

EXEC. PRODUCER: David Peckinpah
EXEC. PRODUCER: Tracy Torme'
EXEC. PRODUCER: Alan Barnette
CO-EXEC. PRODUCER: Tony Blake
CO-EXEC. PRODUCER: Paul Jackson
PRODUCER: Mychelle Deschamps
PRODUCER: Richard Compton
CONS. PRODUCER: Josef Anderson

Prod. Draft

PROD. #K1808
10/3/96 (F.R.)



"THE ONCE AND FUTURE KING"

Written by

Eleah Horwitz

Directed by

Richard Compton

- NOTICE -

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

SLIDERS

"The Once and Future King"

TEASER

FADE IN

- 1 EXT. KING JEFFERSON MEMORIAL HOSPITAL - DAY - ESTABLISHING 1
- 2 INT. HOSPITAL WAITING ROOM - DAY 2

CLOSE ON AN AMERICAN FLAG

hanging over the admissions' desk. It's the standard stars and stripes, except there's an outline of a GOLD CROWN stitched across the stars. CAMERA FINDS WADE sitting in a chair, writing in her diary. REMBRANDT'S behind her at a VENDING MACHINE, eyeing the selections and the prices, his hand full of various coins.

REMBRANDT

Six pence for a Snickers.
(checks the change in his
hand)

Oh, great. Not one of these is a
pence, much less six.

Wade smiles sympathetically, scribbles in her diary.

WADE (V.O.)

We have three days on this world.
I wish it was longer. America as a
monarchy sounds so romantic it
would be nice to have more time to
explore it...

REMBRANDT

(pulling out another
coin)

I kept a zinc dollar from that
world where the geeks could enter
your dreams. I wonder if this
machine would know the difference.

As he slips the coin into the machine...

WADE (V.O.)

From what we've seen so far, this
world is very clean, with lots of
parks and gardens. And the people
are so polite...

Remy pushes a selection button. Nothing. He sighs.

CONTINUED

REMBRANDT

It knows.

Quinn enters from a side corridor.

WADE

How's the Professor?

QUINN

He'll live. But he's still pretty upset about sliding into a bee colony.

WADE

Or in his case, on a bee colony.

REMBRANDT

Oh, I wish we'd had a video camera. Holding his butt with both hands, running around in circles, chanting "ow, ow, ow, ow, ow..."

WADE

Think this will get him the Purple Heart?

QUINN

It'll get him a purple something.

Suddenly, the lobby doors fly open as the DUCHESS DANIELLE, obviously well along in a pregnancy, is rushed in on an ambulance gurney. EMTs, Secret Service, and her personal aide, LADY MARY, follow.

ANOTHER ANGLE

As Rembrandt is nearly run over by the speeding gurney, he locks eyes with the suffering woman.

REMBRANDT

(awestruck)
Danielle?!

Hearing his voice through the haze of her pain, she reaches out for him.

DANIELLE

Remmy?

Rembrandt lunges forward to take her hand. A GUARD automatically restrains him, then on seeing his face...

GUARD

My apologies, Your Grace.

CONTINUED

2 CONTINUED (2) 2

Hearing the words "Your Grace," Lady Mary notices Rembrandt for the first time.

LADY MARY
(shocked; to Remmy)
How did you get...?...
(collecting herself, and
with a slight curtsy)
Thank God you're here, Your Grace.

Danielle's wheeled around a corner into a corridor. An uncertain Remmy instinctively follows.

QUINN/WADE
Yout Grace?

3 INT. HOSPITAL CORRIDOR - CONTINUOUS 3

A NURSE joins them as they rush alongside the gurney. Quinn and Wade hurry to catch up.

REMBRANDT
What's wrong with her?

NURSE
It's the baby. She went into
crisis earlier than expected.

DANIELLE
See, Lady Mary? I told you he'd be
here for me...

Danielle gasps in pain. As they reach the opening O.R. doors, the guards and Lady Mary drop back and let surgical personnel pull the gurney inside. The Nurse stops Rembrandt.

NURSE
If you'll follow me, Your Grace.
You'll be prepped in the adjacent
room.

As the Nurse heads for a nearby door...

QUINN
Prepped for what?

REMBRANDT
Blood transfusion.

Rembrandt unbuttons his cuffs, starts to roll up his sleeves as he starts after the Nurse. Quinn steps in front of Remmy, stopping him.

CONTINUED

3 CONTINUED

3

QUINN

Wait. How do you know you two are
even the same type?

REMBRANDT

We were on our world.
(and then)
It's okay. Danielle and I have
been through this before.

Rembrandt disappears into the adjacent room. As the Nurse
starts to close the door after him, Wade steps up.

WADE

Excuse me. How long do you think
the transfusion will take?

NURSE

What transfusion? They're
transferring the baby into him.

As mind-boggling shock, confusion, and disbelief register on
Wade's and Quinn's faces, we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

4 INT. HOSPITAL LOBBY - A FEW MOMENTS LATER

4

CLOSE ON A TV

where RNN (the Royal News Network) broadcasts an official photo of the Duchess Danielle and Duke Rembrandt (his hair is longer and he has a mustache, but it's clearly Rembrandt's double).

ANCHORWOMAN

The Duchess of Hemmingshire, cousin of our late Queen Sally, has suffered an early crisis. Her husband, the Duke, arrived just in time to take on gestation and complete the pregnancy.

WIDEN TO INCLUDE ARTURO

standing nearby, watching the screen with interest.

ANCHORWOMAN

A few moments ago, Deputy Master of the Royal Household George Stellos addressed rumors concerning the Duke's recent disappearance from the public eye.

On the TV, GEORGE STELLOS (30, handsome, conservatively dressed, unflusterable) speaks confidently to a cluster of microphones outside the hospital.

STELLOS

Royal Security knew where the Duke was at all times, but at his request, we kept his whereabouts private. There was never any doubt he would be available when the transfer was necessary.

Quinn and Wade hurry up.

WADE

Professor, you're not going to believe...

ARTURO

(re: TV)
I've already heard, Miss Welles. We are apparently "live and on the scene."

CONTINUED

4 CONTINUED

4

QUINN

We've got to tell them they've got
the wrong guy before it's too late.

ARTURO

Are you mad? Announcing that an
impostor has penetrated this far
inside the royal system would
hardly get Mr. Brown or ourselves
out of trouble.

(and then)

This calls for subtlety.

CUT TO

5 INT. PRE-OP - MOMENTS LATER

5

As gowned medical personnel bustle around preparing for
surgery, Quinn, dressed in scrubs, enters. He carries a
stack of linen and keeps his head down as he approaches...

REMBRANDT

... wearing a hospital gown, lying on a gurney with an IV
attached. The Nurse standing over him injects something
into his IV line.

REMBRANDT

Seems like an awful lot of fuss for
a little transfuse... transfoozh...

Rembrandt touches his lips, trying to figure out why his
mouth isn't working right.

