

Tom Vitale
(1st only)

EXEC. PRODUCER: Bill Dial
CONSULTING PRODUCER: David Peckinpah
PRODUCER: Chris Black
PRODUCER: Paul Cajero

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"THE JAVA JIVE"

Written by

Janét Saunders
&
Jennifer McGinnis

Directed by

Jeff Woolnough

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SLIDERS

"The Java Jive"

TEASER

FADE IN:

1 EXT. VELVET SLIPPER NIGHTCLUB - DAY - ESTABLISHING (D1) 1

The turned-off neon sign reads "THE VELVET SLIPPER". There's a big purple high-heeled slipper (or whatever is in stock). The club marquee reads "ANGIE MORGAN and THE SWEET THUNDER REVUE". It's a pretty quiet street except for a few pedestrians dressed circa 1920's and a few modern cars going by.

2 INT. VELVET SLIPPER - DAY 2

The club is empty. Bandstand, dance floor, bar, tables, banquettes. A man sits at the piano, noodling away. This is HARRELL WALKER, a handsome man, dressed in casual 1920's clothes. He stops playing, looks around to see if he's alone. Then he takes a folded piece of paper from his pocket. He opens his thick fake book, and thumbs through the well worn pages. He stops at a particular page.

3 INSERT 3

The page of sheet music. The title of this number: "The Java Jive."

4 BACK TO SCENE 4

as Harrell puts the paper in the book at that point and closes it quickly, not noticing the page is sticking out a little, because: ANGIE MORGAN is entering. Harrell turns and rises to embrace her. She is a dynamic, attractive, black woman, perfectly attired in the latest fashion of the day. This is a hot, sexy couple. She smiles and hugs him immediately for a long beat.

HARRELL

I don't have a word for it, but whatever it is, you really do it to me, baby.

ANGIE

Why don't we call it... 'it.'

CONTINUED

4 CONTINUED

4

They enjoy a long, lingering kiss. In the middle of this, an annoying interruption, a cell phone rings. For a couple of rings they ignore it, then they break the embrace.

ANGIE

Do you have to?

HARRELL

Might be business. Hold your lips right where they were.

He answers the phone.

HARRELL

(into phone)

Walker.

(listens)

Yeah. I'll be right out.

He closes the phone and puts it in his pocket.

HARRELL

Got to meet somebody.

ANGIE

(bit of a pout)

Better be important.

Harrell looks at her lovingly.

HARRELL

Baby, you know only a matter of life and death could pull me away from you for a second.

He starts to leave.

ANGIE

Don't forget. We've got to run through that new number before the show tonight.

He nods, grabs his hat, and exits. Angie looks at the piano. She sees Harrell's "fake book," and notices that one sheet of paper is sticking out of it a little bit. She opens the book, adjusts the page without really looking at it, puts it in place and closes the book.

CUT TO:

5 EXT. ALLEY BEHIND THE CLUB - DAY

5

Harrell comes out of the back door of the club, and looks around. He sees a man a dozen or so yards away, standing near some garbage cans. He's wearing a stylish 20's era suit and snap brim fedora pulled down over his face. We can't recognize him from this angle. Harrell walks toward him. The man is smoking a black cigarillo.

6 WITH HARRELL AND THE MAN

6

As Harrell reaches him, the man flicks his cigarillo onto the street and looks up. It's... can it be...? REMBRANDT BROWN.

HARRELL

What's up, Brownie?

Brown looks him over critically before he talks.

BROWNIE

I hear you're about to be a very bad boy.

HARRELL

Where'd you hear that?

BROWNIE

I have friends. They have ears.

HARRELL

Look, Brownie, a lot of cops on the force are a little on the dusty side. If they're friends of yours, what's it to me?

BROWNIE

You're telling me you're a Boy Scout?

HARRELL

I just do my job. Like you'd better do yours. But, whatever you're doing, I say 'live and let live.'

BROWNIE

Is that what you say? Well, I'm afraid I can't take that chance.

Brownie gives a quick look up and down the street. Then, before Harrell can react, Brownie pulls a service revolver from his belt holster and, without hesitating, puts two quick shots in Harrell's chest. Harrell is more surprised than hurt by this, but he's hurt all right, and goes down in a heap. Brownie crouches over the body, and quickly frisks it, turning

CONTINUED

6 CONTINUED

6

out pockets, etc. He doesn't find whatever he's looking for, so he rises and rushes away.

