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"REMBRANDT'S ROMANCE"

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#K2813

SLIDERS

"Rembrandt's Romance"

CAST

QUINN MALLORY
REMBRANDT BROWN
MAGGIE BECKETT
COLIN MALLORY

DR. GRACE VENABLE
RALPH HACKETT
DRIVER
ANCHOR
MAN

#K2813

SLIDERS

"Rembrandt's Romance"

SETS

INTERIORS:

PLANE
VAN NUYS HOSPITAL
EMERGENCY WAITING ROOM
REMBRANDT'S ROOM
CORRIDOR
I.C.U.
CHANDLER HOTEL
BAR
SLIDERS' SUITE
HACKETT'S SUITE
GRACE'S APARTMENT
LIVING ROOM
BEDROOM
MIGUEL-SAN'S RESTAURANT
LIBRARY

EXTERIORS:

SKY (STOCK)
FIELD
ROAD
STREET
CITY STREET
ELECTRONIC STORE FRONT
VAN NUYS HOSPITAL
EMERGENCY ENTRANCE
GRACE'S APARTMENT BUILDING
BALCONY
AIRPORT HANGAR
SIDE OF THE HANGAR

#K2813

SLIDERS

"Rembrandt's Romance"

CHRONOLOGY PAGE

SCENES	1 - 44	DAY #1
SCENES	45 - 47	DAY #2
SCENES	48 - 72	NIGHT #2
SCENES	73 - 97	DAY #3

SLIDERS

"Rembrandt's Romance"

TEASER

FADE IN

1 EXT. SKY - DAY (STOCK) (D1) 1

A large cargo plane rumbles across the sky. We hear a pilot's voice over this:

PILOT'S VOICE
Red Fox Advance reports heavy SAM
activity over the DZ. Our ETA is
now 0235.

2 INT. THE PLANE - DAY 2

Among several men and women moving crates around in the cargo hold of the plane, we see Quinn, Colin, Remmy and Maggie. Everyone wears a parachute.

3 WITH THE SLIDERS 3

as they react to the pilot's message. Quinn surreptitiously checks the timer.

QUINN
We're not gonna make it.

REMBRANDT
Oh, man, don't ever say anything
that sounds like that.

QUINN
I figured we'd be on the ground
with plenty of time to spare.

MAGGIE
You mean the vortex will open up in
the airplane?

QUINN
It'll have to, or we'll miss the
slide.

COLIN
Is there enough room? What will it
do to the stability of this craft?

REMBRANDT
Or to the stability of the crew?

QUINN
I don't know.

CONTINUED

3 CONTINUED

3

REMBRANDT
How did we get pulled into a Civil War, anyway? I say if southern California wants to secede, let 'em go.

QUINN
Red Cross refugee relief is supposed to be neutral.

Suddenly, the plane banks sharply to the right, throwing our people against a bulkhead.

MAGGIE
Tell that to the rebel bird shooters on the ground.

Just as the plane rights itself, there is a blinding flash and explosion. A missile has made a direct hit. The plane veers over on its side and into a dive. The cargo hold fills with smoke and flames. Bodies are thrown about wildly.

4 ANGLE ON REMMY AND QUINN

4

Both are unconscious, piled on top of one another among the wreckage. Maggie and Colin frantically dig them out as the plane tilts over more dangerously and is now in a full dive.

5 MAGGIE AND COLIN

5

pull Remmy and Quinn toward a gaping hole in the fuselage. Maggie takes the timer from Quinn's pocket and stuffs it in her belt. Then she grabs Quinn, Colin grabs Remmy and the four of them roll through the hole and out of the plane.

6 EXT. SKY - DAY

6

Maggie and Colin have managed to pull the ripcords on Remmy and Quinn's packs. The chutes open and all four now drift downward.

7 MAGGIE

7

has the timer out as the seconds click down to zero.

8 A WIDER ANGLE

8

as Maggie points the timer down and activates the vortex.

9 ANGLE DOWN

9

as the VORTEX OPENS directly beneath the falling chutists, and the Sliders drop into it.

10 IN THE VORTEX 10

The Sliders sliding along, tumbling, twisting.

11 EXT. FIELD - DAY 11

The four Sliders fall OUT OF THE VORTEX onto a field, their chutes dropping and tangling behind them. Maggie and Colin go to work grabbing and bunching the silk.

12 A NEW ANGLE 12

as Colin and Maggie drag Remmy and Quinn to the shelter of a small copse of trees.

13 WITH COLIN AND MAGGIE 13

as they check out their fallen comrades. Remmy moves a little and groans, but Quinn is lying quite still.

COLIN

That was a rough vortex. It could not have helped Quinn's condition.

Maggie opens one of Quinn's eyes, then checks his pulse at his throat. Then she shakes him by the shoulders.

MAGGIE

Quinn! Quinn! Don't fade out on me now!

She stops the shaking and turns to Colin.

MAGGIE

It's pretty bad. I don't know if he's gonna make it.

Colin reacts to that. As the impact settles on them, we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

14 EXT. FIELD - DAY

14

Beneath the copse of trees, Maggie and Colin have made Quinn and Rembrandt as comfortable as possible -- parachutes wrapped around them as covers to keep them warm, chute packs as head supports. Remmy, still unconscious, keeps moaning and moving a little. He has a head wound and Maggie has rigged a make-shift bandage from some of the chute silk. Quinn lies ominously, completely still. Colin is holding his brother's hand.

MAGGIE

I'll stay with them. You go into town for help.

COLIN

What will I say? What if this is one of those 'strange' worlds?

MAGGIE

Colin, they're all strange. Just be careful, scope things out and get help. Your brother's life depends on it.

She takes out the timer and looks at it. Colin puts down Quinn's hand and rises.

MAGGIE

We're only here for three days, so get a move on.

Colin looks at Quinn a moment, worried, then starts away. Maggie puts down the timer and moves next to Quinn. She looks very worried.

15 EXT. ROAD - DAY

15

Colin is walking along as fast as he can, looking around. There are no houses, only empty roads and rolling hills. After a moment, he hears an approaching noise. It's not a car or a motorcycle, but something big and noisy is approaching. He moves to the side of the road and takes cover behind a bush.

16 ANGLE ON ROAD

16

A two-seat buggy, pulled by a single horse, passes. A man in black clothes, wearing a straw hat, is driving.

17 CLOSE ON COLIN

17

as he watches the buggy. His eyes light up.

CONTINUED

17 CONTINUED 17

COLIN
(to himself)
Could it be? Are we back in my
home world?

18 WITH COLIN 18

as he comes from behind the bush and runs into the road,
waving his arms.

COLIN
Hey! Stop! I need help!

The buggy DRIVER pulls up and stops.

COLIN
Can you give me a ride into town?

The Driver nods, indicates the seat and Colin climbs aboard.

19 WITH THE BUGGY 19

as it resumes its journey.

COLIN
Thank you. I was lost.

The Driver looks at him suspiciously.

DRIVER
How'd you get lost?

Colin thinks a moment. He's seen Maggie, Quinn and Remmy
improvise back stories on new worlds, but this is a first
for him. He looks down and notices the Driver is wearing a
revolver in a holster on his hip.

COLIN
Two friends of mine and I were
looking at some property, and I
suppose our map was wrong.