NURSE

Transfer, Your Grace. That's just
the sedative doing its job. We'll
be starting in a moment.

She steps away, giving Quinn a chance to move in closer.

REMBRANDT

(stoned)

Q-Ball! How you doin'?

QUINN

Ssh!

He hurriedly fluffs Rembrandt's pillow, his eyes darting
around the room.

CONTINUED

5 CONTINUED

5

REMBRANDT

I'm so glad I met you. This is the best slide ever.

QUINN

We've got to get you out of here. They've got you mixed up with your double.

REMBRANDT

(drowsy)
No. Really? You sure?

QUINN

Didn't you think something was up when they started calling you "Your Grace"?

REMBRANDT

Your Grace... Cryin' Man... Who cares what my fans call me on this world? As long as I've got my Danielle back again...

Rembrandt passes out.

QUINN

Oh, no. Stay with me, man.
(shaking his shoulder,
whispering frantically)
Remmy. Rembrandt! Your Grace?!

NURSE

(approaching)
Thank you, Orderly, but I'll see to the Duke myself.

As she steps in toward Rembrandt's gurney, she's struck by something about Quinn.

NURSE

Where's your badge?

SMASH CUT TO

6 INT. CORRIDOR - MOMENTS LATER

6

CLOSE ON QUINN'S FACE, pressed up against a wall.

QUINN

You don't understand...

ANOTHER ANGLE REVEALS

CONTINUED

6 CONTINUED

6

Stellos and his guards surrounding Quinn. Arturo and Wade rush up, but Lady Mary gets there first.

LADY MARY

Let him go, George.

STELLOS

Please, Aunt Mary. Stay out of this.

LADY MARY

He's a friend of the Duke's. I saw them speaking.

ARTURO

(floating this)

If I may explain, I am Professor Maximillian Arturo, personal assistant to the Duke. This is his ...nutritionist and... flattened like a pancake on the wall... your men have his... fitness instructor.

STELLOS

Since when? The Duke barely tolerates the mandatory attendants.

WADE

Well, parenthood changes people.

Arturo shoots a look at Wade. Boy, that was lame.

STELLOS

If he's the Duke's fitness instructor, what was he doing in Pre-Op in scrubs?

ARTURO

Uh... well... the procedure the Duke's undergoing requires a lot of stamina. As his fitness instructor, Mr. Mallory was just making sure the Duke was... fit.

Now it's Wade's turn to shoot a look at Arturo. Oh yeah, yours was much better. But both apparently worked. At Stellos' signal, the guards release Quinn.

QUINN

(rubbing his face,
irritated)

So are we clear now?

CONTINUED

6 CONTINUED (2)

6

STELLOS

For the time being.

Still not fully convinced, Stellos starts to move off when the Nurse bursts through the operating doors, removing her mask, pleased as punch.

NURSE

It's a boy!

CUT TO

7 EXT. ROYAL MANSION - DAY - ESTABLISHING

7

Palatial, lush, old Pasadena. Over this...

WADE (V.O.)

When they moved Remmy back to the Royal Mansion, there was a telegram waiting for him from King Thomas the sixth, wishing Rembrandt well with his pregnancy.

(and then)

Wow. I can't believe I just wrote those words.

8 INT. ROYAL MANSION - MASTER BEDROOM - DAY

8

Wade writes in her diary as Arturo paces behind her amid the luscious decor.

WADE (V.O.)

Even though Remmy's double could never be King because he's a commoner... it turns out his baby is fourth in line for the throne.

ANOTHER ANGLE REVEALS

Rembrandt, wearing an old fashioned nightshirt, asleep in an ornate bed under yards of silk and satin that still don't camouflage the swelling in his abdomen. Quinn studies him from a chair near the edge of the bed.

QUINN

This is just too extreme.

WADE

I think it's great! It's about time men shared the burden of childbearing.

CONTINUED

8 CONTINUED

8

Rembrandt stirs.

QUINN

He's coming out of it.

REMBRANDT'S POV

foggy, as he scans the smiling faces surrounding his bed, starting with Quinn to his left.

QUINN

Welcome back, man. A lot's gone on since you faded out on me at the hospital.

REMBRANDT'S POV

continues across the hill scape of expensive linens to the foot of the bed where Arturo is seen only from mid-chest up (Rembrandt's tummy fills the frame to there).

ARTURO

This world is remarkable, Mr. Brown. Two decades ago a viral epidemic destroyed the female population's ability to gestate beyond the second trimester. But physicians brilliantly devised a way to save mankind with a concept called "shared pregnancy.

QUINN

They've actually created an artificial womb so that the husband could complete the pregnancy.

The Sliders begin to disappear behind Rembrandt's closing eyelids. Wade takes Remmy's hand and he turns to her at his right.

WADE

The thing is, they mistook you for your double, and before we could stop them...

REMBRANDT'S POV

suddenly shifts back and down to the hill that is his tummy (which reads about 7 months).

REMBRANDT

What the...?!

ANOTHER ANGLE

Rembrandt tries to sit up, but he can't bend in the middle. Quinn and Wade help him and put a pillow behind his back.

CONTINUED

QUINN

Easy, guy. You've just had major surgery.

ARTURO

Fortunately, with their advanced medical technology, you'll be up and around in no time.

REMBRANDT

Tell me that's not what I think it is.

ARTURO

Oh but it is, Mr. Brown. In fact, you bear royalty. The Duchess Danielle is a direct descendent of Thomas Jefferson, first King of America, and his second wife, former slave, Sally Hemmings.

REMBRANDT

I'm pregnant?! I'm not even married!

WADE

The father is your missing double. If you hadn't shown up when you did, the little guy would've died.

As this sinks in, Rembrandt looks at and feels his tummy.

QUINN

At the hospital, you said something about you and Danielle having been through something like this on our world.

REMBRANDT

(avoiding their eyes)

Let's just say we were close... I don't want to talk about it.

The others react -- that's not like Remmy. But it's clear that the subject is closed.

CONTINUED

ARTURO

Fair enough. But what we do need to talk about is time. Apparently once the male takes over, gestation accelerates rapidly. You should be ready to deliver in about a week --

QUINN

Problem is, we slide before that.

WADE

So somehow we have to find your double and get the baby into him.

QUINN

Otherwise you're stuck here so you can give birth.

REMBRANDT

(beat, then)

Are visiting hours over yet? You people are depressing me.

There's a knock at the door as it already opens. Danielle, in a royal robe, pokes her head in.

DANIELLE

May I come in?

She doesn't have to ask. Arturo bows, Quinn and Wade follow suit. Rembrandt's face relaxes and brightens at the sight of her. He's momentarily forgotten the larger problem.

REMBRANDT

I can't believe it's really you.
Do you feel okay?

As she sits on the edge of the bed...

DANIELLE

I do now that we're together.

If Rembrandt weren't already in bed, his knees would buckle under him.

