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Prod. Draft
1st Pink Revs.
1st Blue Revs.
1st Yellow Revs.
1st Green Revs.



"REMBRANDT'S ROMANCE"

Written by

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Directed by

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REVISED PAGES:

1st Pink Revs. Cast, Sets, Chron, 6, (7 and 8), 9-11B, 19-20A, 21, 25, 26, 28-29A, 31-37A, 39
1st Blue Revs. Sets, 1-3A, 5, 6, 12, 14, 19, 19A, 21, 21A, 26, 31-32A, 33, 33A, 34, 41, 42, 44, 44A, 47
1st Yellow Revs. Chron, 3, 3A, 4, 6, 16-17A, 20, 28, 29, 30, 31, 34, 37A, 40, 43, 44A
1st Green Revs. Chron, 18, 29, 30, 31, 31A

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#K2813 - "Rembrandt's Romance" - 1st Yellow Revs. 12/5/97

SLIDERS

"Rembrandt's Romance"

CHRONOLOGY PAGE

SCENES	1 - 44	DAY #1	
SCENES	44A - 61A	DAY #2	(X)
SCENES	61B - 72	NIGHT #2	
SCENES	73 - 97	DAY #3	

44 CONTINUED 3

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

44A EXT. HOSPITAL - DAY (D2)

44A (X)

An establishing shot.

(X)

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

45
(X)

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.

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

53A EXT. THE BEACH - DAY/DUSK 53A

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.

(X)

54 INT. GRACE'S CONDO - LIVING ROOM - DUSK 54

Rembrandt is tinkering around, chording at the piano. Grace perched nearby. He finishes the song. Grace smiles and applauds.

(X)

(X)

GRACE

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

REMBRANDT

I doubt it. 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.

(X)

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 2

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 - DAY/DUSK

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 crosses to his desk and looks in a drawer.

(X)
(X)

CUT TO

56 INT. LIBRARY - DUSK

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.

VOICE ON CD ROM (X)
British Prime Minister Margaret (X)
Thatcher signed a non-agression (X)
pact with the Kromagg dynasty. In (X)
return for rights to the North Sea (X)
oil fields, the Kromaggs agreed (X)
not to invade Great Britain. The (X)
Prime Minister and the Kromagg (X)
Foreign Minister Kamvax celebrated (X)
the agreement at an embassy party. (X)

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. Hackett hasn't found (X)
what he's looking for in the desk. He starts to cross to (X)
bedroom. (X)

HACKETT'S VOICE (X)
Must be in the other room. 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, makes notes on a pad.

VOICE ON CD ROM (X)
'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 OMITTED
61A

61
THRU
61A

61B EXT. PIER - NIGHT (N2)

61B

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

CONTINUED