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"TO CATCH A SLIDER"

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Directed by

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REVISED PAGES:

1st Pink Revs.	1-57
1st Blue Revs.	55, 55A
1st Yellow Revs.	9, 23, 24, 24A, 25, 31 34, 38, 44, 44A, 54
1st Green Revs.	52, 53, 54, 54A (Pick-Up Shots)

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SLIDERS

"To Catch a Slider"

TEASER

1 EXT. CITY STREET - DAY (D1)

1

A normal street on a normal day on a normal world. Passersby. A few cars. Mallory and Rembrandt are standing outside of a shoe store, casually observing the passing scene. From time to time they look into the big window of the store.

MALLORY

You know if more worlds were like this one, we could probably open a trans-dimensional travel agency and make a lot of money.

REMBRANDT

Mild weather, friendly people, any kind of food you want, snow in the mountains, sun on the beach. I think they call it California.

(a pause as he looks around)

Almost my California. But not quite.

MALLORY

Diana says we're getting closer and closer to your world with every slide.

REMBRANDT

You could stay here, you know. The women here are almost as fine as it gets.

MALLORY

We made a commitment. We find your world first, then we take care of ourselves.

Rembrandt smiles at him.

REMBRANDT

Thanks.

They look into the store window a moment. Then...

MALLORY

I think it's genetic. Do you know any men who obsessively try on shoes?

CONTINUED

1 CONTINUED

1

Remmy thinks about that a moment, then...

REMBRANDT

Well, there **was** this drummer in
Portland...

Mallory checks his watch.

MALLORY

How long have they been in there?

Rembrandt takes the timer out of his pocket.

REMBRANDT

This is the only time that matters.

He reacts to what he sees.

REMBRANDT

Oh, no.

MALLORY

What is it?

2 INSERT - THE TIMER

2

The numbers should be counting down normally to the slide,
but they are bouncing around a bit...30...29...28...then it
pops back to 30 again and starts again...29...29...then jumps
to 25.

3 BACK TO SCENE

3

Rembrandt and Mallory suddenly worried.

REMBRANDT

I don't know. I've never seen it do
this.

They cross to the door to the shop.

MALLORY

I thought we had another day here.

REMBRANDT

Me too.

(into the shop)

Maggie... Diana... time to go... I
mean it's really time to go.

CONTINUED

3 CONTINUED 3

Rembrandt and Mallory continue to study the troubled timer. After a moment, Maggie and Diana come out of the store. Maggie has a bag containing a couple of shoe boxes, Diana is hopping on one foot, pulling on a shoe as she comes out.

DIANA

I thought we had another day here.

Rembrandt hands her the timer. She checks it out, amazed.

REMBRANDT

Come on, let's get around the corner.
Out of sight.

They start off for the corner, Maggie carrying her bag.

MALLORY

(to Maggie, re: the
shoes)

You'd better leave those.

Maggie groans, and as she runs, drops the bag in a trash container. The Sliders run around the corner into...

4 EXT. ALLEY - DAY 4

As the Sliders come around the corner, Diana studying the timer.

DIANA

The thing's going nuts.

5 INSERT THE TIMER 5

Now the number is down to 10... 9... 8... back to 9... 8...
7... back to 10... 9... 8...

6 BACK TO SCENE 6

As they continue down the alley.

MAGGIE

Is the power low again?

DIANA

I don't think so...this is something
new.

CONTINUED

6 CONTINUED 6

REMBRANDT
That's all we need.

MALLORY
It's not going to drop us in the
ocean again is it?

DIANA
I don't know.

7 THE TIMER 7

Number going down from 5... 4... 3... back to 3... 2... 1...

8 BACK TO SCENE 8

Diana holds the timer up to activate it.

DIANA
Here we go.

The beams sputter out from the terminal and the VORTEX opens, (X)
off-screen. We see the usual lights and wind. (X)

9 INT. THE VORTEX 9

Our point of view is from behind the Sliders as they fly through the exotic matter, up and down, and around the bends and turns. We begin to see light at the end of this inter-dimensional tunnel. It's the opening of the vortex in the next world as we've never seen it before, from the inside of the wormhole. One by one our people tumble out into the new world, almost slamming into an alley wall, and the vortex (X)
closes behind us.

10 EXT. ALLEY - DAY 10

The Sliders have landed in an alley very like the one they just left. And as they pick themselves up and look around, the vortex opens again behind us, and the four Sliders are pulled back into it.

11 OMITTED 11(X)
THRU THRU
13 13

14 INT. THE VORTEX

14

Again the Sliders tumble at a high rate of speed through the wormhole. They roar around a corner, and, suddenly the matter around them comes to a halt. The Sliders are suspended in the matter. Stuck. Mallory shouts at Diana.

MALLORY

Are we unstuck?

Diana is struggling to stay upright and study the timer.

DIANA

The word I'd use is stuck!

As the Sliders take in their frightening situation, we

CUT TO:

OPENING TITLES

END OF TEASER

ACT ONE

FADE IN:

15 EXT. ALLEY - DAY

15

For a moment, nothing. No one there. Nothing moving. Then a gust of wind, and the vortex opens, but unlike we've seen it before, misshapen, the wrong color. It looks like an old, tired vortex. The Sliders are dropped out of it and deposited on a pile of green garbage bags. They haul themselves out of there, tired and frightened from their experience.

EVERYONE

(all at once)

What the hell was that? Have you had any slides like that before? What made the thing start up again? Is the timer working now?

They pause in the alley. Diana is looking at the timer. They all look over her shoulder.

DIANA

Seems to be normal again.

16 ANGLE ON TIMER

16

The numbers are clicking down normally from 48:15.

17 BACK TO SCENE

17

As the Sliders study the timer.

DIANA

We've got a little over two days here.

MAGGIE

Do we?

MALLORY

What if it starts jumping around again?

REMBRANDT

I've been sliding a long time. Never had one like that. Don't want another one.

CONTINUED

17 CONTINUED

17

Diana puts the timer in her pocket and takes out her PDL to do some calculations. During the following, Mallory walks a little away from them, checking out their surroundings.

DIANA

It's having trouble locking onto the dimensional vibration of whatever earth we land on.

REMBRANDT

Does that mean we're going to keep popping in and out of places with no control?

MAGGIE

We've never had a lot of control, to tell you the truth.

REMBRANDT

So what do we do?

DIANA

First, I've got to take this thing apart, see what's what. Then, if I can't fix it with the PDL, I'll need some equipment, maybe even a lab.

Mallory returns to the group.

MALLORY

This looks just like the world we left. Even the shoe store's still there.

Diana checks the PDL.

DIANA

It's not the same world. Close, but different coordinates.

They start off up the alley.

18 EXT. CITY STREET - DAY

18

Looks like a normal world. Street traffic. Pedestrians. Shops. The Sliders walk along, Diana immersed in calculations on the PDL.

MALLORY

I can't believe Quinn didn't have some kind of back up system.

CONTINUED

18 CONTINUED

18

Maggie shoots Mallory a look.

MAGGIE

He may have. We'll never know, will we?

Mallory shrugs... not my fault.

REMBRANDT

There may be another problem.

MALLORY

This one's not good enough?

REMBRANDT

This is not the original timer. It's not the one Quinn made.