DANIELLE

(to the other Sliders)
May we have privacy?

The Sliders exchange looks, but what can they do? They reluctantly exit as Danielle and Rembrandt hold hands.

CUT TO

9 INT. ROYAL LIBRARY - DAY

9

A pock-faced ASSASSIN sits sullenly in a chair, the burly CAPTAIN of the Guards leaning against a desk opposite him. They both look to the door as it opens and Lady Mary slips in.

She checks the hallway before closing the door and locking it. She gestures the Captain to move aside. He circles behind the Assassin's chair as Lady Mary replaces him at the desk.

LADY MARY

(a hiss)
How is it the Duke lives?

ASSASSIN

I don't know. I saw him disappear into the ocean. He never surfaced.

LADY MARY

Obviously, he did.

CAPTAIN

I believe the colloquial term for it is "playing possum, m'lady.

LADY MARY

(to Assassin)
I trusted you. And you failed me. My nephew and I have too much invested in this to allow these kinds of mistakes.

ASSASSIN

It won't happen again.

As the Captain situates himself directly behind the man's chair...

LADY MARY

That's right. It won't.

She nods to the Captain. He suddenly pulls his sword and savagely jams it into the back of the chair, slicing through the leather and impaling the Assassin. As the man gasps, takes his last breath...

CUT TO

10 INT. MASTER BEDROOM - DAY

10

Danielle's still perched on the bed next to Remmy, holding a box of soda crackers. Remmy's eyes are closed; he doesn't look good.

CONTINUED

10 CONTINUED

10

DANIELLE

Morning sickness is normal in the first few hours after transfer. You're lucky -- mine lasted two months!

REMBRANDT

(mouth full of crackers)
I fink iff paffing.

DANIELLE

(gently)
I told you it would.

Rembrandt opens his eyes, locks onto her.

REMBRANDT

You're so beautiful.

DANIELLE

(touching his face)
When Lady Mary told me you'd left, I wanted to die. And then the crisis came early...
(and then)
Rem, I know we've had our problems, but please, let's try again. I love you.

Before Rembrandt can get a word in, Danielle embraces him and they dissolve into a kiss.

CUT TO

11 INT. HALLWAY OUTSIDE MASTER BEDROOM - DAY

11

Arturo's leaning against the heavy oak doors leading to the master bedroom, eavesdropping. Quinn and Wade, appearing at the top of the stairs behind him, approach.

QUINN

What's going on in there?

As Arturo steps away from the doors, leads them a few feet away so as not to be heard...

ARTURO

It's hard to tell. I heard a few muffled words and what sounded like... munching.

The Sliders exchange a look.

CONTINUED

11 CONTINUED

11

WADE

I don't even want to know.

ARTURO

What did you find out on the Duke's whereabouts?

QUINN

Nothing. All I heard is the guy had a problem with living in the royal spotlight. I guess he and the Duchess had some big fights about it.

WADE

Well, I found a maid who said Lady Mary started a rumor that the Duke was cheating on his wife.

ARTURO

How do we know it was a rumor?

WADE

We don't, except the maid said it just couldn't be true. According to her, Remmy's double is crazy about Danielle.

QUINN

Some things are constant on every world.

WADE

The maid said she heard the royals arguing over the rumor, then the Duke disappeared.

ARTURO

(considering)
So he might be staying away out of spite.

WADE

Even after his wife went into crisis? That's pretty low.

A CACOPHONY of CHURCH BELLS start up in the distance. As the Sliders react, a grim faced Stellos rushes into the hallway from the stairs.

QUINN

What's going on?

He ignores the question, pushes past Quinn as Lady Mary and some guards enter the hallway from the stairs. Stellos opens the bedroom door without knocking.

12 INT. MASTER BEDROOM - DAY - CONTINUOUS 12

Remmy and Danielle are kissing passionately when Stellos enters and startles them.

REMBRANDT

(annoyed)
Hello? Anyone remember knock-knock?

STELLOS

Forgive me, Your Grace, but there
is grave news.

As the Sliders and Lady Mary enter, Stellos moves to a large TV in the corner and flips it on.

CLOSE ON TV SCREEN

Chyron indicates this is a live, emergency broadcast, already in progress.

ANCHORWOMAN

What we know so far is this: a fire
has destroyed the Royal retreat at
Monticello, killing King Thomas and
his two sons, Princes Benjamin and
Tyler.

The room reacts with horror... except Lady Mary, who remains calm.

ANCHORWOMAN

Terrorism is suspected, as
authorities report that they
received a phone call from the
American Revolutionary Party
claiming responsibility for setting
the fire.

(removing her glasses)

So, at one-ten p.m. today
Monticello time, King Thomas was
pronounced dead. Which means the
next in line for the throne is the
unborn male of Rembrandt Brown,
Duke of Hemmingshire.

The room turns to Remmy, who locks eyes with the Sliders, and points to his big tummy.

REMBRANDT

(hoarse)
The King!

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

13 INT. MASTER BEDROOM - MORNING 13

CLOSE ON A MAGAZINE COVER OF PATERNITY TODAY

showing a photo of a nude male subtly covering himself (a la Demi Moore).

PULL BACK TO REVEAL

Wade sitting on the bed reading the magazine. Nearby, Quinn pulls a short sword from a scabbard that's attached to the bed frame near the headboard.

QUINN

Check this out.

WADE

I guess they keep it nearby in case of a palace coup.

Quinn assumes a dueling pose and waves the sword at Wade.

QUINN

Don't toy with me you saucy wench, lest I slice the bodice right off you with my trusty blade.

WADE

(deadpan)
You do and I'll have my guards turn you into a eunuch.

QUINN

Ah, a feisty one. Perhaps she needs to be taught a lesson.

Rembrandt comes out of the bathroom within the bedroom wearing a silk robe over his nightshirt. He walks toes-out, one hand on his lower back for support. As he starts to close the bathroom door, they all react as they hear a delayed TOILET FLUSH. As Remmy finishes closing the door...

REMBRANDT

(over his shoulder)
Thank you.
(to Quinn and Wade)
You know I think they carry this servant thing a little too far.
(MORE)

CONTINUED

REMBRANDT (CONT'D)

Y'know I've had some amazing experiences since I've been sliding, but not one compares to the feeling of realizing you're carrying life inside you.

WADE

Can I feel?

He nods. Wade puts her hand on his stomach.

WADE

I think I just felt it kick.

REMBRANDT

Uh, I think that was just gas.
(and then)
Any word on my double?

WADE

He's probably hiding out somewhere sweating bullets. Royalty's a lot to take, especially if you weren't born to it. Remember how it was with Princess Di and Prince Charles on our world?

QUINN

Not really. I think that's a girl thing. You know, obsessing about people you've never even met, just because they have titles and wear crowns.

WADE

Who's obsessing? That's a really sexist thing to say.
(beat, concerned)
Anyway -- that was two years ago. I'm sure they've patched things up by now.

