

CONTINUED

30 CONTINUED

30

QUINN

As long as these hostages are alive,  
the government will give us anything  
we want!

(to Arturo)

And the Sheriff knows it!

At Quinn's cue, Arturo grudgingly nods. Rembrandt gives  
Quinn a look: not bad.

CUT TO

31 INT. BACK ROOM - ARTURO AND PRINCE HAROLD

31

are tied and bound, seated back to back in chairs. The  
scene reminds us of "The Crying Game."

PRINCE HAROLD

I don't understand. What do these  
people want with us?

ARTURO

(sighs, playing his  
role)

I think it has something to do with  
avenging social injustice.

PRINCE HAROLD

But why? What did I ever do to  
them?

ARTURO

Try this: you're rich and they're  
poor.

PRINCE HAROLD

But how? You told me America has  
the highest GNP of all of the  
colonies.

ARTURO

I told you no such thing!

(then)

All right, maybe I did. Instead of  
debating public policy, let's try to  
concentrate on staying alive, shall  
we?

Under which --

32 WADE

32

enters, bringing some water and a couple of mealy  
sandwiches --

CONTINUED

ARTURO  
 What's happening out there?

WADE  
 They're debating whether to hang you  
 now or hold off until all their  
 leaders are released from prison.  
 (then)  
 The important thing is to keep  
 everybody in one piece until we can  
 get to the slide.

ARTURO  
 That's five days from now!

PRINCE  
 Sheriff?  
 (no answer)  
 What are you whispering about?

ARTURO  
 Will you explain the situation to  
 this idiot, please?

WADE  
 (to Arturo)  
 Take it easy.  
 (to Harold)  
 Your highness, I apologize for this  
 situation. We're going to do  
 everything in our power to guarantee  
 your safety, I promise that.  
 (to Arturo)  
 Even if it means we have to take him  
 with us.

Off which --

CUT TO

33 EXT. PALACE - ESTABLISHING - THE TRANSAMERICA BUILDING 33

or a similarly well-known San Francisco landmark.

34 INT. TV STUDIO - TECHNICIANS, PRODUCER TYPES 34

huddle in the wings. The show is getting underway.

35 THE SHERIFF 35

sits at his desk, reminiscent of Rush Limbaugh. Against  
 the wall, hardbound copies of his best seller, "Everything I  
 Say Is Right."

CONTINUED

35 CONTINUED

35

SHERIFF

I know people say, Sheriff you're the only point of view we'll ever need.

(Limbaugh-like false modesty)

But today we're going to devote the final segment of the program to my critics. I want to be genuine about this. Whatever's on your mind about the policies of your king, or me, his representative.

(then)

Who's first? How're we doing?

36 ANGLE - THE AUDIENCE - MICROPHONES

36

set up in the aisles. A blue haired woman leads off --

OLD WOMAN

I think you're doing a great job. I love your new format.

A smattering of giggles. She Miss Miller from the old Merv Griffin Show --

SHERIFF

Miss Miller! Good to have you in the audience again --

OLD WOMAN

But --

SHERIFF

But what?

OLD WOMAN

Frankly, you look terrible. Have you lost weight?

SHERIFF

I'm sorry to hear that I look so terrible, especially to you --

OLD LADY

I brought you some soup. I made it with my last chicken!

She pushes forward, holding a Tupperware container --

SHERIFF

Miss Miller, don't ever change. Yes, send that up --

A page does as bidden --

CONTINUED

36 CONTINUED

36

SHERIFF (CONT'D)  
Her last chicken -- now that's true  
service to the realm --

The AUDIENCE claps wildly, egged on by APPLAUSE SIGNS --

SHERIFF (CONT'D)  
(who's next?)  
You, sir?

WORKER  
Yes, Sheriff. We don't have enough  
traffic lights in my neighborhood.

SHERIFF  
Where is that, sir?

WORKER  
Near the Presidio. We get a lot of  
tourist traffic down there, and I've  
been after the City about it, and  
the other day one of the kids on the  
street was hit by a car.

SHERIFF  
No -- I'm sorry.

Silence. The Sheriff leans forward, evidently concerned.

WORKER  
I know you're doing your best, sir  
-- It's the Prince to blame. All  
the tax money going to pay for his  
coronation, and his junkets all over  
the world -- and nothing left for  
the little people.

The crowd hisses at the mere mention of the Prince. The  
Sheriff holds his hand up as if to quell this --

SHERIFF  
We all know I serve at the mercy of  
the Prince.  
(then)  
And of his appetites. He's royalty,  
and I'm a mere public servant.

WORKER  
But sir, he doesn't even care --

SHERIFF  
Give your name to the producers  
after the show. We'll find the  
money for that traffic light,  
somewhere.