This stops them short. Diana looks up from her PDL, shocked at the possibilities.

DIANA

Well, who did?

REMBRANDT

We were in a world where the Egyptians still ruled. There was this girl, and we got stuck inside a pyramid... anyway, we ended up with a timer that the Egyptian scientists had made.

(off their reactions)

It always worked up till now. I never thought to ask how.

MAGGIE

So even if we find a lab, it might not have whatever those Egyptian scientists had.

Rembrandt shrugs. Hard to say. There is a pause while all this sinks in. Then Diana pulls out the timer and studies it again.

DIANA

Okay. Right now it's working. We've got two days to solve the problem. Let's get to the hotel so I can get to work.

They start off up the street again.

19 EXT. CHANDLER HOTEL - DAY 19

As the Sliders come around the corner, headed for the front door. Maggie's attention is drawn to a display in the front window of one of the hotel shops. A display of jewelry.

20 ANGLE ON WINDOW 20

An array of beautiful bracelets and necklaces featuring gleaming white gems that seem to pulsate in the light. A sign indicates that they are "The Living Gems of Chapare." Mysterious Source of Power for the Ancients. As Seen on TV.

21 BACK TO SCENE 21

The others move ahead of Maggie to the entrance. Mallory looks back and sees her.

MALLORY
Look at that. The timer's blown. We may not be able to fix it, and she still wants to shop.

CUT TO:

22 INT. CHANDLER HOTEL LOBBY - DAY 22

On this world the Chandler is an elegant resort hotel. The place is busier than usual. Lots of folks coming and going. A variety of types, ranging from casually elegant jet-setters to more grungy, artistic types, all mixed in together. The Sliders make their way to the registration in desk.

23 AT THE REGISTRATION DESK 23

As our people arrive, the clerk, GOMEZ CALHOUN, is finishing up with a customer. The man moves away and the Sliders come up.

(X)
(X)
(X)

REMBRANDT
We'd like a suite please.

CONTINUED

23 CONTINUED

23

GOMEZ

Reservations?

REMBRANDT

Ah... no... this is a spur of the moment kind of thing.

Gomez turns to his computer screen and starts to scan data.

GOMEZ

Not a good time to have a spur. You're not here for the film festival?

REMBRANDT

Not really. Lot of important work to do. We just need some peace and quiet.

GOMEZ

Lots of luck with this crowd.
(spots something on the screen)

(X)

Oh, here's something. Quentin Tarentino just checked out. You can have his suite once we clear the wreckage.

(X)

REMBRANDT

Great.

He starts to sign in. Diana is next to him, studying the computer screen.

GOMEZ

If you have any valuables, I'd advise you to use the digital safe in your room.

REMBRANDT

How does it work?

(X)

(X)

GOMEZ

Each safe has a digital combination stored here in the central computer. Each time a guest checks in the combination is changed in a random manner.

(X)

DIANA

Fascinating. What kind of security is in the system?

(X)

(X)

CONTINUED

23 CONTINUED (2) 23

GOMEZ
Each shift has a secret password. (X)

DIANA
I really feel safe now.

The others are attracted to a hubbub at the front entrance.

24 ANGLE ON FRONT ENTRANCE 24

As the crowd parts to allow the grand entrance of MONIQUE MANSFIELD, a drop-dead gorgeous movie star in a slinky outfit. (X)
There are a couple of paparazzi flashing away at her. She is surrounded by the usual entourage: a couple of beefy bodyguards, a personal assistant, a press agent, some guy holding a poodle. Monique smiles and waves at her fans and the photographers, stopping once to sign an autograph book for a guy-

25 AT THE FRONT DESK 25

As the Sliders take all this in. Rembrandt finishes filling in the check-in card.

REMBRANDT
Who's that?

GOMEZ
You kidding? That's Monique Mansfield, Goddess of Sex. (X)

REMBRANDT
You worship sex here?

MALLORY
All right!

GOMEZ
(exasperated)
The movie star. Queen of the festival.

REMBRANDT
Don't get to see many movies.

26 NEW ANGLE 26

As Monique and her crowd head for the reception desk. The Sliders move to one side and watch. One of Monique's

CONTINUED

26 CONTINUED 26

assistants gets her key card from Gomez. Monique sees Mallory (X) smiling at her. She approaches him. We may notice -- certainly Maggie does -- that Monique is wearing a huge stone on a necklace. A clear white diamond-like stone that vibrates light like the "Living Gems" we saw in the jewelry store window.

27 WITH MONIQUE AND MALLORY 27

As she smiles and reaches up to touch his cheek.

MONIQUE
My, aren't you a hunky on a stick...
(turns to one of her
people)
Marty, is this a punim, or what?

Mallory gives her a big smile. Our other people are amused. Monique smiles again at Mallory.

MONIQUE
In town for the festival?

MALLORY
Sure.

MONIQUE
Maybe I'll see you around.

MALLORY
Maybe.

She pinches his cheek again and sweeps away, like... well, like a movie star.

28 WITH THE SLIDERS 28

Rembrandt stifles a laugh.

REMBRANDT
Let's get up to the room.

MAGGIE
Yeah, and hose down hunky.

Mallory reacts to that as they head across the lobby.

29 INT. BAR - CONTINUOUS

29

With the Sliders as they head for the stairs. Among a few others sitting at the bar we pick out GRANT CURTIS, a handsome man in a casual, resort outfit, sipping a cup of coffee, and surveying the scene, His eye catches Diana as she crosses with the others toward the stairs. Grant smiles and lifts his cup to her. Diana doesn't really know how to react. Remmy and Maggie notice.

MAGGIE

Looks like hunky isn't the only one getting attention here.

Rembrandt chuckles as our people head up the stairs.

TIME CUT TO:

30 INT. SLIDERS' SUITE - DAY

30

Diana is sitting at the table. On the table is her PDL and the timer. The others stand around and watch.

DIANA

So far it's keeping regular time.

MALLORY

Maybe we just went through a bad wormhole, and the timer's okay.

DIANA

Can't take that chance.

She turns the timer over and starts to undo the back cover to open it up.

REMBRANDT

That thing's Egyptian. How are you going to know how it works?

DIANA

Shouldn't make any difference.

MAGGIE

Why not? It's another language, another culture, another time.

DIANA

But not another math. After all, the numbers we use were invented by the Arabs.

(X)

(MORE)

CONTINUED

30 CONTINUED

30

DIANA (CONT'D)

So far as I can tell from the slides I've made, the big things always seem to work the same: gravity, magnetism, electricity -- the earth revolves around the sun. Nothing the Egyptians did would have violated any of the rules we already know.

She has the back of the timer open and looks down into its working parts.

31 ANGLE ON TIMER

31

The back open. It's a maze of wires and tiny circuit cards. Prominently featured is something that looks like an old fashioned crystal radio transceiver.

32 BACK TO SCENE

32

As Diana studies the thing.

MALLORY

Well?

DIANA

I have no idea.

The others react to that. Great!

MAGGIE

Well, I sure hope we like it here.

DIANA

Wait a minute. Remmy, Quinn and the Professor must have talked about this thing. You must remember something of what they said. Anything.

REMBRANDT

I never understood most of what they were talking about. I just came to accept they knew what they were doing.

DIANA

Think.

Remmy does.