7 INT. VELVET SLIPPER CLUB

7

Angie is behind the bar going over a receipt book. She looks up. Did she hear a gunshot? She gets up and cautiously goes to the door, and exits.

8 EXT. ALLEY - DAY

8

Some distance away from where we saw Harrell get shot. The vortex opens, and our Sliders come tumbling into this world. Rembrandt and Diana first. They look back at the vortex. Where are Mallory and Maggie? Finally, after a long beat, Maggie and Mallory arrive, continuing an argument from the last world. The vortex closes. They walk up the alley.

MAGGIE

(straightening her
clothing)

What got into you?! You almost
missed the slide.

MALLORY

(a contented look)

Just saying good-bye....

MAGGIE

That girl's kiss almost cost you 29
years!

MALLORY

(smug)

That girl's kiss might've been worth
it!

MAGGIE

Men are pathetic creatures.

DIANA

Amen.

REMBRANDT

Are we gonna have this men are from
Mars, women are from the moon
business again?

CONTINUED

8 CONTINUED

8

DIANA

Venus.

(she checks the timer)

We're here for two days. Plenty of
time to fight.

MALLORY

(hands up)

I give up.

REMBRANDT

(checking his pockets)

We'd better look for some jobs. The
bank account is just about dry.

MALLORY

What kind of jobs?

MAGGIE

Maybe there's a circus in town.

Mallory reacts to that, but suddenly they hear a woman scream.
They react and start to run toward it.

9 EXT. ALLEY BEHIND CLUB

9

Angie is kneeling by Harrell, holding his hand, crying. The
Sliders come around a corner, see her and go to her.

10 WITH ANGIE AND HARRELL

10

as the Sliders gather around. Rembrandt kneels the closest
and examines Harrell who is still alive, but just barely.

REMBRANDT

He's been shot. Pretty bad.

Harrell looks up at Angie.

HARRELL

I'm gonna miss you, baby.

And with that... he dies. Angie screams again...

ANGIE

No!

CONTINUED

10 CONTINUED

10

She throws herself on top of her dead lover. Rembrandt and the others react to this heart-breaking scene, and we:

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

11 EXT. ALLEY BEHIND CLUB - DAY

11

By the garbage cans, where Harrell's body lay, we see a chalk outline on the pavement, some blood stains inside it. The area is taped off and a couple of uniform cops are working the scene. A coroner's wagon is parked there, and a couple of attendants are loading Harrell's body -- in a body bag -- into the back of the vehicle. The Sliders and Angie are watching from some distance away. Note: So that the cops don't see Rembrandt, he and Angie are standing behind Mallory, Maggie and Diana. Rembrandt has his arms around Angie, trying to comfort her.

ANGIE

I can't understand it. Everybody loved him. And not just in the club. He was always jamming with his friends around town.

MALLORY

Well, somebody was an enemy.

As she sees the coroner wagon doors slam shut with an impersonal thud, Angie sobs and sags, knees weak. Remmy supports her.

REMBRANDT

Let's get you inside.

Angie nods, and Remmy turns with her and heads for the door. As they go in the door, the coroner's wagon pulls out, and a plain wrap police car pulls in. A tired looking detective climbs out and crosses to the investigating officers inside the tape. We'll get to know him as INSPECTOR RICHARD WELLS. He talks with the other cops a moment, then one of the uniforms points toward the Sliders, and Wells starts for them.

12 WITH THE SLIDERS

12

as they watch Wells approach.

MALLORY

What do we do now?

DIANA

We don't have time to get tied up in a murder investigation.

CONTINUED

12 CONTINUED

12

MAGGIE

Hang loose. I'll handle this guy.

Wells is there.

WELLS

(flashing his wallet
badge)

Wells, LAPD. I understand you people
found the body.

MAGGIE

Well, not exactly. We heard a woman
scream, and came to see if we could
help. We didn't see the shooting.

WELLS

(to Mallory and Diana)

You two see anything?

MALLORY

No.

DIANA

We all got here at the same time.

WELLS

Who's the woman?

MAGGIE

We didn't get her name, but she's a
singer in this nightclub.