Arturo enters carrying a gold ring.

ARTURO

Well, I just had a conversation with the coachman. He asked me to give you this. It seems you dropped it on your clandestine trip to a place called Camp Muir.

He hands it to Remmy. As Remmy slips it on...

CONTINUED

13 CONTINUED (2)

13

REMBRANDT

You know, I've been thinking.
Maybe we shouldn't rush out and get
this guy.

(beat)

Maybe I should just tell Danielle
the truth.

WADE

Excuse me. Does the word
"beheading" mean anything to you?

QUINN

And if we don't find the Duke,
you'll miss the slide.

REMBRANDT

I know.

(beat, then)

But if my double isn't into
handling responsibility, what kind
of father will he make? I mean,
this little guy's gonna be the next
king. The kind of father he has
could effect the kind of king he
makes. Maybe there's some way we
can swing it so folks think my
double is the impostor.

Off the Sliders' concern...

REMBRANDT

I don't believe this. I gotta go
again.

He exits to the bathroom, then...

ARTURO

It's quite clear Mr. Brown's not
thinking clearly.

WADE

I guess pregnancy does that to a
man.

QUINN

Professor, why don't we see if we
can locate the Duke? You stay here
and make sure Remmy doesn't... lose
his head.

CUT TO

14 EXT. PRIVATE GARDEN - MORNING

14

Danielle sits on a beautiful, cushioned love seat/swing suspended from a huge, flowering tree, looking out over the luscious royal gardens which stretch out for acres (CGI), including a maze of tall hedges. Stellos stands next to her.

STELLOS

As it now stands, I am to rule as Regent. But once the child is born, I will step aside and your husband will replace me. It will be his responsibility to rule as Regent until your son is deemed old enough.

DANIELLE

George, I'm concerned that if we tell my husband of this new responsibility it will only make him flee again.

Rembrandt and Arturo enter, bringing their conversation to a halt.

REMBRANDT

(teasing)
Hey, Stellos. Trying to make time with a pregnant man's wife?

DANIELLE

Rembrandt. How's our little king?

REMBRANDT

Little king. I like that. He's doin' great. I've been thinking about writing a song for him. I figure I could sing it to him while he's still inside here.

Danielle and Stellos eye him curiously.

DANIELLE

A song? I'm not sure that's such a good idea.

REMBRANDT

Why not?

STELLOS

Because you're tone deaf, Your Grace.

Rembrandt and Arturo react -- oops.

CONTINUED

14 CONTINUED

14

ARTURO
(then quickly covering)
The Duke knows that. But... the
baby doesn't.

He smiles as if making a joke. Rembrandt laughs, maybe a little too hard. Danielle and Stellos exchange a dubious look.

CUT TO

15 EXT. CAMP MUIR - DAY

15

Quinn and Wade make their way out of the woods and up a path to a cabin. Quinn carries a tree branch he uses as a walking stick.

WADE
This has to be Camp Muir. The
whole area's marked "Private
property of the Crown."

QUINN
On our world it would have been
loaded with tourists.

Wade climbs the porch steps and knocks on the door. No response, but the unlocked door swings slightly open. Wade disappears inside.

WADE (O.S)
(calling)
Your Grace? Anybody home?

Quinn looks at the woods that stretch behind the cabin.

QUINN
(calling to Wade)
Maybe he went for a walk in the
woo --

Quinn turns back to find a SWORD BLADE COMING DOWN AT HIS HEAD. At the other end is REMBRANDT 2. On instinct, Quinn throws up the tree branch and deflects the blow.

The Duke is fast with the blade, but Quinn is equal to the task. As he uses the tree branch to deflect several more swipes...

QUINN
Your Grace... we're friends... of
Danielle's...

CONTINUED

15 CONTINUED

15

REMBRANDT 2

How come... I've never... seen you
before?

QUINN

Well, it's kind... of a long
story...

He finally knocks the sword from the Duke's hands. The Duke lunges for the dropped sword, but Quinn jumps on him, pinning him as

WADE

appears in the doorway, takes in the scene.

WADE

Hey !

Quinn grabs the sword, flings it away.

QUINN

Now do you believe me?

As they slowly rise...

REMBRANDT 2

Sorry, I thought you were another
assassin.

WADE

What do you mean another?

REMBRANDT 2

Two days ago someone pushed me off
the cliffs into the ocean. But I
was able to stay under long enough
to let them think I'd drowned.

WADE

Who'd want to kill you?

QUINN

(to the Duke)
Look, we can discuss it on the way
back. Right now your wife needs
you.

CUT TO

16 INT. ROYAL LIBRARY - AFTERNOON

16

Arturo sits in a high-backed, leather wing chair with his feet up on the matching ottoman and puffs on a cigar. A uniformed maid pours cream into his Limoge cup from a silver creamer. A nearby tray is loaded with dome-covered dishes.

ARTURO

If you'd be so kind, would you replace the pillows on my bed? I am sensitive to goose feathers and would prefer eiderdown.

The maid curtsies and exits. REVEAL REMBRANDT on the sofa, eating ice cream and pretzels from a huge bowl which rests on his ever growing tummy.

REMBRANDT

You realize you didn't even say thank you?

(becoming emotional)

Poor girl's busting her butt and you can't even tell her how much you appreciate it.

(abruptly harsh)

And put out that smoke stack around my baby!

Arturo hides his amusement as he stubs out his cigar. Arturo begins lifting domes on the serving tray, checking out the various delicacies.

ARTURO

Let me give you some advice about royal help. Most have been born and raised in service. They love to serve, indeed they live to serve and would be confused and hurt if their superiors did not behave in a superior fashion.

REMBRANDT

You know, you're so full of...

Danielle enters purposefully.

DANIELLE

I heard the goodies were in here.

Danielle sits beside Rembrandt and helps herself to a strawberry. Rembrandt can't take his eyes off her. He holds his ice cream and pretzel concoction out to Arturo.

CONTINUED

16 CONTINUED

16

REMBRANDT

Professor, would you take this to the kitchen, please. And have them save it in the freezer, I may want to finish it later.

ARTURO

But we have servants to...

Danielle looks up, surprised to hear anyone talking back to her husband. Rembrandt shoots Arturo a look.

ARTURO

Yes, Your Grace.

Arturo exits, hoist on his own superior petard.

DANIELLE

(re: Arturo)
I hear that the cook spits in his food.

REMBRANDT

(laughing)
No!

DANIELLE

(laughing)
Yes.

REMBRANDT

(re: food tray)
Good thing I ordered this little snack.

He grabs a handful of peanuts and is about to down them when...

DANIELLE

(grabbing his hand)
Rembrandt, no!

They stare at each other a beat, then...

DANIELLE

My husband has a deadly allergy to peanuts.
(a beat)
Apparently you, whoever you are, do not.

Off Rembrandt's reaction...