CONTINUED

32 CONTINUED

32

REMBRANDT

Scarabs.

MAGGIE

What?

REMBRANDT

There was a lot of discussion about scarabs. We even ran into some big mutant ones in a pyramid.

MALLORY

Insects? We fix the timer with insects?

Diana has been studying the crystal in the timer. During the following she focusses the probe from her PDL on the crystal.

DIANA

Scarabs were also jewels. And jewels, like any crystalline matter are three dimensional structures composed of atoms that repeat identical structures throughout the unit.

MALLORY

Which means?

DIANA

They vibrate, sometimes at very high frequencies, almost like they were alive.

Diana checks the readings on her PDL.

DIANA

Aha.

REMBRANDT

Would you mind sharing that 'aha.'

DIANA

I'm getting a vibrational pattern in the crystalline range. Very weak, but definitely in that range. This element is a kind of direction finder. It matches up dimensional vibrations. And it looks worn out or broken.

(X)
(X)
(X)
(X)
(X)

Maggie picks it up.

CONTINUED

32 CONTINUED (2)

32

MAGGIE

Those jewels in the store downstairs.
They were called "Living Gems."

MALLORY

That movie star was wearing one.

REMBRANDT

Could one of those fix the timer?

DIANA

Easy way to find out.

CUT TO:

33 INT. JEWELRY STORE - DAY

33

The inside of the posh shop we saw Maggie looking into earlier. The Sliders enter and cross to a glass counter. Behind it a pleasant looking woman clerk.

CLERK

Good afternoon. Welcome to Baskin
and Arpels. How can I help you?

DIANA

We're interested in the "Living Gems
of Chapare."

CLERK

Of course, they're the very latest
thing. What can I show you? We have
some lovely new tennis bracelets.

MAGGIE

Anything in a solitaire ring.

CLERK

Of course.

She takes a rack of rings from inside the counter and places
it on top. And the Sliders admire the stones.

MALLORY

They seem to be moving.

CLERK

That's why they're called "Living
Gems." They were discovered a few
years ago in the jungles of Bolivia.

(MORE)

CONTINUED

33 CONTINUED

33

CLERK (CONT'D)

An isolated valley in the rain shadow of the Andes. Elizabeth Taylor bought one, and, well, the rest is modern history.

Rembrandt reaches to pick one up.

REMBRANDT

May I?

CLERK

Of course.

Remmy picks up a ring, and holds it up to the light.

CLERK

There are people who believe they have almost magical powers. Wisdom. Long life. Even healing powers.

34 BACK TO SCENE

34

As Remmy hands the ring to Maggie to look at.

CLERK

Of course, people have attributed magical qualities to jewels since the beginning of time. These, however, may really have something. Research is just underway, but they're turning up amazing things. For example, the larger stones are no longer rated in carats, but with the Hertz scale.

REMBRANDT

Hertz?

DIANA

A frequency measurement.

Rembrandt and the others react to that. They may be on the right track here. Diana takes out her PDL, opens it and takes out the probe.

CLERK

(reacting to the PDL)
What are you doing?

CONTINUED

34 CONTINUED

34

DIANA

Oh, this is just a densitometer. I'm checking for authenticity.

Diana does a quick scan of the ring Remmy is holding.

CLERK

I beg your pardon. This is Baskin and Arpels. No one has ever questioned our integrity.

Diana checks the screen of her PDL, then folds it up.

DIANA

And quite right they are.

REMBRANDT

My wife is from Missouri. Hard-headed.

DIANA

(to Remmy)
But they're real enough, all right, honey.

Maggie turns to Mallory.

MAGGIE

(breathless)
Oh, I just have to have one.

Mallory smiles at her, picking up on the act.

MALLORY

I don't know, darling. They look expensive.

CLERK

You're lucky. We're having a sale. Only a limited time, and only on items in stock.

MAGGIE

How much?

CLERK

(very proud)
Only 9000 a Hertz.

MALLORY

Nine thousand? Dollars?

CONTINUED

34 CONTINUED (2)

34

CLERK

Yes.

MALLORY

How many Hertz do we need, sweet cakes?

Maggie looks at Diana.

DIANA

Nine. Any more would be vulgar.

The Sliders react to the impossibility of that.

MAGGIE

I'm afraid that's a little out of our league.

The clerk's manner changes instantly. She's not rude, but she's not friendly any more. She puts the rack of rings back in the case and pointedly locks it.

MAGGIE

(trying to save it)
But we'd like to think it over.

DIANA

(quickly)
Do you have any brochures we might look at?

CLERK

Certainly.

She hands across a brochure and Diana takes it. The Sliders move toward the door.

DIANA

Thank you.

REMBRANDT

Yes.

MALLORY

We'll be back.

CLERK

I look forward to that.

And they exit..

35 EXT. CITY STREET - DAY

35

As the Sliders come out of the store. They've clearly been taken down a notch. Maggie is steamed.

MAGGIE

(to Mallory)
If you ever call me sweet cakes
again, I'll pull your heart right
through your rib cage.

MALLORY

Hey, you started it.

They look back at the store for a moment. Then Rembrandt tries to put the best face on it.

REMBRANDT

Well, there's no way to know if it
would work, anyway.

DIANA

If they rate them in frequency,
there's a pretty good chance.

REMBRANDT

But 81,000 dollars.

They start away from the store.

MALLORY

I guess there's only one thing to do.

Maggie looks at Mallory, picking up on his thought. She grins.

MAGGIE

Yeah.

REMBRANDT

What?

MALLORY

We're just gonna have to steal one.

On Rembrandt's and Diana's reaction...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

36 INT. SLIDERS' SUITE - DAY

36

Our people are gathered around the table, discussing their options. Arguing them, actually. Rembrandt is in one of the easy chairs, watching them as if they were unruly children.

MALLORY

We can come in through the skylight. You lower me on a cable, like they did with Tom Cruise in "Mission Impossible."

MAGGIE

You could lower me. Not so much weight.

DIANA

If they have lasers that could work. But if they have heat sensors, pressure points in the floor...

MALLORY

Right.

MAGGIE

What about the safe? They're not going to leave those rocks in the cases at night.

DIANA

Then I'm the one you have to lower. I'll take the PDL. If I can hear the tumblers, I can crack it. If it's some kind of electronic lock, well...

They pause and look at Remmy a moment. Then...

MAGGIE

Are you in on this caper, or not?

Rembrandt chuckles.

REMBRANDT

Sorry. Thought I was watching a movie. I mean there is a festival going on here. I thought this was "Topkapi," or "The Hot Rock," or "Sneakers."

CONTINUED

36 CONTINUED

36

MALLORY

I loved "Sneakers." It didn't get good reviews, but I loved it.

REMBRANDT

You people are nuts. This isn't a movie. Strange as it is, this is our life. And you're talking about breaking and entering, burglary, grand larceny. The way I see it we might as well forget about sliding because jail time is gonna add up to a lot more than 29 years.

The others exchange looks. Maybe they were going a little overboard.

REMBRANDT

Besides, what do any of you know about knocking over a jewelry store.

MALLORY

Well, actually...

REMBRANDT

I don't want to hear about it.

DIANA

We need one of those jewels. We can't buy one. We can't exactly borrow one. What do we do?

MAGGIE

I've seen quite a few of those jewels in the hotel.