WELLS

(nodding)

Angie Morgan. She's pretty big
around here.

MAGGIE

The guy was her piano player.

Wells thinks that over a moment, then.

WELLS

Yeah.

(then)

Where is she now?

MAGGIE

(points to door)

She went in there to lie down. She's
pretty upset.

CONTINUED

12 CONTINUED 2

12

WELLS

Well, I won't bother her right now.

He takes a card from his wallet and gives it to Maggie.

WELLS

You remember anything else, give me a call.

MAGGIE

Sure thing.

He turns and walks back to his car. After he's gone.

DIANA

That was pretty casual.

MALLORY

Yeah. Almost like he already knew everything.

MAGGIE

Or didn't want to know.
(then starts for the door)

Let's see how Remmy's doing?

They head for the door.

13 INT. VELVET SLIPPER - MAIN SHOW ROOM - DAY

13

Angie sits with Rembrandt in one of the booths. She's sipping water from a glass.

ANGIE

He was... well... so different. It was hard to believe he was a musician, if you know what I mean.

REMBRANDT

That musicians are usually unreliable, bad about money, whisky and women?

ANGIE

How did you know?

REMBRANDT

I'm a musician.

CONTINUED

13. CONTINUED

13

ANGIE

Really?

REMBRANDT

Keyboards. Some vocals. Cut a couple of records.

ANGIE

What name do you work under? Would I know you?

REMBRANDT

Ever heard of Nat King Cole?

ANGIE

No.

REMBRANDT

(a shrug)

Then you don't know me.

Rembrandt and Angie are approached by two Women, one dressed as a WAITRESS, the other a cigarette girl. A Man accompanies them. He's dressed a bartender. The three are hesitant, unwilling to make eye contact with Angie.

BARTENDER

Angie, we know this is a bad time and we're sorry about Harrell and all...but things are just getting too hot around here.

ANGIE

You're quitting?

BARTENDER

We're sorry.

The trio exits. Angie puts her head in her hands.

ANGIE

I can't think about this right now.

Rembrandt puts his arm around Angie.

REMBRANDT

You're probably better off.

(beat, then)

What did they mean by things are getting hot. You got other troubles?

CONTINUED

13 CONTINUED 2

13

Angie tries to skirt the issue. Does she have a secret? The other Sliders arrive and cross to the booth.

MAGGIE

How's she doing?

REMBRANDT

Better.

ANGIE

Someone should call his parents. I don't even know where they live... somewhere in the mid-west. He didn't talk about them much.

DIANA

Don't worry about that right now.

MALLORY

We just spoke to a detective outside. I'm sure they'll know how to find his folks.

ANGIE

I don't know. Lot of the cops in this part of town are worse than the bad guys.

Rembrandt puts his hand on Angie's arm.

REMBRANDT

Think you should get some sleep. Can we see you home?

ANGIE

No. I think I'll do better if I just stay at work, keep my mind busy. Besides, I've got to find a new piano player.

Remmy looks around the room toward the stage. He really misses show business. Maggie picks up on this.

MAGGIE

Remmy... We really need to be on our way.

DIANA

(to Angie)

We have to be in New York in a few days.

CONTINUED

13 CONTINUED 3

13

Rembrandt is looking at Maggie now like the little boy who really wants a new G.I. Joe.

ANGIE

(to Remmy)

Didn't you say you play keyboards?

REMBRANDT

(still looking at
Maggie)

It's been awhile.

ANGIE

Let me hear your stuff. Hey, I owe
you for being so nice to take care of
me.

Remmy gets up. Maggie shakes her head as she and the others
slide into the booth next to Angie.

14 WITH REMBRANDT

14

as he heads for the stage, hops up and takes a seat at the
piano. He runs a few scales to loosen up, then launches into
a bittersweet blues, just right for a melancholy occasion.

15 ANGLE ON BOOTH

15

As Angie and the others listen, the camera moving in on Angie
as we can see she is touched by Remmy's playing.

CUT TO:

16 EXT. WAREHOUSE - DAY - ESTABLISHING

16

A low rider car pulls in, does a little bouncy dance and
stops. Two men get out and head for the warehouse.