CONTINUED

36 CONTINUED (2) 36

Wild applause.

SHERIFF (CONT'D)

Time for one more --

37 DIXON VALLEY 37

forthright, handsome, steps forward --

DIXON

I -- I believe that taxation should be limited to what's necessary for services rendered by government for the people.

38 THE AUDIENCE 38

Uh oh. The Sheriff maintains a cordial aspect --

DIXON

Furthermore, I believe that the Oakland Raiders have it right when they say that people should be allowed to govern themselves! The monarchy should --

Boo! The audience has heard it all before, they hoot Dixon down.

SHERIFF

The people have answered for me.  
And that's why --  
(holds up his book,  
shamelessly plugging  
it)  
-- Everything I say is right!

The crowd laughs and cheers.

SHERIFF

Okay, and that's all the time we have --  
(then)  
I want to thank my guests -- Paul and Linda McCartney -- Eddie the Eagle -- and we're out of here.

Taped anthem swells -- Rule Britannia -- and as the producer signals for a commercial we --

CUT TO

39 INT. STUDIO - BACKSTAGE - DAY - SHERIFF 39

is furious.

CONTINUED

39 CONTINUED

39

SHERIFF

Hendrick!

And now --

40 HENDRICK

40

appears. A bald-headed, somewhat sinister-looking man in the James Carville mold --

HENDRICK

Nice job!

SHERIFF

He questioned my taxation policy.

HENDRICK

I know this segment's uncomfortable, but it's getting across some of that Everyman quality we're working hard to establish.

The Sheriff's doubtful --

HENDRICK

(selling)

Look at this --

(off print-out)

Since we initiated Talk Back, your ratings are up 26% with women 35 to 49.

The Sheriff grunts appreciatively.

HENDRICK

Your approval from white males is back up to 98%.

(carefully)

The few negative respondees are statistically insignificant.

SHERIFF

If we have them all killed they'll be completely insignificant.

(Hurley approaches)

What?

HURLEY

Excuse me, sir -- we've received a fax from the Oakland Raiders.

CONTINUED

SHERIFF

(reads)

"Prince Harold and the Sheriff will die unless the following list of demands are met..."

(then)

What the hell's this?

HURLEY

It's obviously a bluff, sir. You're not a hostage. You're right here, and the prince --

SHERIFF

...is dead, right?

(off Hurley)

The Prince is dead, is he not?

HURLEY

We left him in the woods, sir. Following your instructions.

Under which, deputies manhandle Dixon Valley, who's cuffed and subdued. The producer's there.

PRODUCER

What do you want us to do with him, Sheriff?

SHERIFF

Not now.

HURLEY

We discussed this, sir. I specifically recall saying --

SHERIFF

(hard)

I have been at a taping this entire afternoon. Do I have to do everything myself?

HURLEY

Of course not. Sorry, sir --

HENDRICK

(an eye on the clock)

Tick tock, Sheriff. Twenty seconds till air.

CONTINUED

40 CONTINUED (2)

40

SHERIFF

(to Hurley)

Kill every living creature in that forest. Set it all aflame if you have to. I want Prince Harold head brought to me on a stick!

(then)

Failing that, yours!

The Sheriff shoves Hurley aside -- uneasy lies the head that wears, or in any case, intends to wear, the crown, heads back onstage.

CUT TO

41 EXT. ABANDONED WAREHOUSE - NIGHT - ESTABLISHING 41

42 INT. BOILER ROOMS - THE PRINCE 42

looks despondent, still bound in his chair. Arturo's dozing in the corner --

43 WADE 43

enters. She's gotten the Prince a blanket --

WADE

Your Highness -- ?

PRINCE

(ruefully)

Do you know my father was the most popular monarch of this century? The people adored him. But for some reason, they can't stand me -- Not that I'm half the man he was, I know that. But, if you read the lies in those tabloids --

WADE

It's not true then about the 16-year-old girls? -- About the wild feasts while the peasants starve, about playing with electric trains while the city burns -- ?

PRINCE

I've never owned an electric train in my life.

(off her silent inquiry)

It's been our policy not to dignify those scandal sheets with a response.

CONTINUED

WADE

Whose policy?

PRINCE

The Sheriff's. And mine.

WADE

ever occur to you maybe the  
sheriff's not exactly acting in best  
interests out there?

The prince glances over at the slumbering Arturo.

WADE (CONT'D)

Your Highness, you've gotta accept  
this -- He's not the Sheriff. He  
just looks like him.

(off the Prince)

You don't get it, do you? You  
weren't out there hunting grouse,  
you were being hunted -- by your  
good friend and benefactor and  
public relations guru -- the  
Sheriff.