DIANA

One of them around the neck of that movie star.

REMBRANDT

So, what are we talking now? Assault and battery?

MALLORY

Wait a minute, you're the guy who showed me how to rip off my alternates with ATM cards.

MAGGIE

He's got a point, Remy.

CONTINUED

36 CONTINUED (2)

36

Rembrandt shrugs. They think things over. The phone rings. Maggie answers it.

MAGGIE

Yeah.

(looks at Mallory)

Yeah. He's here.

She holds the receiver out to Mallory who looks puzzled.

MALLORY

(into phone)

This is Mallory.

He listens a moment, looking at the others.

MALLORY

I could probably do that. Suite 243.

(X)

He hangs up. The others look at him -- "So?"

MALLORY

Monique Mansfield.

REMBRANDT

The Goddess of Sex?

MALLORY

Yeah. Says she wants to get to know me. Wants me to get to know her.

DIANA

I hate to intrude on this with a little reality, but we've got a serious problem here.

MAGGIE

No, maybe this can help us. If hunky here can get next to the Sex Goddess, he can get next to her "Living Gem."

MALLORY

You want me to steal her necklace?

MAGGIE

If you're as good as you think you are, she'll probably just give it to you out of gratitude.

Mallory reacts to that.

CONTINUED

36 CONTINUED (3)

36

REMBRANDT

I hate to admit it, but this might be a way to do it. Certainly a lower risk than a smash and grab at the store.

(to Mallory)

Check out the Sex Goddess, but keep your head in the game.

Diana picks up the brochure, and rises.

(X)

DIANA

Meanwhile, I'll get up to speed on the gem specs in case hunky comes up with one.

REMBRANDT

Why don't you and I see if there's any kind of 'alternative market' for these things.

(X)

(X)

(X)

MAGGIE

You mean 'black?'

(X)

(X)

REMBRANDT

I'd settle for beige.

(X)

(X)

The four of them exit.

37 INT. BAR - DAY

37

A few customers at the bar and at some tables. We see Grant Curtis at the bar, still working on a cup of coffee, still observing the scene. Diana crosses to take a seat at a table. Grant notices. (X)

38 WITH DIANA AT HER TABLE

38

As she sits and starts to read the brochure. A waiter comes up. Diana looks at him.

DIANA

Just a cup of tea, please.

The waiter leaves. Diana continues to study the brochure.

GRANT'S VOICE

Planning a major investment?

She looks up.

39 WIDER ANGLE

39

to include Grant, who has crossed from the bar.

CONTINUED

Prepared by Earth Prime

39 CONTINUED

39

GRANT
I'm sorry. Didn't mean to disturb
you.

Diana smiles at him.

DIANA
I'm not disturbed.

GRANT
Good.
(offers his hand)
Grant Curtis.

DIANA
(taking it)
Diana Davis.

GRANT
You here for the festival?

DIANA
Not really.
(then)
Would you care to join me?

GRANT
Thought you'd never ask.

He sits. The waiter brings Diana a cup of tea.

CUT TO:

40 OMITTED

40

41 INT. HOTEL CORRIDOR - DAY

41

Mallory is moving along the hallway to a set of double doors. The number on the door: 243. He knocks on the door. After a moment, a large man opens the door, one of Monique's bodyguards.

MALLORY
Hi. Ms. Mansfield called me.

The bodyguard gives no reaction, just gestures Mallory inside.

42 INT. MONIQUE'S SUITE - DAY 42

We start close on what looks like a closed clam shell. It's a portable tanning bed. And someone is inside with the tanning light on. A hand comes into shot and knocks on the shell. The light goes off.

43 A WIDER ANGLE 43

As the top of the bed flips up, and there, like Venus on the Half Shell is Monique Mansfield -- tiny bikini, eye protector. (X)
She sits up. The bodyguard exits as Monique sizes up Mallory. (X)

MONIQUE

Well, now. You do what you're told.
I like that in a man.

Mallory smiles at her. She rises and crosses to a table behind the sofa. There is a tray and pitcher of lemonade and a couple of glasses. Mallory follows her.

MONIQUE

Lemonade?

MALLORY

Sure.

She pours a couple of glasses. Hands one to Mallory.

MONIQUE

I know you must think it's silly of me to use a tanning machine when we're here in sunny southern California. But, you understand, there are people down by the pool, and people just won't leave Monique alone.

MALLORY

I can imagine.

Monique sits on the sofa and pats the place next to her.

MONIQUE

Now, sit right down and tell Monique all about you. Just the good points. The things that will impress Monique, and make her want to do naughty things.

Mallory sits next to her, and we...

CUT TO:

44 INT. BAR - DAY

44

Diana and Grant at their table.

(X)

GRANT

I noticed you were reading up on the living gems. Wondered if you were planning to buy one.

DIANA

I don't have that kind of money.

GRANT

Maybe there's some lucky fellow somewhere who could be persuaded.

DIANA

There's no fellow, lucky or otherwise.

GRANT

Really?

(X)

DIANA

No. My friends and I are just passing through.

(indicating the brochure)

My interest in these stones is more academic than practical.

GRANT

You're an academic.

DIANA

In a way. I'm a physicist.

GRANT

Beautiful and smart. If you had a fellow he would be lucky indeed.

Diana smiles at this, a little unsure about what this guy wants. This is new to her.

GRANT

I could tell you all about the living gems.

DIANA

You could?

GRANT

Sure. I sell them. I've been where they grow. The Valley of Chapare.

(MORE)

CONTINUED

44 CONTINUED

44

GRANT (CONT'D)

To the west, the Cordillera of the Andes looks like it goes right up to heaven.

Diana is quite taken with him, and he with her. Grant checks his watch.

GRANT

Oh, look at the time. Can we continue this? Over dinner, perhaps?

DIANA

Well, I don't know...

GRANT

These stones have almost magical properties. As a scientist, I'm sure you would find it most interesting. Of course, if you have plans...

DIANA

No.

GRANT

(rising))
Good. Shall we say eight, here in the hotel restaurant?

DIANA

Okay.

He smiles and exits. Diana sits there a moment, having been swept off her feet.

CUT TO:

45 OMITTED

45(X)

45A INT. SLIDERS' SUITE - DAY

45A(X)

Maggie has ordered up a lot of new clothes from the hotel shops. A rolling rack of dresses, shoe boxes, bags, etc. Maggie and Diana are going through it.

(X)
(X)
(X)

MAGGIE

It needs to be sexy without being blatant.

(MORE)

CONTINUED

45A CONTINUED

45A

MAGGIE (CONT'D)

It needs to say 'I'm an adult, on my own, love a good time, and have a healthy attitude about sex.'

DIANA

But without saying 'Welcome aboard.'

MAGGIE

Exactly.

She holds up a dress that has virtually no front. Diana is appalled.

MAGGIE

A little too candid.

DIANA

Thank you.

Maggie continues looking. Diana stops, frustrated. Maggie notices.

MAGGIE

What's wrong?

DIANA

I don't know if I can go through with this. I mean, a strange man just asks me to dinner.

MAGGIE

They're all strange until you get to know them. Even then.

DIANA

But I've never really done anything like this before.

MAGGIE

What are you talking about?

DIANA

I'm talking about eight years of six hours of study every night. No dates, no parties, no proms, no moonlight rides on Mulholland.