17 INT. WAREHOUSE - DAY

17

A chemical manufacturing assembly line producing "sugar"
packets is set up. An old desk and chairs. Big sacks of
sugar line the walls. All decked out in an expensive designer
suit, DROPPER DADDY, mid-30's, big, mean looking, very much in
charge. Gangster #1 is with him.

CONTINUED

17 CONTINUED

17

DROPPER DADDY

I'm paying the equivalent of a college chemistry department, and nobody can come up with the right formula. Customers are getting crazy -- Two people died over on the south side. How hard can it be to mix a little synthetic caffeine?!

GANGSTER #1

Drop 'em Dropper Daddy, like a bad habit.

DROPPER DADDY

I may do that, but how does it solve my problem? I need safe caf.

Disgusted, Dropper Daddy crosses down to a makeshift office at the front of the room. The two men we saw get out of the car enter and join several gang members who are hanging around down here. Brown is there too. Everybody is very attentive when Dropper Daddy moves to his desk.

DROPPER DADDY

(sarcasm)

So, 'Officer Brown,' I heard you lost your temper.

BROWNIE

Better than losing your life.

DROPPER DADDY

So did he have it on him?

Brownie shakes his head "no." This angers Dropper Daddy even more.

DROPPER DADDY

You drop this guy, and he doesn't have the contact?

BROWNIE

I had to do him, Dropper Daddy. He was going to my boss about our arrangement.

DROPPER DADDY

You think your boss doesn't know?

BROWNIE

He may suspect, but he doesn't know for sure.

CONTINUED

17 CONTINUED 2

17

DROPPER DADDY

(to his guys)

I guess I deserve what I get when I
send a dirty cop to do a man's work.

Brownie grits his teeth and takes it.

DROPPER DADDY

Please tell me, you tossed the guy's
digs.

BROWNIE

I thought I'd better check with you
first.

DROPPER DADDY

Toss the place. I want that paper
before the Dudley Do-Rights in your
squad find it.

Brown nods and leave. The other guys are enjoying his take
down by the boss.

CUT TO:

18 INT. VELVET SLIPPER, AT THE BAR - NIGHT (N1)

18

The bartender has his back to us. He is stacking glasses on
a rack. Rembrandt steps up to the bar. He's dressed in a
black period tux and loving every minute of it.

REMBRANDT

Hey, barkeep, scotch and soda.

The bartender turns, it is Mallory. He fires back an impish
grin.

REMBRANDT

And no sampling the merchandise.

MALLORY

I would if I could. There's not much
'hootch' to speak of back here. Just
about three hundred kinds of coffee.

They are joined by Maggie and Diana. Maggie dressed as a
waitress. Diana as a cigarette girl. Neither one is thrilled
about that.

CONTINUED

18 CONTINUED

18

MAGGIE

(to Rembrandt)

It makes sense for you to make a few bucks here, but why us?

DIANA

Why couldn't we just hit a few ATM machines like we always do?

(looks down at her outfit)

Look at this, I'm a Ph.D. for cryin' out loud.

REMBRANDT

Come on, it's only for a day or two. Angie just lost her boyfriend, her people are walking out on her. Haven't you heard that 'the show must go on?'

Maggie and Diana have to grin and bear it. Music starts from the bandstand and we:

CUT TO:

19 A BIT OF A MONTAGE

19

The club filling with well-dressed, well-heeled folk out for a big night.

20 DIANA

20

walking among the tables with her cigarette box.

21 MAGGIE

21

is taking an order from a group of leering businessmen in a big banquette, dodging groping hands.

22 MALLORY

22

behind the bar. He's trying to work the cappuccino machine. He screws in the grounds holder, and while it's dripping, he

CONTINUED

22 CONTINUED

22

grabs the pitcher to steam the hot milk. He looks like he only has the vaguest idea of what he's doing. He hits the steam spout a little too heavy and hot milk splashes out all over his face and coat.

23 REMBRANDT

23

at the piano. He seems to be the only one having a good time, swinging along with the other cats in the band.

24 BACK AT THE BAR

24

Mallory is cleaning off his jacket. Angie, dolled up for her show is working the bar-front, greeting the customers. She stops to talk to Mallory.

ANGIE

You okay?

MALLORY

I hear a little warm milk helps you sleep.

ANGIE

(handing Mallory a key)
Here's the key to the sugar box.
(off his reaction)
I don't lock it up I get stolen blind. Bring me ten packets.

