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**"REMBRANDT'S ROMANCE"**

Written 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  
2nd White Revs. 18A,37A  
2nd Pink Revs. 29  
2nd Blue Revs. (21 and 21A),22,23  
2nd Yellow Revs. 9,11,11A,16,18,25,30,32,32A

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28 CONTINUED

28

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.

(X)

GRACE  
As you can see, there's no shortage of customers here. If your friends are hurt, bring them in and we'll get to them when we can.

(X)

(X)

Colin grabs her arm. She stops.

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.'

(X)

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

CONTINUED

33B CONTINUED

33B

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

(X)

(X)

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.

33C OMITTED

33C(X)

ACT TWO

FADE IN

43 INT. CHANDLER HOTEL - BAR

43

Maggie and Colin sit there, nursing drinks.

MAGGIE

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.

(X)

(X)

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. I saw a picture of Montana in the hospital. Looks like a big pit mine.

(X)

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.

CONTINUED

44 CONTINUED 3

44

HACKETT (CONT'D)  
Take your mind off your friends.

(X)

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

An establishing shot.

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

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.

CONTINUED

ACT THREE

FADE IN

48 EXT. GRACE'S CONDO - DAY 48

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

49 INT. GRACE'S CONDO - DAY 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. (NOTE: The following sequences -- at Grace's, in the restaurant, the library and finally, Hackett's suite, all occur in real time, INTERCUT) (X)

(X)

Rembrandt pours two glasses of white wine. He crosses into the kitchen, taking Grace her glass of wine. She's chopping up something with a big knife. (X)

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

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.

GRACE

I've heard terrible things about those camps.

(X)  
(X)  
(X)

REMBRANDT

I'd like to forget about it.

(X)  
(X)

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.

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.

61B CONTINUED

61B

(X)

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. But I  
had no idea until now that humans  
had ever done it.

(X)

REMBRANDT  
Sometimes I wish we hadn't.

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

CONTINUED

61B CONTINUED 2

61B

(X)

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