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**"REMBRANDT'S ROMANCE"**

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Directed by

Richard Compton

**REVISED PAGES:**

1st Pink Revs. Cast, Sets, Chron, 6, (7 and 8), 9-11B, 19-20A, 21, 25, 26, 28-29A, 31-37A, 39

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#K2813 - "Rembrandt's Romance" - 1st Pink Revs. 12/1/97

SLIDERS

"Rembrandt's Romance"

CAST

QUINN MALLORY  
REMBRANDT BROWN  
MAGGIE BECKETT  
COLIN MALLORY

DR. GRACE VENABLE  
RALPH HACKETT  
DRIVER  
ANCHOR  
MAN  
NURSE

(X)

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 CONDO (X)  
LIVING ROOM (X)

MIGUEL-SAN'S RESTAURANT  
LIBRARY

EXTERIORS:

SKY (STOCK)

FIELD  
ROAD  
STREET  
CITY STREET  
ELECTRONIC STORE FRONT  
VAN NUYS HOSPITAL  
EMERGENCY ENTRANCE  
GRACE'S CONDO (X)

DECK (X)  
AIRPORT HANGAR (X)  
SIDE OF THE HANGAR (X)  
BEACH (X)

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SLIDERS

"Rembrandt's Romance"

CHRONOLOGY PAGE

SCENES	1 - 44	DAY #1	
SCENES	45 - 51	DAY #2	(X)
SCENES	52 - 72	NIGHT #2	(X)
SCENES	73 - 97	DAY #3	

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 in front of the Emergency Room of Van Nuys Hospital. Colin starts to climb out.

(X)  
(X)

DRIVER

Here we are.

(X)

COLIN

Many thanks.

Colin climbs out and starts toward the hospital.

(X)

21 OMITTED

21(X)

21A WITH COLIN

21A(X)

as he walks toward the hospital. 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.

(X)

22  
THRU  
25

OMITTED

22  
THRU  
25

26 INT. VAN NUYS HOSPITAL - EMERGENCY WAITING ROOM - DAY

26

We pass a sign that reads: VAN NUYS HOSPITAL. An HMO care facility from your friends at TRICOMM.

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.

NURSE

(into phone)  
Well, if you have insurance, we have a lot of rooms, otherwise...

COLIN

(to the Nurse)  
Excuse me...

The nurse ignores him and punches up another line.

NURSE

(into phone)  
E.R. Admitting...What?...Well, tell her to put down the gun and get back in bed.

CONTINUED

28 CONTINUED

2

COLIN

Please...

He can't get anywhere with this 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 Remmy, on their stretchers, and load them into the hospital. Doctor Grace is there, moving from Remmy 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 and Colin are there, waiting for news about Quinn. (X)  
Maggie is skimming a magazine, getting information about (X)  
this world. Their attention is caught by a television on a (X)  
table in the corner of the room. (X)

A MAN is sitting next to Maggie, also watching the news. (X)

CONTINUED

33 CONTINUED

33

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

33A ANGLE ON TELEVISION (FORMERLY SCENE 23)

33A

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.

33B ON COLIN, MAGGIE AND THE MAN (FORMERLY SCENE 24)

33B

They notice the man 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.'

Maggie wants to find out more about this place.

MAGGIE  
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.

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 and Maggie look at each other. A war? Kromaggs?  
Then...

CONTINUED

33B CONTINUED

33B

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

33C NEW ANGLE

33C

as the newscast continues. Dr. Grace Venable enters and  
crosses to Maggie and Colin.

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

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

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.

(X)

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

A bit of false optimism here. Then...

REMBRANDT  
 He's got to make it. It's very  
 important to me.

(X)  
(X)  
(X)

GRACE  
 We'll do all we can. Tell me  
 again about the accident.

(X)

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.

CONTINUED

45 CONTINUED

45

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

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 his bedside table rings. Remmy answers it.

REMBRANDT  
(into phone)  
Hello.  
(then)  
Hey, Maggie!  
(to Grace)  
Can I go?

Grace nods.

(into phone)  
Yeah...Come on up.

He hangs up. Grace starts to leave.

REMBRANDT  
Look, doc, I was thinking.

CONTINUED

45 CONTINUED 3

45

GRACE

(turns back)  
Why don't you call me Grace?

(X)

REMBRANDT

That's what I was thinking.  
(then, the plunge)  
How about dinner tonight, you and  
me?

CONTINUED

45 CONTINUED 4

45

Grace smiles at him. This is tempting.

(X)

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 Remy 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 place. I'll cook.

(X)

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 Remy on the couch. Colin is at the window,  
looking down at the street.

CONTINUED

ACT THREE

FADE IN

48 EXT. GRACE'S CONDO - DAY 48 (X)

It's right on the beach. Over this shot, we hear the pop of a cork. (X)

49 INT. GRACE'S CONDO - DAY 49 (X)

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, 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 - DAY

50(X)

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 - DAY

51(X)

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 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 (N2)

52(X)

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 OMITTED 53(X)

53A EXT. THE BEACH - NIGHT 53A(X)

Waves lapping softly on the shore. We PAN right along the beach to see Grace's condo -- soft lights inside. Over this, we hear music. Rembrandt is finishing a song. (X)  
(X)  
(X)

54 INT. GRACE'S CONDO - LIVING ROOM - NIGHT 54(X)

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.

CONTINUED

54 CONTINUED

54

Grace crosses to him, concerned now.

GRACE  
You were in a Magg prison? Where?

CONTINUED

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 OMITTED 61(X)

61A EXT. BEACH -- NIGHT 61A(X)

Rembrandt and Grace are holding hands as they walk and talk. (X)  
(X)

CONTINUED

61A CONTINUED

61A

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.

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.

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. First thing we notice is a neat little automatic pistol. 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.

(X)  
(X)

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 OMITTED

64 (X)

64A EXT./INT. BEACH/GRACE'S CONDO - NIGHT

64A (X)

Remmy and Grace walk up to the door and go inside, ending up in front of the fireplace.

(X)  
(X)

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.

CONTINUED

64A CONTINUED

64A

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. 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 Donovan 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.

She has taken the automatic pistol from the desk. She shows it to Hackett to reinforce her point. Hackett nods, crosses to the desk, opens the drawer and takes out the folder of pictures and some other papers.

(X)  
(X)

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.

CONTINUED

67 CONTINUED

67

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.

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

On Maggie's reaction, we...

CUT TO

68 OMITTED

68(X)

68A INT. GRACE'S CONDO - FRONT OF FIREPLACE - NIGHT

68A(X)

Remy and Grace lie under a spread. Afterglow.

(X)

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.

(MORE)

CONTINUED

68A CONTINUED

68A

GRACE (CONT'D)

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.

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.

CONTINUED

69 CONTINUED

69

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

73 OMITTED 73 (X)

73A EXT. DECK OUTSIDE GRACE'S CONDO - NEXT MORNING (D3) 73A (X)

Remmy is sitting at a table. Grace comes out with a tray of coffee and croissants. She puts the tray on the table and pours coffee for them both. (X)  
(X)

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 onto the deck. 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. (X)

The other men drag Grace away, leaving Remmy unconscious on the deck. (X)  
(X)

CUT TO