MALLORY

(still puzzled, but)
Right...

He takes the key and heads off. Maggie comes to the bar.

MAGGIE

Never seen people who love coffee so much.

ANGIE

This is nothing. You should go to Seattle sometime.

Mallory returns with the sugar packets and gives them to Angie. She carefully counts them as she gives them to Maggie.

CONTINUED

24 CONTINUED

24

ANGIE

...Five, six, seven, eight, nine, ten. Now be careful with these. Keep them in your pocket where nobody can grab 'em. I only give you ten at a time. You owe me 50 for these.

MAGGIE

50 cents for sugar?!

ANGIE

50 dollars.

MALLORY

Must be real good sugar.

ANGIE

The best in town. Five dollars a packet. Ten packets, fifty dollars.

MAGGIE

What's in the stuff, heroin?

ANGIE

Caffeine! Boy are you out of touch? Haven't you heard of The Gephart Act? You did know you were working in a speakeasy, didn't you?

MALLORY

We've, uh, been out of the country...

MAGGIE

Canada.

ANGIE

That explains it. They still drink booze up there. Here, they took it away... then our smokes, our beef, caffeinated coffee, all 'in the interest of the public health'. As if we couldn't make those decisions ourselves. And you have no idea how much I miss bacon!

MAGGIE

So the caffeine is mixed with sugar?

CONTINUED

24 CONTINUED 2

24

ANGIE

Then the customer does the rest.

(looks toward the
stage)

I'd better get moving. I'm on in a
minute.

She heads off toward the stage. Maggie and Mallory exchange
looks, then Mallory shrugs it off.

MALLORY

Oh well, it's a living.

MAGGIE

It's illegal.

They look at each other. Are we doing the right thing? As
this sinks in we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

25 INT. SHOWROOM, THE STAGE - NIGHT 25

A moment of silence as the audience anticipates...

ANNOUNCER (V.O.)

Ladies and Gentlemen, The Velvet
Slipper is pleased to present, our
very own Angie Morgan.

Thunderous applause. Angie takes the stage and steps up to
the microphone.

ANGIE

Thank you. This is dedicated to
(a sad beat)
my man.

Rembrandt starts into a slow sad love song. After a few bars
of intro, Angie starts.

26 REMBRANDT 26

playing the piano. Feeling the moment and her pain. He turns
a page on the fake book. A piece of paper flutters out and
falls into his lap -- Harrell's note. Rembrandt quickly
snatches up the paper and thoughtlessly shoves it in his
pocket.

27 ANGIE 27

continues to sing. It's becoming more difficult to get
through the song. She can't fight back the tears that are
welling up in her eyes.

28 WIDER ANGLE 28

Rembrandt sees this. He moves to her side. As she falters
Rembrandt joins in. The two finish the song together. More
applause. The audience loved it. Angie turns to Rembrandt
and speaks in his ear.

ANGIE

I just can't do this. Not without
Harrell...

CONTINUED

28 CONTINUED

28

REMBRANDT

(thinking quickly)

Don't you worry. I've got it covered.

She shoots him a grateful smile, turns to the audience, bows and exits the stage.

REMBRANDT

Ladies and gentlemen, Angie Morgan!

(beat as applause
subsides)

Now...let's cook!

Rembrandt plants himself on the piano bench. He starts jamming on the keys as if there was no tomorrow. The rest of the group joins in. This is a hot, pounding jazzy production tune. They are joined on stage by a cadre of hot female flapper types, replete in sequins, and tap shoes. This number brings down the house. The audience loves him. Rembrandt takes a bow.

29 AT THE BAR

29

Maggie and Mallory join in the applause, grinning ear to ear, proud of their friend and...

MALLORY

You realize he's not going to want to leave here.

MAGGIE

I'm not so sure it'd be a good idea to stay. Trust me, you don't want to go to jail in one of these worlds.

MALLORY

Maybe we should just finish out the night and move on.

Mallory nods toward a table where Remmy sits with Angie, having the time of his life. Now he's signing autographs on cocktail napkins.

MALLORY

But, who wants to tell him?

MAGGIE

I will.