PRINCE

Nonsense! Why, why, that's the sort  
of paranoia enemies of the crown  
have been trying to incite for  
hundreds of years.

(off Wade)

I read all about that in MacBeth and  
Hamlet and the rest of those silly  
stories -- I remind you that's why  
my great ancestor, King James, had  
that William Shakespeare hanged for  
treason.

WADE

Yeah, well, I saw Mel Gibson in  
Hamlet and it rang pretty true to  
me.

(then)

Tell me something: if you get to be  
king, you'll rule the land, right?

PRINCE

Assuming we get out of here alive.

WADE

And if you die?

CONTINUED

43 CONTINUED (2)

43

PRINCE  
I'm the last of my line. It would  
throw everything into confusion. I  
suppose the next in the line of  
succession would be the --

As it dawns on him --

WADE  
(finishing the thought)  
The Sheriff.

CUT TO

44 INT. WAREHOUSE - NIGHT - QUINN AND REMBRANDT

44

huddle on a ratty couch in a dark corner, the Raiders  
having bivouacked for the night. Quinn is fiddling with  
the timer, careful so as not to be observed.

REMBRANDT  
Damn. I had no idea waiting out a  
hostage negotiation could be so  
nerve wracking.

45 ANGLE - REBECCA

45

and a few compatriots are hunkered down over a computer  
screen, trying to reach the palace negotiators via E-mail.

REMBRANDT  
Good thing we decided to stay  
uninvolved. I'd hate to see what'd  
happen if we'd actually gotten  
tangled up in this mess.

QUINN  
Try to stay calm.

REMBRANDT  
Sure, I'll stay calm. Especially  
when the Sheriff and his gunmen come  
storming through this place.  
(then)  
How're we gonna stay alive until the  
slide? And stay together all the  
time?

QUINN  
You got any ideas?

And now --

46 REBECCA

46

slams down her hand-held flip phone with fury.

QUINN  
(reacts)  
Uh oh.

A mob is forming, headed toward the boiler room.

REMBRANDT  
Where's everybody going?

RAIDER #1  
(to them)  
The palace has turned down every one  
of our demands.

QUINN  
(to Rebecca)  
What are you doing?

REBECCA  
Brutality is the only language these  
bastards understand. They'll see  
we're serious.

CUT TO

47 INT. BOILER ROOM - THE MOB

47

has seized Arturo and the Prince, is dragging them back to  
the warehouse. Wade is powerless to stop them.

WADE  
Quinn!  
(she can't be heard)  
Do something!

Quinn and Rembrandt are helpless, too.

REBECCA  
Get the video camera. We'll give  
the sons-of-bitches some breaking  
news !

48 INT. WAREHOUSE - QUINN AND REMBRANDT

48

are powerless to rein the momentum of the mob --

QUINN  
Don't kill them!

RAIDER #1  
They deserve to die!

CONTINUED

48 CONTINUED

48

QUINN

Don't you see? You're playing directly into their hands!

No one's listening --

49 ARTURO AND THE PRINCE

49

are on their knees in the center of the room. Someone slaps a copy of today's newspaper against his chest -- proof of the day's date. The headline screams: PRINCE AWOL, PALACE MUM.

ARTURO

For the last time: I'm not the Sheriff! I'm a physics professor from another dimension.

REBECCA

Shut up!  
(then)  
Roll the tape!

While one of the Raiders aims the video camera, Rebecca sets the hammer on her revolver, targeted right at Arturo's temple --

WADE

Do something!

QUINN

Listen to me: you kill them, you'll be signing our death warrant!  
(fighting to be heard)  
This won't solve anything!  
(no one's listening)  
The palace wants them dead.  
(then)  
You're doing the Sheriff's work for him!

RAIDER #1

RAIDER #2

Let him speak!

Kill them!

Confusion --

QUINN

Put the gun down. Just put the gun down a second.  
(Arturo's hyperventilating)  
I brought these men to you! Hear me out!

Rebecca lowers the gun.

CONTINUED

QUINN

If you kill these men, they'll be martyrs!

(then)

Violence begets violence. Don't you get it? Look at Northern Ireland.

(off the crowd: what's he talking about?)

Power doesn't come from the barrel of a gun, you've got to win over the hearts and minds of the people. A chicken in every pot, y'know what I'm saying?

(going for it)

Rob from the rich and give to the poor!

(then)

Give a man a fish, he'll eat for a day. Teach a man to fish, he'll eat for the rest of his life!

RAIDER #1

He's right!

RAIDER #2

What's he talking about?

QUINN

Ask not what your country can do for you; ask what you can do for your country. What's it profit a man to gain the world and lose his soul?