DRIVER
Where are your friends now?

COLIN
(points behind him)
Back that way a mile or so. They
sent me to get help.

DRIVER
Help? For what?

COLIN
One of my friends is injured. Fell
down. Hurt his head.

The Driver just drives. Colin sits there reviewing his
performance.

CONTINUED

19 CONTINUED

19

After a moment, he decides to do a little "scoping," as Maggie suggested.

COLIN

So, is this the way to El Segundo?

The Driver gives him another suspicious look.

DRIVER

Granada Hills.

(pause)

Sure you're not the one who hurt his head.

Colin smiles at the Driver, awkward.

COLIN

No. My head is good. Thanks for asking.

The Driver slaps his reins, and we...

CUT TO

20 EXT. CITY STREET - DAY

20

as the buggy rounds a corner and comes down the street. A strange sight. There are a few cars, very small ones that don't make noise or emit smoke, probably electric or some alternate power. A few people ride horses. Quite a few are on bicycles. Some ride Santa Monica-pier type pedicabs. Everyone we see has some kind of weapon -- side arms in waist holsters or in shoulder holsters, some carry rifles. It's a very strange sight. Everything on the street looks like L.A., present day, except there are no gas-driven vehicles and everyone is armed. The buggy pulls up and stops.

DRIVER

Van Nuys Hospital is just around that corner. They don't let private buggies pull in there.

COLIN

Many thanks.

Colin climbs out and starts up the street.

21 ON THE STREET

21

with Colin as he walks along. He's moving with some urgency, but he pauses to let an elderly nanny go past, pushing a baby carriage. He notes that the old woman is packing a Colt Python in a shoulder holster. This nanny is ready for anything.

22 EXT. FRONT OF ELECTRONIC STORE 22

as Colin passes. A MAN is standing there, watching the news.

ANCHOR'S VOICE
More controversy today from the
independent folks who live in Santa
Monica.

This catches Colin's attention and he pauses to look at the news.

23 ANGLE ON TELEVISION 23

Typical news ANCHOR reading it off.

ANCHOR
This morning, California President,
Charlton Heston, stuck out his
political neck when he said that
the citizens there do not have to
carry firearms if they don't want
to.

24 ON COLIN AND THE MAN 24

Colin notices the man standing next to him shakes his head in response to this news.

ANCHOR
In a speech to the Santa Cruz
Bazooka Club, the President said,
'Weird as it might seem to most of
us, our good friends in Santa
Monica have as much right to go
unarmed as those of us who wouldn't
think of leaving the house without
a gun.'

Colin looks at the man next to him, and in his "scoping" mode, ventures a remark.

COLIN
How about those nutbars in Santa
Monica?

MAN
A piece of work, those people.
Never know which way they'll jump.
During the war, they couldn't get
enough guns. Remember that
business with the Jerry Brown
Brigade?

COLIN
I do not recall.

CONTINUED

24 CONTINUED

24

MAN
You know, that bunch of left-wing
whackos down there that wanted to
get up a troop and go fight the
Kromaggs even though we were
neutral.

Colin reacts to this. A war? Kromaggs? Then...

COLIN
The Jerry Brown Brigade. Oh, yes,
I remember now.

The Man looks at Colin strangely. Colin remembers his
mission.

COLIN
(pointing)
Hospital that way?

The Man nods and Colin moves away. As he goes, we hear:

ANCHOR'S VOICE
In other developments, Federal
border guards clashed again last
night with militant refugees along
the Arizona border.

CUT TO

25 EXT. VAN NUYS HOSPITAL - DAY

25

The sign tells us so. And there's another one that says:
AN H.M.O. CARE FACILITY FROM YOUR FRIENDS AT TRICOMM. Colin
moves up to the entrance to the Emergency Room and goes
inside.

26 INT. EMERGENCY WAITING ROOM - DAY

26

A melee worthy of ER during a riot. Wailing, sick and
injured fill every seat in the waiting room. Doctors,
nurses, orderlies come and go amid the human wreckage.

27 COLIN

27

reacts to this vision of hell and we go with him as he
pushes his way through to the admitting desk.

28 AT THE DESK

28

A nurse is on the multi-button phone, switching from call to
call.

COLIN
(to the nurse)
Excuse me...

CONTINUED

28 CONTINUED

28

The nurse ignores him.

COLIN

Please...

He can't get anywhere with the nurse.

A doctor enters from a room at the rear of the desk, reading a chart on a clipboard. A tall, imposing-looking black woman. We'll get to know her as DOCTOR GRACE VENABLE. Colin moves to her.

COLIN

Are you a doctor?

The doctor, we'll call her Grace from here on, looks up at him.

GRACE

Yes.

COLIN

I need your help.

She gives him a once-over.

GRACE

You look okay to me.

She starts off up the hallway. As she goes, Colin follows and as they move up the hallway, patients in wheelchairs or on crutches reach out for her and call for her help.

COLIN

(as they go)
No. It's not me. My friends. Two of them. It was a terrible accident.

Grace pauses and looks at Colin.

GRACE

We haven't had any 'nice' accidents around here lately. They're all 'terrible.'

COLIN

But this is different.

Grace just shakes her head and grins. A "seen everything" doctor. She continues up the hall. Colin follows.

GRACE

As you can see, there's no shortage of customers here. There was another shoot-out with refugees from Arizona last night. If your friends are hurt, bring them in and we'll get to them eventually.

Colin grabs her arm. She stops.

CONTINUED

28 CONTINUED 2

28

COLIN
You must help us. It is my
brother. I am afraid he will die
unless you send help.

Grace stops and looks at him again.

The fear and pain in Colin's eyes is real. Grace nods.

GRACE
All right.

CUT TO

29 EXT. EMERGENCY ENTRANCE TO HOSPITAL - DAY

29

Gang way! There is a roar of a siren and we see the hospital ambulance blast out of the garage, lights flashing. People scatter out of the way as it rumbles into the street. It's a standard, boxy, orange and white ambulance with all the bells and whistles, but it's being pulled by a team of four horses, the driver perched on the top of the cab, lashing out with his whip.

TIME CUT TO

30 EXT. HOSPITAL - DAY - LATER

30

The ambulance has returned. The rear doors are open, and Colin and Maggie are helping the orderlies remove Quinn and Remy, on their stretchers, and load them into the hospital. Doctor Grace is there, moving from Remy to Quinn, checking vitals, giving orders to the paramedics.

31 ANGLE ACROSS THE STREET

31

A man stands in the shadows of a doorway, watching the ambulance being unloaded.

32 CLOSER ON THE MAN

32

Tall, tough-looking guy, but attractive. We'll get to know him later as RALPH HACKETT.

He seems very interested in our Sliders and their dilemma. He brings up a long-lensed still camera and snaps a few shots, the auto wind whirring as he does so.

33 INT. EMERGENCY WAITING ROOM - LATER

33

Maggie is seated, studying a magazine, getting information about this world as quickly as she can. Colin is pacing. There are several other folks there. After a moment, Doctor Grace enters and crosses to Colin and Maggie.

CONTINUED

33 CONTINUED

33

GRACE

I'm afraid I have good news and bad news. The good is that Mr. Brown suffered only a mild concussion and some bruises. He should be okay. But...

