

EXEC. PRODUCER: David Peckinpah
CO-EXEC. PRODUCER: Bill Dial
PRODUCER: Jerry O'Connell
PRODUCER: Ed Leding
PRODUCER: Marc Scott Zicree
EXEC. STORY EDITOR: Chris Black
EXEC. CONSULTANT: Tracy Torme'

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"REMBRANDT'S ROMANCE"

Written by

Bill Dial

Directed by

Michael Miller

(X)

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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
LIVING ROOM

MIGUEL-SAN'S RESTAURANT
LIBRARY

EXTERIORS:

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

DECK
AIRPORT HANGAR
SIDE OF THE HANGAR
BEACH
PIER

(X)

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

Quinn, Colin, Remmy and Maggie are sitting among crates of
medical supplies (There is no one else in the cabin). (X)

They react to the pilot's message. Quinn checks the timer. (X)

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

2 CONTINUED

2

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.

CAPTAIN'S VOICE

A SAM is locked on us. I can't shake it. We're bailing out. Abandon ship.

The Sliders react to this.

QUINN

I'll get the chutes.

He starts toward a cabinet in the tail of the cabin, Rembrandt following. Before he can reach it, the SAM hits the tail of the plane. There is an explosion that knocks Quinn back onto Remmy, and they are thrown into the pile of boxes. Fire and smoke quickly fill the cabin. Maggie and Colin pull the boxes off Quinn and Remmy. Quinn is out cold, but Remmy is only stunned, still conscious. The plane pitches over dangerously. Maggie looks up and sees that the cabinet which contained the parachutes has been blown away in the missile hit. There is a big hole in the side of the plane at that point.

MAGGIE

(to Colin)
No chutes! We're cooked.

All Maggie and Colin can do is hold on as the plane dives. Maggie gets an idea. She quickly searches Quinn and finds the timer.

3
THRU
12 OMITTED

3
THRU
12

12A INSERT - THE TIMER

12A

They have only fifteen seconds to slide.

12B BACK TO SCENE

12B

Maggie turns to Colin.

CONTINUED

12B CONTINUED 12B

MAGGIE
Only one chance! Get Remmy up!

Maggie and Colin help Remmy to his feet. He's dizzy, but will make it. Quinn is a different story. Both Maggie and Colin grab Quinn and get him to his feet. Both Quinn and Remmy have their backs to the bulwark near the big hole that has been blasted in the tail.

12C MAGGIE 12C

goes to the hole in the plane and looks out.

12D ANGLE ON GROUND - STOCK 12D

rushing up at dizzying speed as the plane plunges downward.

12E MAGGIE 12E

looks at the timer. Will it get to zero before the plane gets to the ground? It'll be close.

12F EXT. PLANE 12F

as Maggie leans out the hole and holds the timer down. She ACTIVATES THE VORTEX.

12G WITH THE SLIDERS 12G

as they jump into the vortex without parachute. First, Maggie goes with Remmy. Then Colin brings the unconscious Quinn with him. The VORTEX CLOSES.

12H EXT. GROUND - STOCK 12H

The plane crashes in a fireball.

12J EXT. GROUND - DAY 12J

The Sliders, two by two, come out of the vortex over an open field.

13 CLOSER ON THE SLIDERS 13

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

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!

CONTINUED

13 CONTINUED

13

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

17 CONTINUED

17

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

18 ANGLE ON ROAD

18 (X)

as Colin comes from behind the bush and runs into the road,
waving his arms. (X)

COLIN
Hey! Stop! I need help!

The buggy DRIVER pulls up and stops.

COLIN
Can you give me a ride into town?

The Driver is suspicious. We see he's got a side arm. He
touches his gun. Colin sees it. (X)

(X)

(X)

COLIN
I'm lost.

(X)

(X)

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. (X)

(X)

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 nods. Colin climbs aboard.

(X)

CONTINUED

18 CONTINUED

18

COLIN
Thank you. So, is this the way to
El Segundo?

(X)

(X)

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 the buggy starts away.

(X)

CUT TO

19 OMITTED

19(X)

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.

DRIVER
Here we are.

COLIN
Many thanks.

Colin climbs out and starts toward the hospital.

21 OMITTED

21

21A WITH COLIN

21A

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.

36 CONTINUED 36
There is an I.V. running into one arm. He wears a cervical collar. After a moment, Doctor Grace enters. She looks down at him as he stirs. (X)
(X)

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 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.

(X)

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.

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.

(X)

GRACE
You must have a pretty hard head.

REMBRANDT
Those who know me best all say so.

She moves to take off his collar.

(X)

GRACE
I think you can do without this
thing. How does it feel?

(X)

(X)

(X)

Remmy moves his head from side to side.

(X)

REMBRANDT
A little stiff.

(X)

(X)

GRACE
I think you can check out whenever
you want.

(X)

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.

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.

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

CONTINUED

45 CONTINUED 2

45

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 5

45

Grace 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 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 can 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, Remy and Colin enter.