Yay! The crowd's behind him.

QUINN

(fist in the air)

Power to the people!

(cheers; power to the people)

What's that spell?

RAIDERS (ALL)

Power to the people!

QUINN

All right!

Somewhere out of which, keying Rebecca's newfound appreciation of this oratorical firebrand, we --

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

50 EXT. STREET - TWO TRUCK DRIVERS 50

backs to camera. Their hands are up. Rebecca barking orders as --

51 THE RAIDERS 51

hijack the contents of this grocery truck, logo'd "Von's Market, By Order of His Royal Majesty, King Thomas," and embossed with the royal crest.

52 STREET PEOPLE 52

cluster at the rear of the truck as --

53 QUINN, REMBRANDT AND WADE 53

pass out hams and turkeys intended for aristocratic pantries --

RAIDER #1  
(to homeless guy)  
Power to the people!

A stunned commoner -- the worker we recall from the Sheriff's broadcast -- takes an enormous ham from Quinn, looks down, then up with gratitude --

WORKER  
Who are you?

QUINN  
A man, just like you, my friend.  
Spread the word --

Police sirens in the distance, all scatter as --

54 A MONTAGE 54

of derring do, underscored by "The Ballad of Quinn" --

55 A BALE OF TABLOIDS 55

hitting the sidewalk outside a news vendor. The headline: "CRIME WAVE: ROB FROM RICH, GIVE TO POOR, TERRORISTS VOW."

56 ANOTHER BALE - BSA TODAY 56

hits the sidewalk: "SHERIFF DECREES MARTIAL LAW."

CUT TO

57 A BRINK'S TRUCK 57  
as the Raiders liberate bags of pounds sterling.  
CUT TO

58 EXT. JEWELRY STORE - ALARM 58  
blaring as the Raiders scramble for their getaway car.  
CUT TO

59 INT. TENEMENT APARTMENT - AN OLD WOMAN (MRS. MILLER) 59  
responding to a knock at the door, through the crack at --

60 TWO SHERIFF'S DEPUTIES 60  
as well as Harley. Mrs. Miller shakes her head "no," the  
constabulary walk away. The old lady turns --

61 QUINN AND REBECCA 61  
are there. She's hidden them. As she shoos them out toward  
the back door --  
CUT TO

62 INT. BANK 62  
Tellers have their hands above his heads. An attractive  
teller, Elizabeth, empties the contents of the cash drawer.

63 RAIDERS 63  
in various disguises, armed to the teeth, keep watchful eyes  
on the astonished customers, among them...

64 PRINCE HAROLD 64  
himself, dressed like an urban commando, wielding a  
submachine gun, very Patty Hearst.

65 ELIZABETH 65  
hands over a bag of money to Quinn, pulls him nearer and  
kisses him full on the mouth. She digs him.

66 ANGLE - REBECCA 66  
She's come to a similar conclusion.  
END MONTAGE

67 EXT. TRANSAMERICA BUILDING - ESTABLISHING - NEW DAY 67  
flags flapping in the cold air.

68 INT. TV STUDIO - THE PRODUCER 68

ticks off the seconds -- "five, four, three, two -- cue cameras" and lights up as --

69 THE SHERIFF 69

sits subdued, serious, behind his wooden desk, addresses the citizenry. It's like Clinton's speech after the Republican landslide.

SHERIFF

Good evening. I come to you tonight at a crossroads for this colony. A time when it seems to many of you that the fabric of this empire is frayed. War in France, lawlessness in our streets. Let me say this -- your Sheriff feels your pain. To those of you who, in your frustration, would lash out against the bulwark of this society, let me say: Let us work together. Let us build and not destroy.

(then; hardening)

But to those of you who advocate violent revolution from below, who have aided and abetted Quinn and the Oakland Raiders in their terrorist campaign, let me say this: The monarchy will prevail. Prince Harold will be returned safely and the Oakland Raiders will be eradicated. Law and order will be restored.

(then)

God bless you.

(then)

...And cut.

Cameras off. The Sheriff looks over --

70 HENDRICK 70

in the corner, gives him the thumbs up sign: perfect.

CUT TO

71 INT. BOILER ROOM - EVENING - THE PRINCE 71

in his chair as Raider #1 prepares to tie his hands and feet for the night --

72 WADE 72

enters. She's brought the Prince some books.

CONTINUED

72 CONTINUED

72

PRINCE  
(to Wade)  
Does he have to do this?

WADE  
I don't think he's going anywhere,  
do you, Charlie?

RAIDER #1  
Boss's orders.

WADE  
Quinn's orders.

Raider #1's over-ruled. Goes.

PRINCE  
Thank you.