(turning to Colin)

Your brother is in more serious condition. There has been some hemorrhaging in the skull. If we can't stop it or relieve the pressure...

(doesn't have to finish it)

We'll do the best we can.

MAGGIE

We have to leave the state in three days. Will he be able to travel?

GRACE

Three days? That's out of the question. We're looking at weeks of recuperation and that's only if things go right.

Maggie is very worried at this thought.

COLIN

Can we see him?

GRACE

Not right now. We're still working on him in I.C.U. Give us a few hours.

(then)

Now, there's some paperwork that needs to be taken care of. See Mrs. Hickok over at the desk.

Maggie and Colin turn to look toward the desk.

34 ANGLE ON MISS HICKOK

34

She looks up at them with a big smile. Then she reaches down behind the desk and comes up with a stack of computer print-out sheets as thick as a phone book. As she plops the forms onto the desk...

35 MAGGIE AND COLIN

35

react, and we...

CUT TO

36 INT. REMBRANDT'S ROOM - DAY

36

He's lying in the bed, sleeping.

CONTINUED

36 CONTINUED 36

He's hooked up to monitoring devices -- a multi-screen monitor is over the bed, various graphs running lines, clicking and beeping. There is an I.V. running into one arm. He has a fresh bandage on the side of his head. After a moment, Doctor Grace enters. She checks his monitor, then looks down at him as he stirs.

37 ANGLE ON REMBRANDT 37

as he moans and opens his eyes.

38 ANGLE UP - REMBRANDT'S POINT OF VIEW 38

At first it's a little blurry. Then it comes into focus. A beautiful face. A beautiful smile as Doctor Grace leans over him.

39 REMMY 39

reacts to the face.

REMBRANDT
Am I in heaven?

40 ANGLE ON THE BED 40

Doctor Grace standing next to him.

GRACE
No. You're in Van Nuys.

As she talks, Doctor Grace gently checks him out, looking in his eyes, checking for broken bones.

GRACE
You've had an accident. You were out for a while, but you're going to be just fine.

Remmy has been checking her out as well. He smiles.

REMBRANDT
Are you my doctor?

GRACE
For the time being. My name is Grace. Grace Venable.

REMBRANDT
Well, doc, somehow I know you'll take good care of me.

She smiles at him, an immediate spark between them. Maggie and Colin enter. Remmy is happy to see them, sits up in bed.

CONTINUED

40 CONTINUED

40

REMBRANDT

Hi, guys...
(reacts to sudden
movement)
Oh...

He lies down again. Colin and Maggie move to the side of the bed. Doctor Grace tactfully goes to the foot of the bed and occupies herself with Remmy's chart.

MAGGIE

You take it easy there.

REMBRANDT

Still a little dizzy. What hit us?

COLIN

A delivery wagon. Came out of nowhere.

REMBRANDT

A wagon? But we were in a plane...

Doctor Grace notes that.

MAGGIE

(quickly)
You're mixing things up. We haven't been in a plane since the war.
(to Doctor Grace)
He's mixing things up.

Doctor Grace nods. Maggie turns back to Remmy, leaning close.

MAGGIE

Quinn is in serious condition. Intensive Care. We've got to be in New York in three days. You got that?

Remmy nods. He realizes now that the slide is in three days and that Maggie's talking in code in front of the doctor.

MAGGIE

If Quinn isn't better by then... we may have to leave him.

Doctor Grace can't help but note the urgency of Maggie's message and the obvious impact it's having on Remmy. She crosses down the side of the bed.

GRACE

(to Remmy)
Should be no problem with you making the trip on time. We'd like to keep you under observation tonight, but I think you'll be out of here in the morning.

CONTINUED

40 CONTINUED 2

40

REMBRANDT
Good.

MAGGIE
Colin and I will be in the usual
place.

Remmy nods.

MAGGIE
See you in the morning.

She starts away. Colin squeezes Remmy's arm.

COLIN
Hang out there, pal.

REMBRANDT
'In there.' Hang 'in there.'

COLIN
Oh, right.

He smiles at Grace.

COLIN
I'm from Canada.

Grace nods and Maggie and Colin exit the room. Grace looks
at Remmy a moment, she gently checks his head bandage.

REMBRANDT
Do you have a lot of other
patients?

GRACE
It's been pretty busy, but I think
I can fit you in.

Remmy smiles, likes the sound of it.

GRACE
Now, you get some rest, I'll be
back later. I have to check on
your friend, Quinn.

She exits. Rembrandt lies there a moment, trying to come to
grips with the sudden changes in his life, and we...

CUT TO

41 INT. I.C.U.

41

as Doctor Grace enters. Colin and Maggie follow her into
the room.

42 ANGLE ON QUINN

42

somewhere under a jumble of tubes and wires -- he's hooked up to monitors, an I.V. is running, a breathing tube in his nose. He doesn't look good. Maggie and Colin cross to the bed. Maggie touches Quinn's hand. The only sounds: the beeps from the monitors, the exhaling sound of the bellows pump that is breathing for Quinn. Maggie leans close to his ear.

MAGGIE

Quinn, I don't know if you can hear me, but if you can, just know that we're here, and we won't leave without you.

(turns to Colin)

It's going to be all right.

Colin very much wants to believe that.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

43 INT. CHANDLER HOTEL - BAR

43

Maggie and Colin sit there, nursing drinks.

MAGGIE

So, as much as I can make out, the war has been over for three years. California seceded from the union, became an independent neutral nation. Lots of international banks here, secret number accounts, that sort of thing. Best economy in the world right now.

COLIN

You've told me the Kromaggs destroy every world they take. What happened here?

MAGGIE

Apparently this was just a supply raid. They plundered the natural resources, coal, oil, precious metals. Most of Europe and Asia is a wasteland. And the center of this country as well. I saw a picture of Montana in the hospital. Looks like a big pit mine.

COLIN

So, no oil, no gas-powered cars. That explains the horses. But why has everybody got a gun?

MAGGIE

Self-protection. The borders are under siege. Refugees from the war. Technically, every citizen is a member of the militia.

HACKETT'S VOICE

So, show me your gun, and I'll show you mine.

44 ADJUST ANGLE

44

to pick up Ralph Hackett, the man we saw taking pictures at the hospital. He's taken the bar stool next to Maggie. He has a British accent.

MAGGIE

I left it in the room. Didn't figure on a fire fight over margaritas.

Hackett smiles and nods, then offers his hand.

CONTINUED

HACKETT
Hackett, Ralph.

MAGGIE
(shakes hands)
Beckett, Maggie.
(indicates Colin)
And this is Colin Mallory.

Colin shakes hands with him.

HACKETT
Just passing through?

MAGGIE
Yes. Couple of friends in the
hospital. When they're better,
we're heading on.

HACKETT
Sorry to hear it. Both about the
hospital and your moving on. Are
your friends in serious condition?

MAGGIE
Not too bad.

COLIN
(innocently)
One is. My brother. He could die.

Maggie shoots Colin a look, "not in front of a stranger."
Colin gulps his margarita.

HACKETT
Well, I'm just passing through as
well, but I know quite a few
doctors in the area -- kind of my
line of work, referrals, that sort
of thing. If there's anything I
can do...

MAGGIE
Thank you.