MAGGIE

Then it's high time, isn't it?

CONTINUED

45A CONTINUED (2)

45A

DIANA

You don't understand. I don't know what to say, how to behave...

MAGGIE

You don't have to say anything. And you certainly don't have to behave.

(then)

Hey, Mallory has a shot at that actress. Now you've got a chance at getting next to a guy who sells these things. Think of it as business, not pleasure.

DIANA

Right... right...

They go back to the dresses. Diana holds up a plain one she likes. Maggie reacts.

MAGGIE

Not that much business.

Diana looks a little down. Maggie puts a hand on her shoulder.

MAGGIE

Just be yourself. That's enough to knock any guy in this world on his butt.

Maggie smiles, and we...

CUT TO:

46 INT. SLIDERS' SUITE - NIGHT (N1)

46

Rembrandt, and Mallory are at the table looking over a floor plan of the hotel. Mallory points out something on it.

MALLORY

This fire escape doesn't go all the way up to her suite. That ought to be against the law.

REMBRANDT

Like burglary?

(then)

How'd you get this floor plan anyway?

CONTINUED

46 CONTINUED

46

MALLORY

Told the desk clerk I might shoot my next picture here. He couldn't do enough for me.

REMBRANDT

An afternoon with Miss Hollywood, and you're a producer?

MALLORY

She thinks so.

REMBRANDT

(exasperated)
She's an actress!

Maggie enters through the front door of the suite carrying a small gym bag. She plops it on the table and pulls out some dark pullovers and ski masks.

MALLORY

Did you get the radios?

She pulls out three earphone and mike arrangements very similar to the one James Dillon is never without. Mallory starts checking the stuff out.

MAGGIE

(looking at the plan)
Okay. Remmy, you're on the roof of the bank across the street, watching the windows. Mallory and I go up the service stairs and wait until Diana pops the locks.

REMBRANDT

You mean we're actually going to do this?

MALLORY

It's perfect. Monique and her whole entourage will be at the opening ceremonies until after eleven. She told me her insurance company won't let her wear the gem. So it'll be in her suite.

(X)

REMBRANDT

I'm not sure. I mean once you get in there, you've still got to get into the safe.

CONTINUED

46 CONTINUED (2)

46

MAGGIE

Diana will handle that and the door lock from the computer at the front desk.

REMBRANDT

She's got a date.

MAGGIE

I promise you she can handle it.

At this point the door to the bedroom opens and Diana enters, wearing a cocktail dress. Her hair is perfect. The dress is... well... spectacular. She will stop traffic as well as the show at this point. Our guys look at her.

MALLORY

Wow.

REMBRANDT

You look... you look...

Remmy's speechless.

MAGGIE

See what I mean. She can handle it.
(to everyone)
It's show time.

And with one last look at dazzling Diana.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

47 INT. SLIDERS' SUITE - NIGHT

47

Our team is ready to move out. Remmy, Mallory and Maggie all are wearing black jeans and sweatshirts, and have their communications headsets in place. Diana is checking the timer one last time.

DIANA

Still seems to be working normally.

She takes the timer and her PDL from the table and crosses to the closet, opens it and puts these items in their "digital safe," and locks it. As she is doing this...

MAGGIE

(to Diana)
We'll go up the service stairway, and wait until you trip the locks. How much time will you need?

She and Diana compare their watches.

DIANA

I don't know.

MAGGIE

Okay. Down to the restaurant, get a table, the waiter tells you his name is Kevin, menus, wine ordered, tasted and toasted. I think you'll need to powder your nose about 8:30.

DIANA

8:30. Check.

They start out of the room. Remmy turns to Diana.

REMBRANDT

So how do you open the door, and take down the safe combinations? The clerk said you need a password.

DIANA

Their system is just like Windows 95. I just re-start it, boot to safe mode command prompt only, delete the PWL files, re-start again, and I'm in.

CONTINUED

47 CONTINUED 47

REMBRANDT

I had to ask.

And they're gone.

48 INT. CHANDLER LOBBY - NIGHT 48

Quite a few festival goers in evening dress coming and going. Diana enters down the stairs and turns into the bar. She sees Grant at the bar. He's wearing a dark suit, and smiles as she (X) approaches.

GRANT

You look fantastic.

Diana smiles and takes his arm. This handsome couple proceeds to the restaurant side of the bar, creating a bit of attention from the others there. A head waiter shows them to a table.

49 INT. HOTEL CORRIDOR - NIGHT 49

Mallory and Maggie come out of the door to the service stairway. They move cautiously down the hallway toward Monique's suite. Maggie tries out the communications system.

MAGGIE

(into mike)
Remmy, can you hear me?

50 EXT. ROOF - NIGHT 50

Rembrandt is on the roof of the building across the street, watching the windows through binoculars.

REMBRANDT

(into mike)
Loud and clear.

51 INT. HOTEL CORRIDOR - NIGHT 51

Maggie and Mallory waiting. Maggie checks her watch.

MAGGIE

(into mike)
Still a few minutes to T Hour.

52 REMBRANDT 52

on the roof.

REMBRANDT

T Hour?

53 HOTEL RESTAURANT - NIGHT 53

Diana and Grant are watching the wine waiter pour some white wine. (X)

GRANT

It's a Montrachet. Should be quite good. (X)

He takes a sip, approves. The waiter pours the rest, then puts the bottle down and leaves. He raises his glass for a toast. Diana lifts hers.

GRANT

To science.

DIANA

What?

GRANT

It's what you do, isn't it?

DIANA

Oh, yes. To science.

And they drink.

GRANT

Do you know much about wine?

DIANA

Well, I know that Louis Pasteur disproved the theory of spontaneous generation. He showed that micro-organisms transfer and propagate in different media.

GRANT

You're sure you're not just saying that?

Diana laughs.

CONTINUED

53 CONTINUED

53

DIANA
All that leads to fermentation...
(holds up glass)
And that leads to this.

GRANT
I'm very impressed.

DIANA
(a shrug)
Sign of a misspent youth.

GRANT
(nods)
Too many classes, not enough glasses.

He toasts again, and Diana laughs.

CUT TO:

54 EXT. ROOF - NIGHT

54

Remmy looking through his binos, getting impatient, checking his watch.

55 INT. HOTEL CORRIDOR - NIGHT

55

Maggie and Mallory waiting outside Monique's suite, checking their watches.

56 INT. RESTAURANT - NIGHT

56

The waiter is serving the salad course.

GRANT
The gems were known to the Aymara Indians as long ago as the 17th century. They used them in religious rites, healing ceremonies, and so on. It wasn't until a Spanish explorer named Enriquez found the valley of the Charape five years ago, that the outside world learned about the gems.

DIANA
And, from the looks of things, business has been good.

CONTINUED

56 CONTINUED

56

GRANT

Quite good.

Diana checks her watch.

DIANA

Would you excuse me for a moment?

GRANT

Of course.

She rises and exits toward the lobby. Grant watches her go, then sits down again.

57 INT. CHANDLER LOBBY - NIGHT

57

Diana enters the lobby from the bar area and crosses to the front desk. Gomez Calhoun is there.

DIANA

Are you Mr. Calhoun?

GOMEZ

Yes, ma'am.