WADE  
(as she unties him)  
I brought you some more books to  
read.

PRINCE  
That's very kind of you.  
(as she struggles with his  
knots)  
You are an extraordinarily beautiful  
woman. D'you know that?

WADE  
(blushes despite  
herself)  
-- You've been held hostage in a  
boiler room too long.  
(then)  
There.

He's untied.

PRINCE  
I'm serious.  
(then)  
I suppose it's an impossible  
combination -- you being a  
revolutionary and me being the heir  
to the crown.

WADE  
I'm no revolutionary. I told you  
before: we're just passing through.

PRINCE  
How wonderfully modest you are.

CONTINUED

72 CONTINUED (2)

72

WADE

Do me a favor, don't go goopy on me,  
Your Highness, will you please?

PRINCE

No. Of course not.

Wade starts to clean the place up a little --

PRINCE

Miss Welles -- ?

(Wade turns)

When this is all over -- assuming it  
ever ends and I come out of it in  
one piece -- do you suppose we might  
be able to see one another? On a  
social basis?

WADE

Like a date?

PRINCE

A date.

WADE

Geez, Harold -- it's so complicated.  
Everything's sort of up in the air.

PRINCE

I see.

WADE

Why don't we just keep it strictly  
professional for now.

A beat.

PRINCE

Are you in love with Quinn?

WADE

(flushes again)

No. And anyway, that's not the  
point.

(off which)

Harold, look -- you're a great guy.  
It's a question of timing, a lot of  
other factors.

PRINCE

Like what?

CONTINUED

72 CONTINUED (3)

72

WADE

Like you're going to be king and I work in an electronics store with Monday and Wednesday off.

PRINCE

(disappointment)  
of course. You have other dimensions to go to and God knows what else to deal with.

WADE

Let's take it a step at a time, okay?  
(then)  
Try to get some sleep.

She goes, heads out into --

73 INT. WAREHOUSE - QUINN'S

73

been waiting for her --

QUINN

He's got it bad, you know.

WADE

Terrific. That's all I need.

She moves to a nearby sink, starts washing some of the captives' dirty dishes.

QUINN

What are you gonna do about it?

WADE

Slide out of here the minute our time's up.  
(then)  
Anyway, what about you?

QUINN

What about me what?

WADE

You're this big folk hero -- what's going on with you Miss Teenage Urban Terrorist?

QUINN

Rebecca?  
(then)  
Her old man's in the Sheriff's dungeon -- I'm not getting in middle of that.

CONTINUED

73 CONTINUED

73

WADE  
(jealously)  
Not what I heard.

QUINN  
What've you got against Rebecca,  
anyway?

WADE  
Nothing much. Other than the fact  
that she tried to kill us all --  
little things like that.  
(then)  
Just remember what we said when we  
landed here, Quinn. No  
involvements. I know it's pretty  
ridiculous under the circumstances,  
but let's just try our time until we  
slide.  
(then)  
No matter what.

She goes. Off Quinn --

CUT TO

74 EXT. WAREHOUSE - ESTABLISHING - EARLY MORNING - QUINN, ARTURO  
75 AND REMBRANDT 75

sacked out like frat guys on various couches and armchairs.

76 REBECCA 76

moves to Quinn, shakes him.

REBECCA  
Wake up.

QUINN  
What -- ?

REBECCA  
The Prince is gone.

Off Quinn -- now what?

CUT TO

77 INT. BOILER ROOM - QUINN, WADE 77

follow Rebecca in, on the cut. Raider #1 is there.

RAIDER #1  
We must've climbed up over the hot  
water heater and out the vent.

CONTINUED

77 CONTINUED

77

Indeed, the small side window is open --

REBECCA  
Who left him untied?

All eyes turn to Wade --

WADE  
I did.

All eyes turn to Wade.

REBECCA  
Do you know what you've done? He'll  
go to the Sheriff. He'll bring the  
army right to us.

QUINN  
I don't think so.

REBECCA  
What are you talking about?

QUINN  
Because the Sheriff's gonna kill him  
first.

Off Quinn --

CUT TO

78 INT. WAREHOUSE - QUINN'S

78

dressed, disguised. Preparing for a dangerous mission.

WADE  
I feel so responsible. let me come  
with you.

UINN  
Too dangerous.

WADE  
At least take some of the other guys  
with you.

QUINN  
The Sheriff's declared martial law  
-- I'm less conspicuous on my own.  
(then)  
Don't worry, okay? I know what I'm  
doing.

Wade gives him a hug -- feels it's the last time she'll ever  
see him. Breaks it --

CONTINUED

78 CONTINUED 78

WADE  
Be careful.

QUINN  
If I'm not back in twenty-four  
hours, slide without me.