Hackett gives her a business card.

HACKETT
I'm in 715.

MAGGIE
I appreciate it.

Hackett gets up to go. Then turns back.

HACKETT
Say, I've nothing on this evening,
and you two look a little the worse
for wear. Why don't I treat you to
dinner?

(MORE)

CONTINUED

44 CONTINUED 2

44

HACKETT (CONT'D)
We can tell old war stories, pass
the time, take your mind off your
friends.

MAGGIE
Not tonight. As you say -- the
worse for wear. I think we'll turn
in.

HACKETT
Another time, then.

Maggie's cautious, but Hackett is attractive, charming,
apparently well-meaning and harmless. She smiles at him as
she and Colin rise to leave.

MAGGIE
Maybe.

HACKETT
I live in hope.

Maggie reacts to that and she and Colin exit the bar. We
stay with Hackett for a moment as he watches Maggie leave.
There's something strange about this guy.

CUT TO

45. INT. VAN NUYS HOSPITAL - REMBRANDT'S ROOM - DAY - NEXT
MORNING (D2)

45

Remmy is sitting up, finishing some orange juice. Grace
enters, carrying Rembrandt's chart, and crosses to the bed.

GRACE
Good morning.

REMBRANDT
Morning, doc.

GRACE
You're looking better.

REMBRANDT
Good night's sleep and I'm a new
man.

GRACE
(re: the chart)
This looks better today, too. Your
vitals are back to normal.

She puts the chart down and as she talks, she checks Remmy
out as indicated.

GRACE
A lot of doctoring is pretty
simple, really.
(MORE)

CONTINUED

45 CONTINUED

45

GRACE (CONT'D)
Make sure the patient is breathing,
has a pulse...
(indicates eyes and ears)
Two of what he's supposed to have
two of.
(picks up his hands,
looks at them)
And ten of what he's supposed to
have ten of.

She holds his hands a little longer than really necessary.
Remmy doesn't mind at all. Then she moves to check out his
head bandage.

GRACE
You must have a pretty hard head.

REMBRANDT
Those who know me best all say so.

GRACE
Well, I think you can check out
whenever you want.

REMBRANDT
Thanks.

He looks at her a moment. Such a beautiful face. Then,
back to reality.

REMBRANDT
How's Quinn this morning?

GRACE
(a worried expression)
No improvement. We're doing
everything we can.

REMBRANDT
He'll make it. If anything, his
head's harder than mine.

A bit of false optimism here. Then...

GRACE
Tell me again about the accident.

REMBRANDT
Well, I can't really remember much.

GRACE
Some of Quinn's injuries are not
consistent with what you and your
friends told me.

REMBRANDT
Really? Well...all I remember is
this wagon, out of control, wooden
boxes flying everywhere...

CONTINUED

GRACE

Was there a fire?

REMBRANDT

I don't remember.

GRACE

You talked of being in a plane.

REMBRANDT

Well, like Maggie said, I must have been mixed up, thinking about the war.

GRACE

You fought the Kromaggs?

Remmy is taken aback by this. He's heard nothing of the war on this Earth. But he covers nicely.

REMBRANDT

Yes. Yes, I did.

GRACE

Good. And it looks like you survived it pretty well.

REMBRANDT

There were times when I didn't think I would. It changed my life.

GRACE

Yes.

(then)

It changed a lot of lives.

The phone on her desk rings. She answers it.

GRACE

(into phone)

Venable.

(looks at Remmy)

Yes, he's ready.

(hangs up)

Your friends are here.

Remmy gets up off the table. Grace returns to her computer.

REMBRANDT

Look, doc, I was thinking.

GRACE

Why don't you call me Grace?

REMBRANDT

That's what I was thinking.

(then, the plunge)

How about dinner tonight, you and me?

CONTINUED

45 CONTINUED 3

45

Grace turns in her chair to look at Remmy, smiles at him.
This is tempting.

GRACE
That's very nice of you, but like I
told you, I have a lot of patients.

REMBRANDT
You also said you'd fit me in.
(a Remmy smile, then)
Besides, I have to leave in a
couple of days.

GRACE
I have plans.

REMBRANDT
(coming closer)
I feel like I owe you.

Grace kind of likes him being close to her.

GRACE
(a shrug)
Plans can change.

REMBRANDT
My hotel?

GRACE
My apartment. I'll cook.

REMBRANDT
You don't have to.

GRACE
Restaurants are a bad risk since
the war.

REMBRANDT
You can cook.

A pause, then.

GRACE
You'd better get dressed.

REMBRANDT
Why do women always tell me that?

Grace laughs and we...

TIME CUT TO

46 INT. CHANDLER HOTEL - SLIDERS' SUITE - DAY

46

Maggie and Remmy on the couch. Colin is at the window,
looking down at the street.

CONTINUED

46 CONTINUED

46

COLIN

I live my whole life not knowing I had a brother. He finds me, and now I might lose him. What are we going to do?

MAGGIE

I can tell you what your brother would say. He'd say we'd do the usual -- pull off a miracle.

Colin turns and crosses back to the room.

REMBRANDT

With only two days to the slide? The doctor said it could be weeks, if he makes it at all.

COLIN

Could we take him with us?

MAGGIE

He's hooked up to all that life support equipment. We can't take it with us, and without it, he dies.

REMBRANDT

(sinking in)

Dies.

(then)

You know the Professor died, then we lost Wade... and we've seen a lot of other good people go down. But I never thought it could happen to Quinn. Still can't believe it.

A long pause as they mull things over.

COLIN

If he dies, what happens to us? Do we keep sliding? Do we stay here?

REMBRANDT

I don't care much for staying here in 'Armed and Dangerous' world.

COLIN

Do we keep trying to find my home world?

Maggie has been thinking hard. She rises and crosses to the desk.

MAGGIE

We have to make sure he doesn't die. We have to get him better help.

She rises and crosses to the desk.

CONTINUED

COLIN

How do we do that? Isn't this a good hospital?

MAGGIE

It's an H.M.O., best we can do without contacts or a lot of money.

She's found Hackett's card.

REMBRANDT

From what I was able to pick up, the country's whole medical establishment is overloaded. Refugees coming over the border, rich folks from the rest of the world buying their way in.

MAGGIE

Colin and I met a man in the bar. Said he was in the medical referral business. Asked me to dinner. Maybe he can get us to a better hospital, find better doctors.

REMBRANDT

I'm having dinner with Grace...
(off their reactions)
Ah...Doctor Venable. I can see if there's any way she can do better for us.

Our people are up and on the move.

MAGGIE

Colin, I think you should go to the library. Find out what you can about the war and the way things are now -- medical facilities, research, alternative treatment. Maybe something in Mexico or Canada.

Colin nods. Maggie pauses and looks at Remmy. A wry grin breaking through.

MAGGIE

One night in the hospital and it's dinner with 'Grace'?

REMBRANDT

She likes my hard head.

Maggie nods. Then, to them both.

MAGGIE

We've always depended on Quinn to get us out of trouble. Now it's up to us. We've got to come through for him.

CONTINUED

46 CONTINUED 3

46

On their looks of determination, we...

CUT TO

47 INT. HACKETT'S HOTEL SUITE - DAY

47

Hackett is at the desk finishing a phone call. There are two tough-looking guys in the room with him.