DISSOLVE TO

17 INT. BENTLEY - EVENING - MOVING 17

Quinn speeds down an empty country road. The Duke rides shotgun. Wade leans forward from the back.

REMBRANDT 2

I can't believe it. My son is the King?

(and then)

Do they know who's behind the assassinations?

QUINN

The Rebels are taking credit.

WADE

I got a question for you. What kind of guy leaves his wife while she's pregnant?

REMBRANDT 2

I didn't leave her. We got into a fight, and I needed time to cool off, okay? What's the matter, you never fought with anybody you were in love with?

WADE

Sure, but I stayed around and worked it out.

REMBRANDT 2

Oh yeah, so where's your wedding ring?

(and then)

Hey, wait a minute. If they had to take the baby from Danielle early, who did they transfer him to?

As Quinn and Wade exchange a look...

CUT TO

18 INT. MASTER BEDROOM - EVENING 18

Remmy's on a love seat. Danielle sits next to him.

REMBRANDT

On my world, you and I were living together. We'd had a big fight. You took the car and -- you were gonna show me how it felt when I walked out on you. I should never have let you go. You couldn't even see through your tears.

CONTINUED

18 CONTINUED

18

Danielle is engrossed. The story is an emotional one for Rembrandt to relive.

REMBRANDT

After the accident, I still had the boneheaded idea that we could make it right. But after you got well, you wouldn't look at me. I started crying and couldn't stop. It's how I got the nickname The Cryin' Man.

Rembrandt laughs bitterly. Danielle strokes his face, touched by Remmy's pain.

DANIELLE

This story never happened to me, yet I feel as if it had.

REMBRANDT

(quoting)

As one beneath the starry sky,
you've said and I agree, my sweet,
without you near me I will die
a hundred deaths in each heartbeat.

DANIELLE

(unnerved)

How do you know that poem? I wrote it the first time you walked out on me, but I changed my mind and ripped it up.

REMBRANDT

(driving it home)

On my world, you mailed it.

DANIELLE

How could some things be the same and others so different?

REMBRANDT

I don't know. Look, Danielle. I want you to know... if your husband doesn't come back... you got me. If you want me.

It's a lot for Danielle to take in. A beat, then...

DANIELLE

This has been quite a day for me.

(rises)

Why don't we get some rest? We can talk more about it in the morning.

CONTINUED

18 CONTINUED (2) 18

She moves to the door, turns back to him.

DANIELLE
Good night... Mr. Brown.

As she exits ...

CUT TO

19 EXT. ROYAL GROUNDS - NIGHT 19

Quinn and Wade follow the Duke as they come through a hedgerow.

WADE
What are we doing here?

REMBRANDT 2
We can't just walk in the front door. Unless you want your friend beheaded. There's a secret passageway I used to use when I was courting Danielle.

QUINN
Secret passageway? Cool.

WADE
Still think royalty's a girl thing?

CUT TO

20 INT. MASTER BEDROOM - NIGHT 20

The room is dark. Remmy's asleep, breathing heavily in bed when a SECRET PANEL in a wall slides open. The silhouette of a cloaked and HOODED FIGURE enters and crosses to the bed. It quickly clamps a pillow down tight over Rembrandt's face. A beat, then Remmy wakes... STARTS STRUGGLING with his unseen assassin, arms flailing, but to no avail as we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

21 INT. HALLWAY OUTSIDE MASTER BEDROOM - NIGHT 21

As Arturo approaches carrying a tray of food, he is stopped by the SOUND of CHOKING inside.

ARTURO

Mr. Brown?!

The MUFFLED SOUNDS of a struggle continue. Arturo drops the tray, tries the door. Locked. He raises his leg, KICKS THE DOOR. As it splinters ...

22 INT. MASTER BEDROOM - CONTINUOUS 22

The cloaked figure sees Arturo, makes a dash for the secret panel. Arturo-follows but the attacker disappears, the panel closing behind him. Arturo tries the panel... locked.

ANOTHER ANGLE

Arturo rushes for the bed where a shaken Remmy struggles to get up on his elbows.

ARTURO

Mr. Brown! Did you see who it was?

REMBRANDT

(duh)

No! I had a pillow over my face!

CUT TO

23 EXT. WALL - NIGHT - SAME TIME 23

Rembrandt 2 feels around for the secret trigger spot on the ivy covered wall.

REMBRANDT 2

I know it's around here someplace.

Suddenly, a SLAB OF STONE FLIES OPEN, hitting Rembrandt 2, who falls. The dark figure races out, knocking Wade aside. Quinn throws a tackle.

Clearly outsizing the figure, it looks like Quinn has him, until the assassin delivers the heel of his boot, full force into Quinn's stomach, and runs, disappearing into the maze of hedges, leaving Quinn curled up in pain. Wade rushes to Quinn, who gasps as he recovers.

CONTINUED

23 CONTINUED

23

REMBRANDT 2
What the hell's going on?!

QUINN
I just got kicked in the stomach.

WADE
You all right?

QUINN
Yeah... I'm just glad I'm not six
inches taller.

As she helps Quinn to his feet...

CUT TO

24 INT. MASTER BEDROOM - NIGHT - SAME TIME

24

Rembrandt is sitting up in bed, breathing hard but okay.
Danielle rushes in. In a flash, she's looking into Remmy's
face, feeling his tummy, checking for damage.

DANIELLE
What happened?!

ARTURO
Someone tried to kill the Duke.
And by extension, the new King.

REMBRANDT
I'm all right, baby. I'm okay.

ARTURO
I heard a struggle, realized
Mister... uh, the Duke was in
danger, and broke down the door.

REMBRANDT 2 (O.S.)
I am the Duke.

They turn to see

REMBRANDT 2

standing in front of the now open secret panel. Danielle
turns from the bed, her eyes on Remmy 2.

DANIELLE
Rembrandt? Is it really you?

CONTINUED

24 CONTINUED

24

REMBRANDT 2

(approaching)
It s me, honey.

As she rises and they embrace, we see Remmy's reaction. He's clearly disappointed that his double's back. As Danielle and her husband break their embrace, the Duke looks to Remmy.

REMBRANDT 2

I believe I owe you a huge debt of gratitude.

REMBRANDT

(coolly)
Yeah.

LADY MARY (O.S.)

Oh my God...

The Sliders turn to see Lady Mary standing in the doorway, wrapped in her night robe. Her eyes go back and forth between the two Remmys. Danielle crosses to her thru...

DANIELLE

It's a lot to comprehend, but you've got to help us.

(gesturing to the two Remmys)

We must find a way to transfer the baby from this Rembrandt to the Duke. Without your nephew finding out.

(to our Remmy)

George likes to behead first and ask questions later.

Suddenly, we hear the SOUND OF PEOPLE heading up the stairs.

DANIELLE

(knowing)
Guards...

QUINN

We'll stall them.

As he and Wade cross and hurry out...