Off Rebecca, watching this play out --

CUT TO

79 EXT. STREET - "BOXVILLE" - THE PRINCE 79

walking cautiously through this desolate part of the city.  
Homeless men, vagrants -- refrigerator boxes serving as  
shelter from the wind and rain.

80 A PANHANDLER 80

extends a ragged paw --

PRINCE  
I'm sorry. I don't every bring my  
credit card.

The Prince continues on. He's clearly very moved by what he  
sees. (We need to sell this here -- hard.)

81 ANGLE - TWO HOMELESS MEN 81

follow the Prince with their eyes -- an easy mark in his  
topsider moccassins and herringbone tweed. They get to  
their feet, a sense of menace, they're gonna take him off  
--

82 A SHERIFF'S CRUISER 82

siren blaring, rushes past. Intimidated, the homeless men  
withdraw --

83 FURTHER UP THE STREET - THE PRINCE 83

reacting to the police siren. Quickens his pace -- a crowd  
is forming -- as he rounds the corner, he sees --

84 ANGLE - ACROSS THE STREET - SEVERAL SQUAD CARS 84

The deputies have captured someone, thrown him up against a  
chain link fence -- loud radio squawk, like a scene from  
Cops. We see what the Prince sees, with horror

85 QUINN 85

CONTINUED

85 CONTINUED

85

as the cops manhandle him toward the squad car. Off Prince  
Harold -- we don't know what he's going to do.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

86 INT. TV STUDIO - THE SHERIFF

86

stands before a phalanx of press. Flashbulbs pop, news camera operator jockey for position. Hendrick lurks in b.g. as --

SHERIFF

(reading from prepared notes; his best Darryl Gates)

-- For three long days and nights, this city has been held in the grip of terror --

(then)

As of nine o'clock this morning, Quinn Mallory is a captive in the Men's Correctional Center, under tight security.

(flashbulbs pop)

I want to thank the Sheriff's deputies for their courageous handling of this matter.

Reporters clamor with questions.

REPORTER #1

Will he be executed, Sheriff?

SHERIFF

I'm glad you asked that.

(then)

Yes, we'll be executing him.

REPORTER #1

By lethal injection?

REPORTER #2

When?

SHERIFF

Let's remember the courts need to find him guilty first. So assuming we can impanel the judges, I'd like to see him executed by two o'clock tomorrow afternoon --

Somewhere under which foregoing we've pulled back to realize we are watching this on a live feed and that we are, in fact --

87 INT. WAREHOUSE - RAIDERS

87

clustered around their TV, in various stages of incomprehension and grief.

CONTINUED

87 CONTINUED

87

RAIDER #1  
Bloody bastard!

WADE  
(to Arturo and  
Rembrandt)  
What do we do?

REBECCA  
Here's what we do: they kill Quinn  
Mallory, we'll start a campaign of  
random bombings that'll make the  
angels weep!

ARTURO  
Violence isn't the answer.

REBECCA  
We tried it your way. Violence is  
the only answer.

A VOICE  
You're wrong.

All turn --

88 PRINCE HAROLD

88

at the front door. Raiders move to let him through.

WADE  
Harold!

REBECCA  
You have a lot of gall coming back  
here.

PRINCE  
Hear me out.  
(off them)  
I ran away last night hoping to  
broker a peace with the Sheriff, to  
relieve all this suffering.  
(then)  
I realize after what I've seen in  
our streets, how naive and foolish  
I've really been.

WADE  
Fat lot of good that does us now.

RAIDER #1  
With the Prince behind us, we can  
rally the people -- We can storm the  
prison.

CONTINUED

88 CONTINUED

88

REMBRANDT  
You and what army?

REBECCA  
Just because you're afraid to die  
for what you believe in, doesn't  
mean the rest of us are.

REMBRANDT  
I'm not even from this world,  
remember?

WADE  
Don't you understand? We slide out  
of this world at 2:17 tomorrow  
afternoon. We don't have time for a  
civil war!

Everybody's got an idea; everybody's talking at once.  
Suddenly --

ARTURO  
Silence!

All stop. Turn.

ARTURO  
I know how we can liberate Quinn and  
no blood need be shed to do it.

Off Arturo --

CUT TO

89 INT. PRISON - DEATH CHAMBER - PRISON GUARDS 89

inspect the electric chair, check straps, polish the chrome  
and woodwork, etc. -- everything's shipshape.

CUT TO

90 INT. PRISON - PRESS ROOM - A WALL CLOCK 90

announces the time: 1:35. Reporters assemble, munch nuts  
and coffee. At the front of the press room --

91 A PODIUM 91

bearing the seal of the Sheriff of San Francisco. A tech  
does a soundcheck. A closed circuit TV monitor is  
positioned off to one side -- only one camera will allowed  
inside the death chamber.