HACKETT

(into phone)
Right, we'll make it one way or another...

(hangs up and talks to his men

MI5 is letting us borrow one of their planes out of Vancouver. It'll be at Van Nuys Airport tomorrow morning. So we've got a very narrow window to complete the investigation. I'll be pressing my new friends to get the final evidence we need, and then at long last, we can make our move.

A pause as Hackett takes a couple of Halliburton cases from beside the desk and puts them on the desk.

HACKETT

We're supposed to bring the subject back for trial, but...

(flips open the cases to reveal the guns inside them)

...this has been a hard target mission from the beginning.

(looks at his men)

It takes what it takes.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

48 EXT. GRACE'S APARTMENT BUILDING - EVENING (STOCK) (N2) 48

A high-rise on Wilshire. Over this shot, we hear the pop of a cork.

49 INT. GRACE'S APARTMENT - EVENING 49

Rembrandt is opening a bottle of wine. The sun is setting into the bay. An open plan with living room/dining room combo, and a kitchen beyond a counter. There's a small grand piano in the living room. Could be white. Grace, wearing something nice, but not too seductive, is in the kitchen. Remmy pops out the cork and sniffs it. By now, he only has a small Band-Aid on his head. (NOTE: The following sequences -- at Grace's, in the restaurant, the library and finally, Hackett's suite, all occur in real time, INTERCUT)

REMBRANDT

Never understood why you're supposed to sniff the cork. Shouldn't you sniff the wine instead?

GRACE

Do both.

Rembrandt pours two glasses of white wine. He reads the label on the bottle.

REMBRANDT

'Chateau DeLuise. A fine chardonnay from the Napa estate of Dom DeLuise.' Never knew he had a winery.

GRACE

One of the best. Whole line of frozen food, too. Haven't you seen the Really Hungry Man frozen entrees at the market?

REMBRANDT

Guess I missed that.

He crosses into the kitchen, taking Grace her glass of wine. She's chopping up something with a big knife.

REMBRANDT

You don't have to go to all this trouble, you know. We could go to a restaurant.

GRACE

I told you. Since the war, you're asking for ptomaine.

(MORE)

CONTINUED

49 CONTINUED

49

GRACE (CONT'D)
For example, there's a perfectly
horrible little Japanese/Mexican
Deli just down the block.

REMBRANDT
Japanese/Mexican?

GRACE
It's called Miguel-San...sea urchin
tacos...tempura with green salsa...
An impossible thing called a Tokyo
Roll... crab, avocado and cucumber
in a flour tortilla...

Remmy winces at that, and we...

CUT TO

50 EXT. STREET - EVENING

50

Maggie and Hackett go up to the front door of "Miguel-San's
Japanese/Mexican Deli. Where Rancho cooking meets the
Pacific Rim." They go inside.

51 INT. MIGUEL-SAN'S - EVENING

51

Maggie and Hackett are shown to a table by a Japanese waiter
wearing a sombrero.

HACKETT
(to the waiter)
Thanks.
(to Maggie)
Unless you'd rather sit at the
Fajita Bar.

Maggie glances across at what looks like a sushi bar, but
the cooks are whipping up beef and chicken fajitas on little
woks.

MAGGIE
This is fine.

They sit. The waiter stands there.

HACKETT
So...sake? Tequila? Something
soft?

MAGGIE
Something soft.

HACKETT
Me too.
(to waiter)
Iced agave tea, for two.

The waiter nods and leaves.

CONTINUED

51 CONTINUED

51

HACKETT

A lot of these cross cultural places have sprung up since the war.

MAGGIE

Fascinating.

(then)

So, what did you do in the war?

HACKETT

Tried to stay clear of it, tell you the truth. My business is investments, really, international arbitrage, currency speculation, that line of country.

MAGGIE

I thought you did medical referrals.

HACKETT

Well, that's part of it. Hospitals are always good investments in time of war.

MAGGIE

I was hoping you might have some ideas about how to get better help for my friend. That hospital seems so over-loaded.

HACKETT

Most of them are. But I have some connections up-state. Private clinics. The very best doctors.

MAGGIE

I'd appreciate that.

HACKETT

It's very expensive, I'm afraid.

MAGGIE

I'll do what I have to do.

HACKETT

Must be a very good friend.

MAGGIE

The best.

Hackett nods, thinks a moment.

HACKETT

So, tell me your war story. I take it, you weren't neutral?

MAGGIE

I don't understand how anybody can be neutral about the Kromaggs.

CONTINUED

51 CONTINUED 2

51

HACKETT
You were in the service?

Maggie is, of necessity, still faking it somewhat. So she's careful to be a bit vague.

MAGGIE
Ah...yes. After California seceded, I stayed with the Marine Corps. Flew fighters off a carrier.

HACKETT
U.N. Expeditionary Force?

MAGGIE
Yes.

HACKETT
North Baltic Push?

MAGGIE
I had a taste of that.

HACKETT
Had some friends involved. Special operatives, undercover, sabotage, partisan fighting...that...

MAGGIE
(finishes his line)
...line of country.

HACKETT
(a smile)
Quite.

The agave tea arrives and Maggie and Hackett pick up their glasses. Hackett proposes a toast.

HACKETT
Death to the Maggs.

MAGGIE
Death to the Maggs.

HACKETT
And to those who give them comfort.

They click glasses and drink.

CUT TO

52 INT. LIBRARY - NIGHT

52

Colin approaches a carrel that contains a computer with a CD-Rom rig and a big monitor. He carries a file box of CDs and a carton of takeout food. He sits and boots up the computer, then opens the file box and selects a disk and inserts it.

CONTINUED

52 CONTINUED

52

We notice the take-out food carton is labeled "Miguel-San, Fine Japanese/Mexican Take-Out." Colin takes the paper off an item and checks it out -- a flour tortilla, stuffed with crab, avocado and cucumber. He douses it with soy sauce and takes a tentative bite. Not bad.

CUT TO

53 EXT. GRACE'S APARTMENT BUILDING - NIGHT

53

Over this shot, we hear music. Rembrandt is finishing a song.

54 INT. GRACE'S APARTMENT - LIVING ROOM - NIGHT

54

Rembrandt at the piano. Grace perched nearby. He finishes the song. Grace smiles and applauds.

GRACE

That was great.

REMBRANDT

Just a little something I'm foolin' around with. It's not finished.

GRACE

Have you made records, been on television? I must have seen you in something.

REMBRANDT

Well...I had a group for a while. Did pretty good. Then we broke up and I tried it solo. Didn't do very good. Then...I guess you could say I got kind of side-tracked.

Rembrandt punctuates that idea with a chord on the piano, then turns to Grace.

GRACE

The war side-tracked a lot of us. Tell me what happened to you.

Rembrandt rises and crosses to refill his wine glass.

REMBRANDT

It was like fighting monsters with pop guns. Those manta ships? I saw high explosive anti-tank shells just bounce off of those things. Then I got captured in a raid.

Grace crosses to him, concerned now.

GRACE

You were in a Magg prison? Where?

CONTINUED

54 CONTINUED

54

Remmy has to fake it again. His Magg war was, after all, in another world.

REMBRANDT

Not far from here.