DIANA

The maitre d' asked me to tell you he needs to speak to you in the kitchen.

GOMEZ

He did?

DIANA

Said it was urgent.

Gomez looks around. There are no bellmen there.

DIANA

I'll keep an eye on things here for you.

GOMEZ

Thanks. I won't be a minute.

He comes from behind the desk and heads for the restaurant. Diana quickly slips behind the desk and goes to the computer.

DIANA

Neither will I.

Flying fingers assault the keyboard.

58 INSERT THE SCREEN 58
As data rolls up. The screen goes black. Then we see Suite 243 come up and, beside it four blanks which represent the door combination, - - - -. Diana clicks in 0 0 0 0. (X)

59 INT. HOTEL CORRIDOR - NIGHT 59
Maggie looks at her watch, then takes a hotel key card and slips it into the slot in Monique's door. It opens, and she and Mallory go inside, putting on their ski masks as they go.

60 AT THE FRONT DESK 60
Diana is moving on to the safe combination sequence.

61 INT. MONIQUE'S SUITE - NIGHT 61
Maggie and Mallory quickly cross to the closet and go inside.

62 INT. CLOSET - NIGHT 62
Maggie and Mallory lean down to look at the wall safe.

63 ANGLE ON THE SAFE 63
Maggie and Mallory's point of view. We see the digital numbers pop up: 0 0 0 0.

64 BACK TO SCENE 64
Maggie starts to key in the combination.

MAGGIE
She's done it.

65 INT. LOBBY - NIGHT 65
Her job finished, Diana comes from behind the desk and heads back for the restaurant. After a moment a confused looking Gomez enters and goes back behind the desk. What the hell has he been up to, and where is that woman who sent him on the chase?

66 EXT. ROOF - NIGHT 66

Rembrandt is watching the hotel through binoculars.

67 BINOCULAR MATTE 67

Of the side of the hotel. Remmy zeroes in on one of Monique's windows. He sees a small light moving about.

68 REMBRANDT 68

checks his watch. Then, into his mike...

REMBRANDT

It's after 8:30. Aren't you guys in the closet yet?

69 IN THE CLOSET 69

Maggie is about to open the safe.

MALLORY

(into his mike)

What are you talking about? We've been in here for a couple of minutes. Diana just cracked the safe.

70 REMBRANDT 70

on the roof, looking through his binos again.

REMBRANDT

Then somebody else is in the suite.

71 THE CLOSET 71

Maggie and Mallory react to that.

MAGGIE

What?

Suddenly the door opens and our two burglars are blinded by a bright flash light. A figure in black holds the light. Maggie shoves past the figure and heads for the door. (X)

MAGGIE

(as she goes)

Sorry. Wrong room.

CONTINUED

- 71 CONTINUED 71
Mallory tries to get past the figure in black, but he is grabbed by the arm and spun around into a haymaker right that decks him. The figure in black goes out the window. (X)
- 71A AT THE DOOR 71A(X)
Maggie opens the door and sees Grant and two uniformed guards coming down the hall. She slams the door and heads for the window. (X)
(X)
(X)
- 72 EXT. CHANDLER HOTEL LEDGE - NIGHT 72
Maggie has come out the window and is edging along the ledge. We see the cat burglar further along on the same ledge. (X)
- 73 EXT. ROOF - NIGHT 73
Rembrandt watching through his binos.
REMBRANDT
What happened?
MAGGIE'S VOICE
Looks like we aren't the only ones with this idea tonight.
REMBRANDT
Where's Mallory?
- 74 MAGGIE ON THE LEDGE 74
She looks back toward the room.
MAGGIE
I don't know.
She then continues after the cat burglar. (X)
- 74A EXT. ROOF - NIGHT 74A(X)
Remmy watching this through his binos. (X)
REMBRANDT (X)
Hurry. Don't let him get away. (X)

74B ON THE LEDGE 74B(X)

Maggie is starting to catch up to the burglar. Suddenly the (X)
cat burglar grabs a horizontal line and does a "slide for (X)
life" across the street to another building. (X)

74C REMMY 74C(X)

watching. (X)

Go after him! REMBRANDT (X)
(X)

74D ON THE LEDGE 74D(X)

Maggie reaches the line. (X)

74E THE OTHER ROOF 74E(X)

The cat burglar turns and strikes a match, lighting the line (X)
which burns like a fuse. (X)

74F MAGGIE 74F(X)

watching the line burn toward her. (X)

74G REMBRANDT 74G(X)

reacts. (X)

74H ON THE LEDGE 74H(X)

The fuse line burns up leaving Maggie on the ledge. (X)

75 INT. MONIQUE'S SUITE - NIGHT 75

We hear a groan from the floor.

76 ANGLE ON MALLORY 76

as he pulls himself off the floor and checks the arrangement
of his jaw.

Good punch. MALLORY

CONTINUED

76 CONTINUED 76

He starts for the window, but hears the door about to open. He changes his mind quickly and goes for the bedroom door. Once he's through it, the suite door opens and the lights go on.

77 INT. MONIQUE'S SUITE - NIGHT 77

As the lights come on we see Grant Curtis in the doorway, and behind him two uniformed police officers. Grant has his pistol in his hand as he looks around the room. He crosses to the bedroom, and cautiously opens the door.

78 INT. MONIQUE'S BEDROOM - NIGHT 78

As Grant opens the door and reaches in to turn on the light. There is a big lump under the covers of the bed. After a moment, Mallory's head pops up from under the covers.

MALLORY
Monique, darling, is that you?

Mallory sees Grant. Grant reacts, and we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

79 EXT. CHANDLER HOTEL - DAY (D2) 79

The next morning. The traditional establishing shot. Over this we hear.

MONIQUE'S VOICE

Yes, Nicki, you wouldn't believe it.
Sandra is still wearing Bob Mackie.

80 INT. MONIQUE'S SUITE - DAY 80

Breakfast is set up on a room service table in front of the window. A continental spread of fruit, croissants, coffee, etc. Monique, in a dressing gown, is sitting on one side of the table, talking into the cell phone, feeding bits of croissant to her poodle. Mallory, looking rather unhappy and unslept, sits on the other side of the table, drinking coffee, eyeing one of Monique's body guards who is standing over by the door.

MONIQUE

(into phone)

Oh, of course, Arnold was there, and
Melanie and Antonio, and Brad and
Jennifer, and you'll never guess who
Bruce Willis turned up with...

Mallory rises and heads across the room. When the bodyguard makes a move toward him, he indicates the door to the bathroom.

MALLORY

Just need to freshen up.

The bodyguard nods and Mallory exits into the bathroom.

MONIQUE

(continuing on phone)

Now you know I'm not speaking to
Nicole since that incident in
Marbella...

81 INT. BATHROOM - MONIQUE'S SUITE 81

There is a phone on the wall right over the toilet. Mallory puts the seat down, sits, and picks up the phone and punches in a number.

82 CLOSE ON TELEPHONE 82
which rings.

83 INT. SLIDER'S SUITE - DAY 83
Where the phone is ringing. Rembrandt and Maggie have been having coffee and bagels. Remmy answers the phone.

REMBRANDT
Hello.

84 INTERCUT 84
between Mallory in Monique's bathroom, and Rembrandt in the Slider's suite.

MALLORY
Remmy, it's me.