92 ANGLE - SIDE DOOR 92

leading to the anteroom. Ajar. Hendrick peering out at  
the assembling newspeople.

93 INT. ANTEROOM - THE SHERIFF

93

is smoothing his suit coat before a mirror.

HENDRICK

Full house.

SHERIFF

Give the people a spectacle, watch them beat a path to your door.

HENDRICK

I don't need to tell you how important this execution is.

(then)

Polls show Quinn Mallory has made a strong impression on the middle class; not so much with the high end voters, obviously. But the poor think he's practically the second coming.

(then)

We've got some wood to chop, specially if we're gonna make a grab for the crown in the next month or two.

SHERIFF

Not a problem.

HENDRICK

You don't anticipate any last heroics, do you?

SHERIFF

Never underestimate the foolishness of your enemy, Hendrick. That's why I've stationed 150 sharpshooters on every rooftop in downtown.

HENDRICK

150?

SHERIFF

Not counting the battalion of National Guardsmen stationed right outside the prison.

As under, the intercom buzzes. Hendrick moves to the phone.

94 INT. DEATH CHAMBER - ELECTRIC CHAIR

94

sits gleaming.

95 HURLEY 95  
on the phone nearby --

HURLEY  
The boss there?

CUT TO

96 INT. ANTEROOM - HENDRICK 96  
delivers the phone to the Sheriff.

SHERIFF  
Yeah?  
(listens)  
Start the countdown.

Hendrick takes a look at his watch --

CUT TO

97 INT. TV STUDIO - THE SHERIFF'S PRODUCTION CREW 97  
are loafing. The lights are dimmed. They're reading newspapers, since the Sheriff's broadcast is coming out of the prison complex several blocks away. A few are watching the line feed from the prison on the monitors --

98 THE SHERIFF'S PRODUCER 98  
sits in his deck chair, eating a sandwich and looking at the half-naked centerfold in one of the tabloids. Suddenly --

REBECCA'S VOICE  
Turn around, my friend. Very slowly.

He turns, sees --

99 ARMED RAIDERS 99  
have commandeered the studio -- Wade, Rembrandt, Arturo and the Prince are there.

WADE  
Who can operate these cameras?

A cameraman nearly pees in his pants, more at the sight of Arturo than at the show of weaponry. He gets up -- completely terrified. A techie's about to go for his flip phone --

RAIDER #1  
(gun in his ribs)  
Don't even think about it.

100 THE PRINCE, ARTURO AND WADE 100

have advanced to the stage --

PRINCE  
Let's go over it again: What I'm  
supposed to say?

WADE  
Three minutes till air!

ARTURO  
(patiently)  
You're going to expose the Sheriff,  
grant clemency to Quinn and once  
that's done, introduce the concept  
of democracy.

PRINCE  
Democracy?

Rembrandt looks at Arturo.

REMBRANDT  
I knew we forgot something.

CUT TO

101 INT. PRISON CELLBLOCK - CORRIDOR - QUINN 101

shackled, walks the last mile, escorted by Sheriff's  
deputies. Cameramen scurry alongside. It's a moment out  
of Natural Born Killers.

102 INMATES 102

cackle and jeer from nearby cells. Their voices echo  
(o.s.). It sounds like the monkey house in the zoo.

103 ANGLE - THE DEATH CHAMBER - HURLEY 103

waiting. As Quinn heads in --

HURLEY  
I'm gonna enjoy watching you fry.

CUT TO

104 INT. STUDIO - THE PRINCE 104

stands nervously in front of a lectern, preparing himself.  
Arturo, Wade and Rembrandt are nearby scribbling madly on a  
piece of scrap-paper.

ARTURO  
From the top. The first amendment  
guarantees -- ?

CONTINUED

PRINCE  
-- Freedom of speech, religion and  
assembly.

ARTURO  
Good boy. The second amendment -- ?

PRINCE  
Right to bear arms

REMBRANDT  
Scratch that one.

ARTURO  
This isn't multiple choice -- this  
is the Bill of Rights.

REMBRANDT  
They don't know that. We're the  
founding fathers now. Time to make  
some changes.

ARTURO  
We don't have time.  
(continues)  
The fourth amendment protects  
against unreasonable search and  
seizure, the fifth provides for due  
process and the right against  
self-incrimination.  
(then, awkwardly)  
What's the sixth?

REMBRANDT  
Equal rights for all, regardless of  
race, religion, or sex.

ARTURO  
It is not.

WADE  
(as Rembrandt scribbles)  
It is now.