Remmy doesn't notice, but we might, that Grace seems relieved at this revelation.

REMBRANDT

While I was in there, they did some work on my mind. I was never the same after. And sometimes, it scares me what I might do.

GRACE

I'm not a psychiatrist, but I think your mind is pretty strong. Anyone who can write a song like that...

Rembrandt turns to her. She's very close. He looks at her warmly.

REMBRANDT

It seems like I've known you a very long time.

GRACE

(a tease)
Tired of me already?

Remmy laughs, and we...

CUT TO

55 INT. CHANDLER HOTEL - HACKETT'S SUITE - NIGHT

55

The door opens and Hackett comes in, followed by Maggie.

HACKETT

I've got the referrals you need in my filofax. Won't be a moment.
(points at bar)
Why don't you pour us some brandy? Since the war, it's tough to get good cognac, but I have my sources.

Maggie crosses to the bar, checks out the cognac, pours one glass only. Hackett goes into the other room.

CUT TO

56 INT. LIBRARY - NIGHT

56

Colin working away at terminal. He stops at the image of a newspaper page, and we look over his shoulder.

57 ANGLE ON SCREEN 57

A photograph of Margaret Thatcher, former Prime Minister of Great Britain. She's shaking hands with a Kromagg general. An eight column headline announces: THATCHER CLOSES DEAL WITH KROMAGGS FOR NORTH SEA OIL. Sub-head reads: IN RETURN MAGGS PROMISE TO BYPASS BRITAIN.

58 COLIN 58

studying the newspaper, munching his Tokyo Roll.

CUT TO

59 INT. CHANDLER HOTEL - HACKETT'S SUITE 59

Maggie still standing at the bar. From the other room, we hear Hackett rummaging around.

HACKETT'S VOICE
Can't be too careful who you give information to these days, even about something as innocuous as medical service. Lots of Thatchers about.

Maggie reacts to that. Thatchers?

60 IN THE LIBRARY 60

Colin studying another screen full of information on the computer.

COLIN
(reading to himself as he makes notes on a pad)
'After the North Sea oil giveaway, humans who collaborated with the Kromagg invaders were called Thatchers. After the war, many Thatchers went into hiding in the nation of California.

Colin scrolls more data and studies it.

CUT TO

61 EXT. GRACE'S APARTMENT - THE BALCONY - NIGHT 61

Rembrandt is standing behind Grace, his arms around her waist as they look out at the Bay.

GRACE
I live a quiet and private life. Keep a low profile. There are still undercover Kromagg agents around. And since I helped the resistance, I'm a target for them.

CONTINUED

61 CONTINUED

61

Rembrandt thinks hard for a moment, then gently turns her to face him.

REMBRANDT
I haven't told you the whole truth
about myself.

She just looks at him.

REMBRANDT
My friends and I are not just
passing through. We have this
device. I don't really understand
it. The guy who does, who invented
it, is in a coma in your hospital.
Maggie, Colin and I are not going
to New York in two days. We're
going to another world.

Grace looks at Remmy with surprise.

GRACE
You mean to tell me you're Sliders?

REMBRANDT
(realizing)
Of course, the Kromaggs have
sliding technology. You know all
about it.

GRACE
I know a little about it. There
are still plenty of folks around
who think the Maggs came from
another planet. Traveling from one
dimension to another is a pretty
wild concept.

REMBRANDT
Tell me about it.

GRACE
I had no idea until now that humans
had ever done it.
(sliding closer to Remmy)
Tell me all about it.

He grins at her, and we...

CUT TO

62 INT. CHANDLER HOTEL - HACKETT'S SUITE

62

Maggie has crossed to the desk. It's littered with
newspapers and file folders. Hackett is still in the other
room.

HACKETT'S VOICE
Ah, here it is. My filing system
is really a mess.

CONTINUED

62 CONTINUED

62

The phone rings. Maggie looks at it.

HACKETT'S VOICE

I'll get it in here.

She looks up and sees that Hackett has closed the door to the bedroom to take the call. She looks back at the desk.

63 ANGLE ON DESK

63

as Maggie checks it out. Folder, papers, unopened letters, etc. She slides open a drawer and looks inside. More papers. She sees a British passport, picks it up and looks inside. Picture of Hackett and his name. Puts it down, moves other papers, finds another passport, from Denmark. Opens it. Picture of Hackett, but the name is Danish. Another from Germany. Maggie reacts to that, then replaces the passport and picks up a file folder and opens it.

Inside are several eight-by-ten photos of Maggie and Colin at the hospital, watching the orderlies unload Remmy and Quinn from the ambulance. Dr. Grace is in the background. There are several shots of this action, and then one taken apparently the next day of Remmy leaving, and Dr. Grace giving him something.

CUT TO

64 EXT. GRACE'S APARTMENT - BALCONY - NIGHT

64

Remmy is holding Grace now.

REMBRANDT

We've been 'sliding' from one world to the next. My world was destroyed by the Kromaggs. Now we're looking for my friends' home world. At least I think that's what we're doing, so many worlds, I've kind of lost track of what we're really doing or why.

GRACE

It's hard to imagine.

REMBRANDT

I know.

(then)

But meeting you has helped me make up my mind about something.

GRACE

What?

REMBRANDT

My friend, Quinn, was always there for me. I want to be here for him.

(MORE)

CONTINUED

64 CONTINUED

64

REMBRANDT (CONT'D)
When the time comes to make the
next slide, if he's not well enough
to go, I'm staying here.

GRACE
I helped you decide that? How?

REMBRANDT
By being here, too.

She smiles at him. They kiss, and we...

CUT TO

65 INT. LIBRARY - NIGHT

65

Over Colin's shoulder as he studies another file. The
headline reads: MAGG COLLABORATOR BELIEVED IN SOUTHERN
CALIFORNIA. There is a picture, kind of blurry, a figure in
middle distance, maybe taken at an airport.

COLIN
(reading to himself)
'The Kromaggs made use of human
doctors when their own medical
service could not handle some of
the native microbes. Doctor Helen
Donavan was a notorious Thatcher
doctor at the Magg evacuation
center in Belgium.'

We move closer as Colin hits a key that causes the picture
to fill the full frame of the monitor screen.

COLIN
(continuing to read)
'British Special Service forces
have inserted teams into California
to seek out and arrest fugitive
Thatchers.'

66 CLOSE ON PICTURE

66

looks a lot like our Doctor Grace.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

67 INT. CHANDLER HOTEL - HACKETT'S SUITE - NIGHT

67

Just a few minutes after the last time we were here. Maggie has finished looking over Hackett's papers and has crossed back to a chair. She's having a brandy. Hackett enters from the bedroom, carrying a small notebook. He tears a sheet from the pad and holds it out to Maggie.

HACKETT

Name and address of a neurosurgeon in San Rafael and an advanced research clinic in Palo Alto. They're doing really interesting work with...

MAGGIE

(cutting him off)
Why are there pictures of me in that desk?

Hackett turns and looks at the desk, then back at Maggie.

HACKETT

Why did you look in that desk?

MAGGIE

Certain things about you just didn't add up, so I decided to do a little snooping.

Hackett nods, crosses to the desk, opens the drawer and takes out the folder of pictures and some other papers.