REMBRANDT
(to Maggie)
Mallory.

MAGGIE (X)
Where has he been all night? (X)

REMBRANDT (X)
(into phone)
Where have you been all night?

MALLORY
It's a long story.

REMBRANDT
Tell it.

MAGGIE
Tell what?

Remmy waves Maggie off. Quiet.

MALLORY
Before I could get out the window that other burglar decked me. Then when the cops came in, I had to hide in the bedroom, pretend to be Monique's entertainment for the evening.

CONTINUED

84 CONTINUED

84

REMBRANDT
(into phone)
Back up. There were cops?

MAGGIE
There were cops?

CONTINUED

Prepared by Earth Prime

84 CONTINUED

84

Remmy "shushes" her again.

(X)

MALLORY

Yeah. You think they were onto us?

(X)

REMBRANDT

I don't know.

(X)

MAGGIE

Where is he now?

(X)

(X)

MALLORY

Well, you see, after the cops left, before I could get out of here, Monique got back. Naturally, she thought...

REMBRANDT

(to Maggie)

He spent the night with her.

(X)

(X)

MAGGIE

What?

(X)

(X)

MALLORY

It's not what you think.

REMBRANDT

(to Maggie)

It's not what we think.

(X)

(X)

(X)

MAGGIE

Okay...

(X)

(X)

REMBRANDT

Look, you've got to get back over here. We've only got 24 hours left, and no jewel.

(X)

(X)

(X)

MALLORY

That's a little tricky.

REMBRANDT

How?

MALLORY

Monique has decided that I'm part of her entourage now. Doesn't want me out of her sight.

CONTINUED

84 CONTINUED (2)

84

	REMBRANDT	(X)
	(to Maggie)	(X)
	Monique wants him to stay.	(X)

	MAGGIE	(X)
	Well, just tell her you've got other things to do.	

	REMBRANDT	(X)
	Tell her...	(X)

	MALLORY	
	I heard. You see, another part of her entourage are a couple of prize baby bulls whose job is to make <u>sure</u> I don't get out of Monique's sight.	(X)
		(X)

	REMBRANDT	
	Oh.	

	MAGGIE	(X)
	(frustrated)	(X)
	What... what?	(X)

	REMBRANDT	(X)
	(into phone)	(X)
	Do what you have to do.	

	MALLORY	
	By the way, that guy Diana had a date with last night is a cop.	(X)

	MALLORY	
	Where is she right now?	

	REMBRANDT	(X)
	Having breakfast with him.	

END INTERCUT.

	On Mallory's reaction to that, and...	(X)
--	---------------------------------------	-----

CUT TO:

85 INT. HOTEL RESTAURANT - DAY

85

Diana and Grant having breakfast at a table. Coffee, croissants, etc. Grant is apologetic. Diana is cool.

CONTINUED

85 CONTINUED

85

GRANT

It was awful of me to just disappear like that.

DIANA

I got your note. 'Urgent business.'

GRANT

I was only gone a few minutes, but when I got back you were gone.

DIANA

I never interfere with 'urgent business.'

GRANT

I guess I can't blame you for being upset.

Diana just sips her coffee.

GRANT

Look I haven't been completely honest with you. I'm not really in gem sales.

DIANA

Really?

GRANT

No. I'm in the business, all right. But my job is to protect them. I work for the insurance company that has policies on most of the living gems on display at this festival.

Now Diana is really on her guard.

GRANT

Last night there was an attempt on a collection here in the hotel. Someone broke into the security computer and deleted all the safe combinations. We've had to re-program the whole system with a new anti-hack shield.

DIANA

How unfortunate.

A pause as Grant studies his coffee.

CONTINUED

85 CONTINUED (2)

85

GRANT

I need your help. As a matter of
fact, your friends could help too.

(X)
(X)

She just looks at him.

GRANT

My only other female agent is on
assignment in New York.

He pauses again, getting up the nerve to ask her. Diana just
waits.

GRANT

A movie company's throwing a big
party tonight. Would you go with
me...and...wear the Star of La Paz?

Diana reacts to that and we...

TIME CUT TO:

86 INT. SLIDER'S SUITE - DAY

86

Rembrandt and Maggie sitting forward on the sofa, listening to
Diana.

DIANA

He's not a cop. He's an insurance
investigator. And he wants me to
wear the most valuable living gem in
the world to the party tonight.

REMBRANDT

He's using you as bait to catch the
thief.

DIANA

Yes. Isn't it great?

REMBRANDT

Not really.

Maggie gets it.

MAGGIE

Don't you see? We've been racking our
brains trying to steal one of these
things, and this guy is just going to
give us one.

CONTINUED

86 CONTINUED

86

DIANA

He wants me to be seen with it at the party, then put it in our safe for the night. Then when the burglar comes for it, bang, the trap snaps shut.

REMBRANDT

Do I need to remind you that we are the burglar.

DIANA

Not tonight. There's another one, remember.

MAGGIE

All we have to do is keep the gem until time for our slide, and make sure that the cops catch the other burglar.

Rembrandt looks at them as if he's never met them before.

REMBRANDT

Oh, is that all?

CUT TO:

87 INT. BAR - NIGHT (N2)

87

A party is underway. Lots of well dressed folks milling about. There are posters promoting a new movie, "Midnight Never Cries." STEVEN SEAGAL IS JAMES BOND. Among the revellers we see:

(X)
(X)

88 DIANA AND GRANT

88

Diana looking radiant in her gown, and, tonight, wearing the Star of La Paz, a huge, glowing, 'living gem' on a necklace around her neck. The two of them attract quite a bit of attention as they make the rounds, especially Diana, and especially the gem.

89 MONIQUE AND ENTOURAGE

89

make a sweeping entrance. Monique is in a spectacular, low cut number. And there are the assistant, the 'baby bull'

CONTINUED

89 CONTINUED 89

bodyguards, and, now wearing a casually chic Armani outfit selected personally by Monique, is Mallory. Now he's the guy carrying the poodle.

TIME CUT TO:

90 EXT. CHANDLER HOTEL - NIGHT 90

To show it's later.

91 INT. SLIDERS' SUITE - NIGHT 91

Diana, Grant, enter and cross to the closet. Diana opens it, takes off her necklace and opens the safe.

92 CLOSE ON DIANA 92

As she opens the safe and, seemingly puts the Star of La Paz into it. In fact, she surreptitiously slips the necklace into her purse. Then she closes the safe and turns to Grant.

93 BACK TO SCENE 93

Taking a last look around the room, Grant escorts Diana back out and closes the door, turning out the lights.

94 INT. BAR - NIGHT 94

Where the party goes on. Mallory is dancing with Monique, attracting a lot of attention from on-lookers.

95 ANGLE ACROSS BAR 95

As Grant escorts Diana down the stairs and to a seat at the bar. Then he exits. Diana watches Mallory dancing.

96 MALLORY AND MONIQUE 96

cutting the rug. Monique looks across the bar at...

97 DIANA 97

who is now not wearing the Star of La Paz.

98 BACK WITH THE DANCERS 98

Monique pulls Mallory close.

MONIQUE

I have to go make a few calls. Just
hold this attitude until I get back.

She pulls away and dances off. Mallory watches her go.
Before he can do anything else one of the baby bulls hands him
the poodle. Mallory reacts, and we...