DANIELLE

(to Lady Mary)
Will you help us?

CONTINUED

24 CONTINUED (2)

24

LADY MARY
(trying to recover)
You know I'd do anything for you,
my dear.

CUT TO

25 INT. HALLWAY OUTSIDE MASTER BEDROOM - NIGHT - CONTINUOUS 25

Quinn and Wade hurry to head off three guards as they reach the top of the stairs.

GUARD
We heard noises. What's going on?

QUINN
Nothing. Just a little... nothing.

The Guard eyes him suspiciously, then pushes past him towards the royal bedroom. Wade blocks his way.

WADE
I wouldn't do that if I were you.
The Duke and Duchess are having a
domestic dispute.
(confidentially)
It's about his infidelity. I'm
sure you've heard the rumor.

GUARD
Oh. She's throwing things again?

QUINN
Yeah. Big things.

The Guard nods, gestures for his men to go back.

GUARD
If anyone needs us, we'll be at the
base of the stairs.

The guards turn and leave. Wade and Quinn heave a sigh of relief, then head back for the bedroom.

26 INT. MASTER BEDROOM - NIGHT - CONTINUOUS

26

They re-enter, only to find the room is completely empty. Quinn hurries to the secret panel, but it's closed and he can't open it.

CONTINUED

26 CONTINUED

26

QUINN

Damn. Be nice if they left a note
or something.

Wade's eyes fall upon something lying in the folds of the
bed sheet lying on the floor.

WADE

Quinn...

She crosses to the bed sheet and kneels, Quinn following.
Wade reaches down and picks up a SMALL JEWELLED PIN.

QUINN

What is it?

WADE

A pin. Must've fallen off the
assassin.

(studying pin)

I've seen this before. When I was
talking to the maid.

(looks to Quinn)

She was cleaning Lady Mary's room.
This was on the dresser.

Off Quinn's reaction...

DISSOLVE TO

27 EXT. CAMP MUIR SHORE - DAWN

27

A small boat rests just out of the surf. Danielle, Remy 2
and Lady Mary stand on the shore as the Captain of the
Guards and one of his men help Remy out of the boat. If
possible, it looks like he's bigger than we remember from
yesterday.

REMBRANDT

I still don't know about this,
Professor...

ARTURO

Obviously, security at the
mansion's been breached. If this
location is as isolated as Lady
Mary claims, then you should be
safe here until we can arrange the
transfer to your double.

Remy gets his footing on the sand.

CONTINUED

27 CONTINUED

27

REMBRANDT

I gotta go again. Bad.

DANIELLE

The cottage isn't far. Come on.

As she leads the entourage away from the boat, the Captain and Lady Mary linger behind.

CAPTAIN

Don't worry, m'lady. What needs to be done will be.

She walks after the others, leaving the Captain behind. As soon as they're out of frame, the Captain reaches back into the boat and pulls out a gasoline can. Off this --

CUT TO

28 INT. LADY MARY'S BEDROOM - MORNING

28

ANGLE ON A PAINTING OF KING THOMAS

hanging on the wall. Quinn's HAND reaches into frame and eases it aside. There's nothing underneath but the wall.

WADE (O.S.)

Hoping for a safe?

ANOTHER ANGLE REVEALS OUR HEROES

in Lady Mary's room. They've been searching for a while; drawers are pulled out and overturned, etc. Wade's going through her closet.

QUINN

Hoping for something. We've just about run out of places where you can hide something.

WADE

Since I'm still not sure what we're looking for, that doesn't sound like much of a roadblock.

QUINN

Look, the pin isn't enough proof Lady Man's trying to kill the Duke. She'll just say it fell off, or was stolen, or something.

He crosses to a flower pot.

CONTINUED

QUINN

If she is tied up with the rebels,
there must be something else here
to prove it.

He turns the flower pot upside down. The potted plant falls
out and crumbles, but there's nothing hidden there.

WADE

I hope so. Otherwise we've created
a lot of work for the maid for
nothing.

Quinn stares up at the King's portrait in frustration.

QUINN

Come on, your Majesty. Give us a
clue. You've seen everything that
goes on in this room.

WADE

Hopefully not. If he's any kind of
gentleman, he turned his back once
in a while.

QUINN

(a realization)
Wait a minute...

He returns to the painting, lifts it from its perch and
turns it over. He grabs a letter opener off the desk and
tears into the frame's backing.

WADE

What are you doing?

QUINN

Vandalism if I'm wrong.

He reaches into the slit he's made and feels around. A
smile crosses his lips as he withdraws a small bundle of
letters bound together by string. As he unties the
string...

QUINN

These letters have the royal seal
on them.

Wade unfolds one, reads aloud.

CONTINUED

WADE

"My dearest Mary. This will be my last letter, as the Queen is growing suspicious. I understand the reasons behind your request, but cannot agree to recognize our son George as legitimate..."

QUINN

George? Wait... "Aunt Mary" is actually George Stellos' mother?

WADE

And the King his father.

QUINN

That means he's royalty ...
(realizing)

And next in line for the throne if there are no other male heirs.

(and then)
Let's get these letters to the press.

They head for the door. But just as they reach it, the DOOR FLIES OPEN and Stellos appears, flanked by armed guards.

STELLOS

I should've known you were rebels.

He gestures for the guards to take them into custody. As they grab Wade and Quinn...

STELLOS

What have you done to the Duke and Duchess? And my aunt?

QUINN

Is that how you're going to cover this up? You gonna frame us for their disappearance? Blame everything on the American Revolutionists?

STELLOS

What frame? What are you talking about?

WADE

You can drop the act. We know you're the King's son.

CONTINUED

28 CONTINUED (3)

28

STELLOS
What? That's preposterous!
(to guards)
Take them away.

As the guards move toward them.

WADE
I don't think he knows.

STELLOS
Knows what?

Wade extends the letter she was reading to Stellos.

QUINN
Before you grease up the
guillotine, you might want to read
that.

CUT TO

29 INT. CABIN MASTER BEDROOM - MORNING

29

Remmy's propped up in bed. He's fitful, uncomfortable. The door opens and Rembrandt 2 enters.

REMBRANDT
What are you doin' in here?

REMBRANDT 2
(flops in a chair)
Danielle and I had an argument. I
had to get out of there.

REMBRANDT
You could do that permanently and
it wouldn't hurt my feelings.

REMBRANDT 2
Hey, what's with the attitude? What
have I ever done to you?

REMBRANDT
You hurt Danielle. And I advise
you to cut it out. If you can't
treat her with the love and respect
she deserves, you can disappear and
leave the job to me.

CONTINUED

29 CONTINUED

29

REMBRANDT 2

Hey, you may have temporary custody
of my baby, but don't forget,
Danielle is my wife!

REMBRANDT

Then treat her that way. There's
always going to be problems, that's
life. But you gotta face them like
a man. Not just walk away. That's
what got us into this mess in the
first place.