(X)

As they settle in, check out the mini-bar, take off coats,
etc.:

(X)

(X)

CONTINUED

46 CONTINUED

46

COLIN

I do not understand all these wars
on all these worlds.

REMBRANDT

It's one of the things humans do
best. Especially if Kromaggs are
involved.

COLIN

In my world, if there was a
disagreement, we'd call a town
meeting. Each side would make
their arguments and then the elders
would decide who was right. It
worked very well.

MAGGIE

Well, in some worlds they do have
a town meeting. It's called the
United Nations. They hear the
arguments and vote on the outcome.
But if somebody doesn't like the
vote and wants to fight anyway,
there's not much anybody can do
about it.

REMBRANDT

Kromaggs aren't members of the U.N.
or much of any thing else that's
civilized.

Colin crosses to the window and looks out for a moment,
thoughtful. A pause as the others sit on the sofa.

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

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.

(X)

51 INT. MIGUEL-SAN'S - DAY

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

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
THRU
61A OMITTED

61
THRU
61A

(X)

61B EXT. PIER - NIGHT 61B(X)

Rembrandt and Grace are holding hands as they walk and talk. We can see the beach and Grace's condo behind them.

(X)

CONTINUED

61B CONTINUED

61B

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. (X)

REMBRANDT (X)

Sometimes I wish we hadn't. (X)

They stop for a moment at the end of the pier. Grace edges closer to Remmy and he puts his arm around her. (X)
(X)

CONTINUED

61B CONTINUED 2

61B

REMBRANDT

We go from world to world. No control of when or where, or what is waiting for us in each place.

GRACE

Sounds lonely.

REMBRANDT

It can be. Very lonely.

Rembrandt looks up at the sky.

REMBRANDT

Sometimes the worlds we go to are a lot like home. Sometimes they're completely different. Sometimes they seem the same until you look closely, and you find that one little thing, something you never would think important at all can change everything.

GRACE

Like meeting someone special?

Remmy just nods and smiles at her, holding her close.

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.

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
THRU
64A OMITTED

64
THRU
64A

(X)

64B EXT. BEACH - IN FRONT OF CONDO - NIGHT

64B(X)

Grace and Remmy are walking up to the house.

(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.

CONTINUED

64B CONTINUED

64B

GRACE

It's hard to imagine.

They pause on the deck of the condo. Rembrandt looks out at the sky.

REMBRANDT

You know, I'm not a scientist. That's Quinn's department. But I've been paying attention. And no matter what world we're in, the sky is always the same. The Big Dipper, Orion, the North Star. And nature seems to work the same way, gravity, light, motion. Two and two always seems to be four. I've thought about that a lot.

GRACE

What do you think it means?

REMBRANDT

I think it means that the same God is in all these worlds.

Grace looks at him a moment, then they go inside.

64C INT. GRACE'S CONDO - NIGHT

64C

as Remmy and Grace enter and move through the living room to the fireplace.

CONTINUED

64C CONTINUED

64C

REMBRANDT
I have made up my mind about
something. Meeting you helped me
do it.

(X)
(X)
(X)

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
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

76 CONTINUED

76

Remmy, stop... MAGGIE

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

I know they did. MAGGIE

Remmy stops and stares at her.

You know? REMBRANDT

I helped them do it. MAGGIE

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

What?! REMBRANDT

Maggie goes to him, trying to explain.

MAGGIE
Those men who took her. They were
British Special Service. They are
taking her to stand trial. (X)
(X)
(X)

Trial? For what? REMBRANDT

MAGGIE
She collaborated with the Kromaggs
during the war.

Remmy has to sit down.

No. I don't believe it. REMBRANDT

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 two-engine prop plane 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.

(X)

86 CONTINUED

86

Hackett looks at Grace. Grace is looking at Remmy. There is a pause. Not clear what's going to happen. Then Grace turns to Hackett.

GRACE

Let's go. I have nothing else to do here.

REMBRANDT

Yes, you do.

He crosses to her. Hackett's men react, starting to block his way, but Hackett waves them off.

86A CLOSE ON REMBRANDT AND GRACE

86A

as he turns her away from the others for a private word.

REMBRANDT

I don't know what you did in the war. I don't care about that now. I only care about my friend. Last night you told me you could help him.

GRACE

Well, as all the great love stories go, that was 'last night.'
(takes a look at Hackett,
then)

If they let me do this for you, what will you do for me?

Remmy thinks about that for a moment, then shakes his head.

REMBRANDT

You're a doctor. A healer. If you do this, it will be for you not for me.

Grace looks at him a long moment, then 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.

(X)

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

Additional material for news Anchor to run under dialogue in Scene 33B:

ANCHOR

The President went on to say that the intent of the Second Amendment of the California Constitution was not to compel the possession of arms. Democratic critics point out that it is strange that a President who was elected primarily because of his stand on gun ownership would now back down, especially in light of renewed trouble on the border with Arizona. Some insiders say Heston is worried about his re-election chances in the multi-cultured community of Santa Monica.