HACKETT

Well, for what it's worth, those pictures aren't of you and your friends. You just happen to be in them.

He picks up a wallet and opens it to show Maggie his I.D.

HACKETT

I'm with British Special Service Branch.

Maggie looks at the I.D.

MAGGIE

You also have a Danish passport and a German one, and God knows what else.

HACKETT

This is real. I'm telling you the truth, and I'm asking for your help.

He picks up one of the pictures and holds it out to her.

CONTINUED

67 CONTINUED

67

HACKETT
This woman, Doctor Venable, was a
collaborator during the Kromagg
War.

On Maggie's reaction, we...

CUT TO

68 INT. GRACE'S APARTMENT - BEDROOM - NIGHT

68

Remmy and Grace lie under sheets in her bed. Afterglow.
Soft light comes from the other room.

GRACE
Maybe I could go with you.

REMBRANDT
What?

GRACE
On your next slide. Maybe instead
of staying here, I could go with
you to another world.

REMBRANDT
Why would you want to do that?
Most of the time, it's not fun. A
day here, a week there, no place to
call home, no friends that you can
keep. It's endless.

GRACE
It's that way for me here. There
must be a better world somewhere,
a place we could live the rest of our
lives in peace.

REMBRANDT
I can't leave Quinn.

GRACE
There may be a way he can go.
(then)
You shared your secret with me.
The secret of where you came from
and where you go. Now I'm going to
tell you something I've never told
another living soul. There is a
method I learned during the war. A
kind of mental imaging process. A
healing process. I've never used
it before on a human being, but I
think it could help your friend.

REMBRANDT
Then you have to do it.

Again Grace looks at Remmy with the unspoken question.

CONTINUED

68 CONTINUED

68

REMBRANDT

And then you can come with us.

Grace smiles at him, a great sense of relief. She kisses him, and we...

CUT TO

69 INT. CHANDLER HOTEL - HACKETT'S SUITE - NIGHT

69

His desk is littered with files, papers and pictures. He's laid out the case against Grace Venable.

HACKETT

I've been tracking her for the past two years. She's been very clever, covered her tracks pretty well. Expert help in forging a new identity here and wiping out all traces of her past.

MAGGIE

What did she do?

HACKETT

She gave aid and comfort to a terrible enemy.

MAGGIE

You don't have to tell me about the Kromaggs, but they must have forced her. They have very sophisticated mind control techniques.

HACKETT

We have information that Doctor Venable, as she now calls herself, was very willing to help them. She organized hospitals in evacuation centers. She was known to be the personal physician to the Kromagg High Commander in the European Theater. And she was, perhaps, even more than that to him.

MAGGIE

(resigned to it)

What do you want me to do?

Hackett sorts through the photographs on the desk.

HACKETT

If you can help me get positive identification, I can make an arrest and take her back to England to face trial. I have a plane waiting at Van Nuys Airport.

CONTINUED

69 CONTINUED

69

MAGGIE
A plane? Where do you get the
fuel?

HACKETT
There are limited supplies for
government use only. And bringing
in Thatchers is a top priority.

He finds a picture and hands it to Maggie.

HACKETT
In this picture, Doctor Venable is
handing something to your friend,
Rembrandt.

70 INSERT - THE PICTURE

70

A compressed, long-lensed shot of Grace giving Rembrandt a
small paper bag.

71 BACK TO SCENE

71

Maggie looking at the bag.

MAGGIE
Medicine. A prescription for pain
pills.

HACKETT
There should be fingerprints on the
bag or on the bottles inside.

Maggie turns away a moment to think things through. Then...

MAGGIE
But she's with him right now.

HACKETT
I promise you he won't be harmed.

Maggie is considering it, finally she shakes her head -- no,
she doesn't think she can do this. Hackett takes another
tack.

HACKETT
If your friend, Rembrandt, knew
what you know now, what would he
do?

72 CLOSE ON MAGGIE

72

as she grapples with the problem.

TIME CUT TO

73 INT. GRACE'S APARTMENT - BEDROOM - NEXT MORNING (D3)

73

Remmy is lounging in the bed. Grace comes in with a tray of coffee and croissants. She puts the tray on the bed and pours coffee for them both.

GRACE

Tell me about the strangest world you've ever been to.

Rembrandt laughs, sips his coffee.

REMBRANDT

What's your pleasure? I've been with dinosaurs, zombies, androids, dragons, wizards. We went to a world once where the icecaps had melted. Everybody had a boat. In one world, I was a famous opera star.

GRACE

Really?

REMBRANDT

Well not me. You see, in some worlds there are exact duplicates of ourselves. On that world, that Rembrandt Brown was a big star. Of course, there are those of us who think this Rembrandt Brown is a big star.

GRACE

Count me one of them.

A pause as they sip coffee, enjoy one another. Then...

GRACE

So there are more 'mes' out there, in these other worlds.

REMBRANDT

Yeah. You might get to meet some.

GRACE

What a frightening thought.

Suddenly, there is a loud crash from the other room. Grace and Remmy react to that, but before either can move, three armed men burst into the room. They are all dressed in black fatigues, and wear ski masks over their faces. Two of them move to grab Grace, who screams as she is dragged away. Remmy is up and on them, fighting to save her. The third man hits Remmy with the barrel of his gun and Remmy goes down.

The other men drag Grace out of the room, leaving Remmy unconscious on the floor.

CUT TO

74 INT. CHANDLER HOTEL - SLIDERS' SUITE - DAY

74

Colin is on the sofa. Maggie is pacing back and forth. Obviously, neither has slept all night.

MAGGIE

I shouldn't have given him those bottles.

COLIN

You did what you thought was right.

MAGGIE

When Remmy didn't come back to the hotel last night, I should have known. This thing with her has gone too far. And I've betrayed him.

COLIN

If she did what they say she did, she deserves punishment.

MAGGIE

Were things really that simple in the world you came from?

COLIN

We knew right from wrong.

Maggie doesn't say anything. She just looks at Colin, worried if she's done the right thing. Suddenly, their door bursts open and in comes Remmy. He's carrying a suitcase and he's pretty wound up. He rushes to the table and puts the suitcase on it. As he talks, rapid-fire, he opens the case.

REMBRANDT

Good. I'm glad you're here. They've taken Grace. Goons in ski masks. Broke in and took her.

Remmy flips open the case. Maggie and Colin have crossed to look at it.

75 ANGLE ON THE CASE

75

Foam padded interior with spaces cut to fit an assortment of firearms -- a couple of Uzis, automatic pistols, appropriate ammo.

76 BACK TO SCENE

76

as Colin and Maggie react to this arsenal.

REMBRANDT

Pretty easy to get guns on this world. Didn't even ask for I.D.

Remmy picks up a pistol and starts loading it.

CONTINUED

76 CONTINUED

76

Remmy, stop... MAGGIE

REMBRANDT
What are you talking about? Didn't
you hear me? They took Grace.

MAGGIE
I know they did.

Remmy stops and stares at her.

REMBRANDT
You know?

MAGGIE
I helped them do it.

It's as if Remmy takes another blow. He reels back from
her.

REMBRANDT
What?!

Maggie goes to him, trying to explain.

MAGGIE
Those men who took her...they
weren't goons, they were British
Special Service. They've taken her
to stand trial.