Remmy struggles to sit up best he can.

REMBRANDT

(and then)
Listen. Don't blow it with her.
Because if you do, you'll regret it
every day of your life. I do.

As Rembrandt 2 takes this in, Lady Mary pushes open the
door, enters with a tray of tea.

REMBRANDT 2

Not now, Lady Mary.

LADY MARY

That's the beauty of tea. When you
don't want it is exactly when you
need it.

She holds out a cup to Remmy 2.

LADY MARY

It's chamomile. Very soothing. It
helped calm Danielle and the
Professor.

Remmy 2 takes it, sips. To the watchful eye, Lady Mary
seems a little too pleased.

REMBRANDT 2

It's nice. Thanks.

As she extends a cup to our Rembrandt...

LADY MARY

And for the little father...

As Remmy takes the cup, we...

CUT TO

30 INT. MANSION HALLWAY - DAY 30

A grim Stellos, letters in hand, strides through the hallway, flanked by a concerned Quinn and Wade.

QUINN

How are you holding up?

STELLOS

For someone who just found out his aunt is his mother and she's a murderer... fine.

WADE

Any idea where she took them?

STELLOS

No. But I know someone who might.

CUT TO

31 EXT. CAMP MUIR CABIN - DAY 31

Lady Mary exits and approaches the Captain of the Guards, who waits for her, carrying the gas can.

LADY MARY

Everyone's asleep.

(icily)

Use all of it. I don't want to leave anything for the coroner to examine.

As the Captain walks up the stairs and disappears into the cabin...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

32 INT. CABIN MASTER BEDROOM - DAY 32

Remmy tosses and turns in the bed while Remmy 2 sleeps soundly, though cramped in an overstuffed chaise lounge.

REMBRANDT

(half asleep)
Just a sip of tea and I still have
to go every five minutes...
(eyes closed, sniffing)
Hey Duke, you smokin'?

Opening his eyes, Remmy sees SMOKE seeping under the closed bedroom door and hears the CRACKLE of the fire outside it.

REMBRANDT

Fire!

Remmy 2 begins to stir.

REMBRANDT 2

What? Fire? Where?

Remmy 2 sits up, grabbing his head as a wave of pain hits.

REMBRANDT 2

(seeing the smoke)
Oh, damn.

Remmy 2 leaps up and opens the door. FLAMES ROAR and push him back inside. He slams the door, grabs a blanket, and wedges it in the space between the door and the floor.

REMBRANDT

The window!

Rembrandt 2 wrestles with the lock on the French doors that lead to the terrace, then kicks through the jammed door handles. The doors fly open.

33 EXT. SECOND STORY TERRACE - DAY 33

Remmy and the Duke run to the next set of doors. The Duke picks up a wrought iron chair and uses it to smash the doors open.

34 INT. CABIN - GUEST BEDROOM - DAY 34

This room is already full of smoke. Remmy 2 rushes in to find Danielle and Arturo slumped in chairs asleep.

REMBRANDT 2

Wake up! Fire!

Arturo stirs as Rembrandt 2 pulls Danielle out of the chair and carries her out.

35 EXT. SECOND STORY TERRACE - DAY 35

Remmy 2 lays Danielle down as Arturo stumbles out coughing. Rembrandt kneels over the unconscious Danielle. He shakes her and gently slaps her cheeks.

REMBRANDT

Wake up, baby. Don't you leave me now!

As SMOKE pours out of the bedroom and engulfs the terrace, Arturo searches for an escape.

ARTURO

(instructing Rembrandt 2)
The trellis. You go first with the Duchess, then together we'll get Rembrandt down.

REMBRANDT

Aaaagggghhhh!

Arturo and Rembrandt 2 turn to Remmy, doubled over, clutching his stomach.

CUT TO

36 EXT. ROYAL MANSION GATES - DAY 36

Stellos, carrying a sword, Quinn and Wade rush to the guard booth just as the DRIVER gets out of the Royal Car (Limo). The Driver sees Stellos and freezes, obviously guilty about something.

STELLOS

Where did you take them?!

DRIVER

The Duke swore me to secrecy, sir.

CLOSE ON QUINN

CONTINUED

36 CONTINUED

36

Running one finger down the side of the car, then licking the finger.

QUINN

This thing's covered in salt. He must've been to the docks.

(realizing)

They're at Camp Muir.

Stellos grabs the Driver's sword and tosses it to Quinn.

STELLOS

Let's go.

(to Driver)

Get the paramedics to Camp Muir.

CUT TO

37 EXT. CAMP MUIR CABIN - DAY

37

Arturo and Rembrandt 2 emerge from the cabin, coughing, sooty. The smoke still coming from the cabin is thinner and lighter in color -- the fire is out.

REMBRANDT 2

Why are we so groggy?

ARTURO

From the pounding in our heads, I suspect drugged tea.

REMBRANDT 2

But Lady Mary made...

ARTURO

Precisely, Your Grace. And Lady Mary is no where to be found.

As they approach Danielle, who cradles Rembrandt's head, a wave of agony hits Rembrandt.

REMBRANDT

Oooohhhhhh!

DANIELLE

He swallowed a lot of smoke.

REMBRANDT

What's... happening... Professor?

CONTINUED

37 CONTINUED

37

ARTURO

(gravely)
From the amount of smoke you've
inhaled, I fear the child is in
grave danger.

Remmy grabs Arturo's wrist. His following lines are through
gritted teeth, defying his excruciating pain.

REMBRANDT

Then take the baby... out. Now!

ARTURO

Mr. Brown. Even if the fetus is
viable, there is no way to deliver
it here on this island.

Remmy pulls a Swiss army knife from his pocket. He presses
it into Arturo's hand.

ARTURO

(thrown)
I am not a medical doctor. Under
the best of circumstances the
chances of your survival...

REMBRANDT

Don't argue. I have felt this baby
move inside me... I've felt its
heart beat. I want you to...

A new level of pain cuts Remmy off in mid-word. Arturo puts
a hand on his shoulder, moved by Remmy's bravery, but
stymied as to what to do next.

CUT TO

38 EXT. CAMP MUIR WOODS - DAY

38

Lady Mary, the Captain and another guard gather in the woods
and peer through the trees.

LADY MARY

(livid, determined)
It should be an inferno by now.
What's wrong?

CAPTAIN

Even if they escaped the fire, they
couldn't have left the island.

CONTINUED

38 CONTINUED

38

LADY MARY

I don't care anymore if it looks
like an accident. Just find them
and kill them.

Suddenly, the SOUND OF A HELICOPTER draws their attention.

39 EXT. CAMP MUIR CLEARING - DAY

39

Quinn, Wade and Stellos step out of a helicopter, its rotor
still spinning, having just landed. Stellos and Quinn now
wear swords at their waists.

STELLOS

The cabin's just beyond those
trees.