ARTURO  
Ah, the hell with it.

Arturo quickly hands the paper to the Prince.

REMBRANDT  
Wait -- I got some more ideas.

CUT TO

105 INT. PRESS ROOM - THE WALL CLOCK 105  
reads 1:59.

106 THE SHERIFF 106  
exits the anteroom, proceeds to the podium.

SHERIFF  
I have a few prepared remarks before  
we go live to the execution...

107 ANGLE - MONITORS 107  
replaying the foregoing... but suddenly, static. The  
signal's jammed --

SHERIFF  
(the press are staring)  
What's going on?

And now we can see --

108 ON TV - THE PRINCE 108  
standing at a lectern, before a familiar desk set --

PRINCE (ON TV)  
Ladies and gentlemen, citizens of  
the British Empire -- I am Prince  
Harold --

SHERIFF  
(to Hendrick)  
Get him off!

HENDRICK  
I can't. It's a live feed.

PRINCE  
For many years, I have taken a back  
seat in the affairs of this  
government -- It is time, however,  
to take a stand --

CUT TO

109 INT. DEATH CHAMBER - QUINN 109  
strapped in.

110 HURLEY'S 110  
mesmerized by what's playing over a small TV monitor --

QUINN  
What's going on?

CONTINUED

110 CONTINUED 110

HURLEY  
The Prince is pardoning you.  
(then)  
He's saying the Sheriff betrayed the  
Empire.

111 ANGLE - THE CLOCK - 2:01 111

-- only moments until the slide.

QUINN  
Let me out of here!

The deputies hesitate; don't know where their allegiance  
lie --

QUINN  
Now!

This gets the desired response --

CUT TO

112 EXT. BENEDICT ARNOLD SAVINGS - POLICE CRUISERS 112

bubble tops flaring.

113 ARTURO, WADE, REMBRANDT, THE PRINCE 113

there. Rebecca also. Arturo's huddled with the Prince --

ARTURO  
(writing on a sheet of  
paper)  
The eighth amendment guarantees a  
jury trial; or is it a speedy trial?  
(then)  
Now it's both.

114 ANGLE - BANK CLOCK - 2:15 114

Two minutes till the slide.

REMBRANDT  
Chon, for crying out loud.  
(then)  
What's keeping him?

WADE  
You got the timer?

REMBRANDT  
I don't know how to work the damn  
thing.

115 BANK CLOCK - 2:16 115

One minute to go. The sound of police sirens -- the unfamiliar klaxon of the European variety --

WADE

Please, God, let it be him.

116 ANGLE - HURLEY- CRUISER 116

racing through traffic, skids to a stop.

117 QUINN 117

jumps out.

REMBRANDT

Cutting it kind of close.

(off Quinn)

You okay?

Quinn nods; not a moment to spare.

WADE

Let's go!

(then)

Professor?

ARTURO

(to Prince)

This, Your Highness, is the Bill of Rights. The cornerstone of democracy -- use it well.

PRINCE

I don't know how to thank you.

REMBRANDT

(has got a piece of paper,  
too)

Here. I jotted down some random thoughts for you.

He hands the Prince some notes on the back of a napkin.

PRINCE

(to Quinn)

Thank you. For everything.

QUINN

No problem.

Arturo's aiming the timer at the fountain --

118 THE WORMHOLE 118

opens, prompting a gasp from the onlookers --

119 ARTURO

119

leaps; then Rembrandt.

REBECCA

(Quinn's next)

Wait!

(then)

Will we ever see you again?

QUINN

Possibly. It's hard to say.

She takes him, kisses him passionately --

120 ANGLE - WADE

120

looking on, with mixed emotion. As the kiss breaks --

REBECCA

Incentive.

Quinn smiles, waves to the crowd; goes.

WADE

(to Prince)

I guess this is good-bye.

PRINCE

Miss Welles --

(his eyes are dewy)

Would it be completely appalling at this time to inquire whether perhaps you might consider staying on with us?

(off Wade)

What I mean to say is: Will you be my Queen?

By way of answer, Wade grins. It's her turn to kiss him passionately -- her kiss says it all --

WADE

Take care of yourself.

PRINCE

Yes. Well. Worth a try.

She goes. And in an instant, the wormhole vanishes.

121 THE ONLOOKERS

121

silent. The Prince becomes aware that the crowd is looking at him. He looks own at the piece of paper Rembrandt handed him --

CONTINUED

121 CONTINUED

121

REBECCA  
What's it say?

PRINCE  
-- We hold these truths to be  
self-evident, that all men are  
created equal -- and James Brown is  
the godfather of soul.

RAIDER #1  
Who's James Brown?

Off their perplexity, we --

FADE OUT

THE END