REMBRANDT
Trial? For what?

MAGGIE
She collaborated with the Kromaggs
during the war.

Remmy has to sit down.

REMBRANDT
No. I don't believe it.

Colin goes to the table and picks up some papers, hard
copies of the CD-Rom files he found at the library.

COLIN
It's true. I found these in the
library.

Remmy looks at the papers...

77 INSERT - A FILE CLIPPING

77

featuring the photo of Grace from the newspaper.

78 BACK TO SCENE

78

Rembrandt trying to absorb this, not wanting to believe it.

MAGGIE
Hackett, the man I had dinner with,
is a British soldier. He's been
tracking Grace for two years. She
worked for the Kromaggs, for the
European High Commander.

Rembrandt just sits there a long moment, shaking his head.

REMBRANDT
I told her all about us.

MAGGIE
All about us?

REMBRANDT
Yes. The sliding, the different
worlds, everything. She wanted to
come with us. I guess now I know
why.

Suddenly, Rembrandt realizes something. He jumps to his
feet, grabs Maggie.

REMBRANDT
Where did they take her? You have
to tell me. There's still time to
get her.

MAGGIE
It's no good, Remmy. Don't you see
that?

REMBRANDT
No. There's something you don't
see. She told me she has some kind
of healing technique. Something
she must have learned from the
Kromaggs. It's the only way we can
save Quinn's life.

Maggie looks at Colin for a long moment, torn about what to
do. Rembrandt goes back to the gun case and resumes loading
the pistol. After a moment, Colin crosses to the table and
picks up one of the Uzis. Maggie sighs and joins them.

CUT TO

79 EXT. AIRPORT HANGAR - DAY

79

There is a Gulfstream jet parked in the open door of the
hangar. Next to it is a closed, horse-drawn wagon. Hackett
and his two men are opening the rear door of the wagon and
starting to take Grace out. Her hands are cuffed behind
her.

80 ANOTHER ANGLE - ON THE SIDE OF THE HANGAR 80

Here come the Sliders. Colin is in the driver's seat of a buckboard wagon, holding the reins to a team of horses that come around the corner at top speed. Remmy and Maggie are in the wagon.

81 CLOSER ON WAGON 81

as Colin pulls back on the reins and the horses stop, rearing up. The wagon skids to a stop beside the plane, and Remmy and Maggie jump down to the ground, Uzis up and at the ready.

82 ANGLE ON HACKETT AND HIS MEN 82

as they react to this sudden appearance. Hackett, holding Grace by the cuffs behind her back, raises his pistol at the Sliders. The other soldiers drop into firing position with their rifles.

83 ANGLE ON SLIDERS 83

Now Colin has joined Remmy and Maggie as they advance slowly on Hackett and his men at the plane.

84 ANGLE ON HACKETT AND HIS MEN 84

They aren't giving ground. This is a very tense situation that could get out of hand if anyone just flinches. A stand-off.

85 CLOSE ON MAGGIE 85

as she holds her aim steady on Hackett. She takes a deep breath and then relaxes, lowering the gun.

86 WIDER ANGLE 86

as Hackett and his men react. What's going on here? Remmy and Colin are curious too. Maggie puts her gun on the ground, then motions for Remmy and Colin to do the same.

MAGGIE
Come on, guys, put them down. We
don't want anyone to get hurt here.

Remmy and Colin are puzzled for the moment, but they do what she says and put their guns on the ground. Maggie crosses to Hackett.

MAGGIE
We don't intend to stop this
arrest. We just want to delay it.
She may be able to save our
friend's life.

CONTINUED

86 CONTINUED 86
Hackett looks at Grace. Grace is looking at Remmy, and
we...

CUT TO

87 INT. HOSPITAL - I.C.U. - DAY 87
Quinn's still hooked up to all the life support stuff.
Maggie, Rembrandt, Colin and Hackett are standing at the
foot of the bed. Grace is seated on the side of the bed,
and she has both of Quinn's hands in hers. She closes her
eyes and concentrates.

88 ANGLE ON GRACE 88
Eyes shut, she concentrates, breathing deeply.

89 ANGLE ON QUINN 89
lying there, still inert.

90 HACKETT AND THE SLIDERS 90
standing, looking on, not knowing what to expect.

91 GRACE 91
concentrating, breathing even more deeply.

92 QUINN 92
stirs. Moans. His eyes slowly open. He looks around the
room, sees his friends. Smiles.

QUINN
Hi, guys. I must have overslept.

93 ANGLE ON HACKETT AND SLIDERS 93
Remmy, Colin and Maggie reacting with joy. Hackett looking
on with great interest.

TIME CUT TO

94 INT. CORRIDOR - DAY 94
Grace is still in the room with Quinn. Colin, Remmy, Maggie
and Hackett are coming out of the room into the hallway.

HACKETT
Kromagg mind control healing.
(MORE)

CONTINUED

94 CONTINUED

94

HACKETT (CONT'D)
I'd heard of it, but never seen it
until now. Never knew they taught
it to a human.

MAGGIE
Impressed?

HACKETT
(nods, impressed)
It doesn't change anything.
(to Remmy)
I'll give you a minute to say
good-bye.

Remmy reacts to that, then nods and goes back into the room.
The others wait.

CUT TO

95 INT. I.C.U.

95

Grace is sitting on the bed as Rembrandt enters. Quinn is
not there.

REMBRANDT
Where's Quinn?

Grace nods toward a door, probably to a bathroom.

GRACE
Getting dressed.

REMBRANDT
Is he gonna be okay?

GRACE
A little shaky, but yes, he'll be
fine.

REMBRANDT
I don't know how to thank you.

She stands and he grabs her, holds her tight.

96 CLOSE ON REMMY AND GRACE

96

as Remmy looks at her.

GRACE
Take me with you. I know a back
way out of the hospital.

REMBRANDT
Tell me they tortured you. Tell me
they killed your family. Tell me
you had no choice but to help them.

She looks up at him, tears in her eyes.

CONTINUED

96 CONTINUED

96

GRACE

I can't.

It breaks Remmy's heart, but he lets her go and steps back away from her. Grace caves in, realizing what must happen.

97 ANGLE ON DOOR

97

as Hackett cracks it open, then comes inside.

HACKETT

We have to go.

He enters. Grace looks at Remmy. He looks back.

HACKETT

(to Remmy)
I'll tell the court what she did here. It could help her.

Rembrandt just nods and Hackett takes Grace away. Remmy slumps onto the bed. After a moment, Maggie and Colin enter and cross to Rembrandt. There is nothing to be said, but Maggie puts her hand on Remmy's shoulder. Remmy looks at her, manages a grim little smile, and Maggie knows she is forgiven.

Quinn comes out of the bathroom, dressed, ready to go.

QUINN

So, bring me up to date on what's been happening.

Maggie checks the timer. Quinn notices, with concern, that something is wrong with Remmy.

MAGGIE

Let's get outside. We slide in four minutes.

(to Quinn)
Then I'll tell you all about it.

Maggie helps Remmy to his feet and the two of them exit the room. Quinn looks at Colin's sad face.

COLIN

It's a long story. And it doesn't have a happy ending.

Quinn reacts to that. The two of them follow Remmy and Maggie, and we...

FADE OUT

THE END