As they make their way toward a tree line, the Captain and
his guard appear from the trees, swords drawn.

CAPTAIN

Get back on the helicopter.

STELLOS

Since when do you give me orders?
(draws his sword)
Step aside, Lance.

The guards advance. Quinn quickly draws his sword. Quinn
takes on the Captain. As Stellos battles the guard, Quinn
makes a few thrusts and parries and quickly has the
advantage. He forces the Captain back -- over a tree
stump. The Captain falls, the wind knocked out of him, his
sword out of reach. Quinn presses his sword to the
Captain's chest.

CAPTAIN

Do it! If Mary's bastard isn't
crowned, my life is over anyway.

QUINN

Too easy. You deserve a much
slower reward for your efforts.

Quinn signals Wade. She rushes in and cuffs the Captain. As
Stellos dispatches the other guard, Lady Mary rushes from the
trees.

LADY MARY

George! What are you doing?!

Stellos pulls the letter that Wade found from his jacket and
holds it out in front of Lady Mary.

CONTINUED

39 CONTINUED

39

STELLOS
Stopping the bloodshed.

LADY MARY
(unruffled)
So. Now you know. Then don't be a fool. Once the child is out of the way, we can rule with you as King -- as you were always meant to be.

Stellos just stares at her, astonished.

STELLOS
You can't be serious.

LADY MARY
Listen to me. I didn't destroy the entire royal family so you could foul things up here.

STELLOS
(a beat, then)
You're a monster.

Stellos spins her around and cuffs her hands behind her back. She's stunned a beat, shocked that he'd turn on her. Then...

LADY MARY
(bitter)
This kingdom is mine. Your father owes it to me. He made promises...

Stellos is disgusted. He looks to Quinn.

STELLOS
You'd better get to the cabin.

CUT TO

40 INT. CABIN MASTER BEDROOM - DAY - MOMENTS LATER

40

Rembrandt lies on a table, draped in sheets, as prepared for surgery as possible in these circumstances. Danielle and Rembrandt 2 stand by to assist, holding towels and Remmy's hands as much to restrain him as to comfort him.

ARTURO
Mr. Brown, you realize the risk we're taking?

CONTINUED

40 CONTINUED

40

REMBRANDT
(looking him in the eye)
Save... my son.

CLOSE ON THE KNIFE

poised over Rembrandt's belly as Arturo prepares to make the incision. As he presses it against Rembrandt's stomach,

THE DOOR

bursts open and Quinn and Wade rush in.

QUINN
Professor, what are you doing?!

ARTURO
The infant is in distress.

WADE
The paramedics should be here...

The SOUND of a helicopter draws their attention.

WADE
(smiling)
...any second.

DANIELLE
(heavenward)
Yes!

REMBRANDT
It's about time something went right.

As Danielle and Rembrandt 2 start to bundle Remy up for the move.

ARTURO
You cut it awfully close, Mr. Mallory.

QUINN
(re: knife in Arturo's hand)
Look who's talking.

41 INT. HOSPITAL - PRIVATE ROOM - THE NEXT DAY

41

CLOSE ON BABY, adorable, yawning if possible.

CONTINUED

41 CONTINUED

41

WADE (V.O.)

Well, Remmy survived and the nation welcomed their new King, Rembrandt the First.

PULL BACK to reveal Rembrandt, dressed, holding the baby and looking into his little face with unspeakable joy.

WADE (V.O.)

Stellos decided to keep quiet about who his father was, and accepted an appointment by the Duke as Lord High Protector until the King is of age.

PULL BACK FURTHER to reveal Danielle, Rembrandt 2, Quinn, Wade and Arturo surrounding Remmy and admiring the baby.

WADE (V.O.)

(beat)

It's been an emotional roller coaster ride for Remmy, but he seems to have come to a place of acceptance.

(with relief)

I sure am glad he's coming with us.

REMBRANDT 2

(to Remmy)

You saved my marriage and the life of my child. How, on this or any other world, could I thank you?

REMBRANDT

Just protect them and love them enough for you and me put together.

The Duke nods as church bells RING in the distance. Bittersweet, Remmy passes the baby over with a good-bye kiss on the forehead. He turns to Danielle.

REMBRANDT

I guess we're just not meant to be on this world either.

(beat)

But I will always love you

DANIELLE

I'll never forget you.

Danielle presses something wrapped in a handkerchief into Rembrandt's hand and kisses him on the cheek.

CONTINUED

41 CONTINUED (2) 41

Remmy closes his eyes -- and then she moves away and he is alone.

Arturo opens the doors to the balcony off the hospital room. Danielle and Rembrandt 2 step out to show the new King to the cheering crowd.

THE CROWD (O.S.)

Long live the King!

BACK ON OUR PEOPLE

QUINN

Take one last look, guys.

Quinn aims the timer at the TV showing the new family waving at the crowd.

REMBRANDT

(dying inside)

Lord, how I hate good-byes.

THE VORTEX OPENS. Rembrandt and Wade jump together into the vortex. Then Quinn. Arturo takes a last look around. It was nice while it lasted. He jumps.

CUT TO

42 INT. WORMHOLE TUNNEL (STOCK) 42

43 EXT. STREET - DAY 43

Normal, except no cars, or any other mechanical transportation in sight.

The VORTEX OPENS and the Sliders emerge. Rembrandt holds the handkerchief-wrapped gift from Danielle. As he unwraps it...

INSERT

a locket with the baby's picture.

BACK TO SCENE

ARTURO

Well, Mr. Brown, you gave life to a son and a King. Quite an accomplishment on any world.

CONTINUED

43 CONTINUED

43

QUINN
(re: locket picture)
Hey, he's crying... Crying Man!

REMBRANDT
(bittersweet)
I guess some of me rubbed off on
the little guy after all.

There's an awkward moment. Quinn pats Rembrandt on the back. Then their attention is drawn upwards by the SOUND of a little girl crying. They look up.

THEIR POV

In a third floor window a MOTHER appears to be pushing her LITTLE GIRL out the window.

ON SLIDERS

Oh, no!	ARTURO	Stop!	QUINN
Are you crazy?!	REMBRANDT	I'll call 9-1-1.	WADE

Wade runs out of frame, but the screaming little girl starts to fall. Rembrandt runs forward, putting himself directly under the falling girl to try and catch her.

No, Remmy!	QUINN	You'll be	ARTURO
too high!	She's	crushed!	

Rembrandt doesn't budge. But suddenly, about a yard above Remmy's outstretched arms, the little girl SPREADS HER WINGS (CGI) and flies upward -- with great effort at first, then more easily.

LITTLE WINGED GIRL
Look Mommy! No feet!

As she flies past the mother's window and up into the sky, the Sliders watch, paralyzed with awe. The mother wipes her brow and smiles down at them.

MOTHER
(calling down, shrugging)
It's the only way they learn.

And on the Sliders' astonished faces, we...

FADE OUT

THE END