CUT TO:

99 INT. HOTEL CORRIDOR - NIGHT 99

Grant comes out the service door and takes up a position
behind a chest of drawers some distance from the Sliders'
suite door. He checks his com system.

GRANT

(into mike)
This is Grant. In position.

100 EXT. ROOF - NIGHT 100

Maggie and Rembrandt are on the roof across the way.
Communications gear and binoculars in place. They watch the
hotel.

REMBRANDT

(into mike)
We read you. So far nothing to
report.

GRANT'S VOICE

Keep an eye out.

101 ANGLE ON HOTEL 101

Remmy and Maggie's point of view. We see a window open and
someone in black climb out onto the ledge.

102 REMBRANDT AND MAGGIE 102

see this and react.

MAGGIE

There he is.

CONTINUED

102 CONTINUED 102

REMBRANDT
(into mike)
Someone's moving on the ledge.

103 ANGLE ON HOTEL 103

The figure in black moves along the ledge to another window,
and climbs inside.

104 REMBRANDT AND MAGGIE 104

see this.

REMBRANDT
(into mike)
He's in the suite.

MAGGIE
I don't think that's our suite.

REMBRANDT
Yes it is.

105 INT. HOTEL CORRIDOR - NIGHT 105

Grants moves into action.

GRANT
(into mike)
All right. Let's move!

He rushes for the door. Two uniformed patrolmen come from the
opposite direction to join him. He keys the door and they go
inside.

106 INT. SLIDERS' SUITE - NIGHT 106

Grant and the cops come in, guns at the ready. Grant flips on
the light. There is no one there.

GRANT
(to the cops)
Check the other rooms on this floor.
(into mike)
Rembrandt are you sure you saw the
burglar come into this suite?

Grant exits.

(X)

107 REMBRANDT AND MAGGIE 107

on the roof.

MAGGIE

I told you that wasn't our suite.

REMBRANDT

Hey, I counted the windows wrong. Sue me.

108 INT. BAR - NIGHT 108

The party goes on. Mallory still has the poodle, impatiently waiting for Monique to return. Diana is at the bar. Grant comes down the stairs in a hurry, crosses to Diana and says something to her urgently. She gets up and goes quickly back to the stairs with him.

109 INT. SLIDERS' SUITE - NIGHT 109

The two cops are still there. Grant and Diana enter and cross (X) to the closet. Diana keys open the safe. She opens the door, (X) and she and Grant look inside.

110 INSIDE THE SAFE 110

Diana's and Grant's point of view. No necklace, but, oddly, a gloved hand coming through the back of the safe, groping around.

111 BACK TO SCENE 111

GRANT

(to uniformed guard)
Grab him!

The cop quickly grabs the hand, and holds on.

GRANT

(into mike)
We've got him. Check the suite next door.

Then Grant exits.

112 INT. SUITE NEXT DOOR - NIGHT 112

The door crashes open and two uniformed cops rush in, turning on the light as they come. Grant is right behind them. A figure in black is struggling to pull a hand out of a hole in the wall. The cops grab the figure, Grant releases the hand from the other side. The cops pull the burglar into the living room, one of them starting to put on handcuffs, the other pulling off the ski mask to reveal: MONIQUE MANSFIELD.

TIME CUT TO:

113 OMITTED 113

114 INT. SLIDERS' SUITE - NIGHT 114

A little later. All the Sliders are there, along with Grant, who explains.

GRANT

The burglar went into the adjacent suite, cracked a hole in the wall and went in the back of your safe. Pretty clever. That's the weakest part.

REMBRANDT

And Diana's timing seems to be her strongest part.

114A CLOSE ON GRANT 114A(X)

as he turns to Diana. (X)

GRANT (X)

(pointedly) (X)

It's a shame we didn't recover the Star of La Paz. There was a hundred thousand dollar reward, and you surely deserve it. (X)

(a beat, then) (X)

Well, I guess it'll turn up in the investigation. (X)

114B RESUME 114B(X)

The Sliders react to this. Diana, in particular. She rises and crosses to the closet and opens it to look inside. Grant continues to explain the case to the others.

CONTINUED

114B CONTINUED

114B

GRANT

We suspected Monique Mansfield ever since the Cannes Festival. There were two living gems thefts there, then two more at the Venice Festival.

MAGGIE

Why would a rich movie star need to steal jewelry?

CONTINUED

114B CONTINUED

114B

REMBRANDT

And why break into your own suite?

GRANT

Probably part of an insurance scam. He'd steal his own gem and file a big claim with my company. As you may have noticed, Monique has quite a large overhead, and his career hadn't been going so well lately.

A pause as this sinks in.

MALLORY

(to Rembrandt)

Did he say 'he,' and 'his?'

They all react to this, looking at Mallory.

GRANT

You didn't know? Monique Mansfield is the most successful cross-dressing performer in the world.

(to Rembrandt)

Where has he been?

(X)

(X)

REMBRANDT

That's what I'd like to know.

(X)

(X)

GRANT

Anyway, I think people are getting a little tired of his act. Probably why he turned to burglary.

(X)

MALLORY

(to himself)

Well, that explains the punch.

Diana returns from the closet. Mallory just sits there, stunned. Rembrandt and Maggie are stifling giggles. Diana crosses to Grant holding out the Star of La Paz.

DIANA

In all the confusion I forgot where I put it.

Grant reacts to that.

DIANA

I was worried something might go wrong, and the thief might get away.

(MORE)

CONTINUED

114B CONTINUED (2)

114B

DIANA (CONT'D)

So I put the necklace in my coat
pocket.

GRANT

I hope you're staying in town long
enough for me to buy you another
dinner.

CONTINUED

Prepared by Earth Prime

114B CONTINUED (2)

114B

DIANA

After we get the reward.

GRANT

Of course. I'll have a check cut at once.

DIANA

Instead of that, I'd really like to have one of those living gems for my very own. One worth about a hundred thousand. Could you arrange that?

GRANT

It's unusual... but, sure... why not... you cracked the case.

Diana smiles at him. The others react happily. Mallory is still out of it.

MALLORY

(to Remmy and Maggie)

I swear to God we just talked about movies.

TIME CUT TO:

115 INT. SLIDER'S SUITE - DAY (D3)

115

The next morning. We start close on the back of the timer, which is open. Diana is finishing installing the "living gem" in place, and closes the back.

116 WIDER

116

to see all the Sliders standing around the table, watching Diana. She looks up.

DIANA

That should do it.

MAGGIE

How much time to the slide?

She turns the timer over and checks the numbers.

DIANA

Uh, oh. Only twenty seconds.

They all react to this. Diana rises and points the timer up.

CONTINUED

116 CONTINUED

116

DIANA

It was giving the wrong reading. I'm just glad we got the new crystal in place in time.

Rembrandt looks at Mallory, smiles, putting an arm around him.

REMBRANDT

I'm just glad we could relax and spend some quality time with new friends.

(X)

Mallory just glares at him.

(X)

DIANA

Yeah, but I'll never see that man again.

(X)

(X)

(X)

MAGGIE

And Mallory won't see his either. Too bad.

(X)

(X)

(X)

Diana triggers the vortex open, and the Sliders head for it and whatever their next adventure may be.

(X)

FADE OUT:

THE END