30 ANGLE ACROSS THE ROOM 30

Diana is taking a break near a waitress' station. She pours herself a cup of coffee, takes a sip, reacts. It's bitter. She looks around, sees a packet of sugar, empties it into cup. Another sip. Better. After a moment she convulses violently and drops to the floor.

31 ANGLE ON BAR 31

Mallory sees Diana go down, vaults over the bar and is instantly at her side.

32 AT REMMY'S TABLE 32

where Rembrandt and Angie see Diana go down.

ANGIE

Oh no...

She starts across the floor toward Diana. Rembrandt follows.

33 MAGGIE 33

sees this, tosses down her tray and hurries to join them.

34 AT THE WAITER'S STATION 34

as the others arrive, Diana is still convulsing on the floor. Angie tries to hold her arms down.

MALLORY

What is it?

MAGGIE

What's happening to her?

ANGIE

Bad dose. She got some tainted caf.

Let's get her out of here.

(as they start to help
her up)

We can take her to Harrell's place.

35 INT. HARRELL'S APARTMENT 35

Actually a room at this world's Chandler Hotel. The light of a lone streetlight illuminates and casts tall shadows throughout the interior. Several O.S. THUMPS and BUMPS are

CONTINUED

35 CONTINUED

35

heard. Someone is rummaging around in the dark. We see a human shadow move to a dresser, pull open a drawer. As he steps into the light we see that it is Brownie. He is searching for something.

MUFFLED VOICES are heard from the hall. It's the Sliders.

Brownie hears them too. He moves toward the door but the voices are getting louder. Too late to leave that way. He heads for the window, opens it and darts out onto the fire escape...

just as the apartment door swings in. Rembrandt and Mallory have Diana slung between them -- an arm over each of their shoulders. Maggie and Angie trail behind. Angie hits the lights. The place is a mess, having been "tossed." Everyone reacts.

MALLORY

No offense, but your boyfriend wasn't much of a housekeeper.

Mallory and Remmy take Diana to the couch where she lies down. She seems better. Angie looks around.

ANGIE

I don't understand this. Harrell was neat as a pin. We used to call him Seinfeld.

(off Maggie's reaction)

Um, that's right. You're from Canada. Guess you didn't get that show.

MAGGIE

Well, where we come from, we'd say this place has been searched. Harrell have something of value in here? Anything that would be important enough to somebody, they'd come in a fourth floor window?

ANGIE

Not that I know about.

Angie crosses to Diana.

ANGIE

I'm sorry. Sometimes we get a bad batch. A good night's rest, and you'll be fine.

(MORE)

CONTINUED

35 CONTINUED 2

35

ANGIE (CONT'D)

(then to the others)

You can stay here as long as you want. It's the least I owe you.

(tosses Remmy keys from her purse)

And you can use my Pinto. Ain't much but it rolls.

(to Remmy)

See you tomorrow night?

Rembrandt exchanges a look with the others.

REMBRANDT

We were glad to do what we did, until we found out what you were selling there. We don't want harm to come to you, but we won't be a part of that.

MALLORY

You should stop pushing this stuff.

MAGGIE

You're a fine entertainer. You don't need caffeine to draw a crowd.

Angie reacts. She wishes that was so, but she doubts it --

CUT TO:

36 INT. DROPPER DADDY'S CAR - NIGHT.

36

On the street near the hotel. Brownie climbs in next to Dropper Daddy.

DROPPER DADDY

Well, did you find it?

BROWNIE

Didn't have a chance. Some people showed up.

DROPPER DADDY

So let's re-cap this for the studio audience. You're stupid enough to burn down a cop, but you run away from a bunch of civilians that you've got the drop on. Maybe you should stick to being a cop 'cause you sure as hell are a lousy bad guy. Harrell figured it out easy enough.

CONTINUED

36 CONTINUED

36

Brownie gets up to leave.

BROWNIE

I'll go back up. When they're asleep.

Dropper Daddy shoves him back in his seat.

DROPPER DADDY

Why don't you just go back to your
cop shop. You know, file some things
and let a man do a man's work.

Off Brownie's fuming we...

CUT TO:

37 INT. HARRELL'S APARTMENT - NIGHT

37

Maggie is seated next to Diana, who is feeling better,
drinking water. Rembrandt and Mallory are pacing the floor.
Mallory plants himself on the couch and pulls out one of
Harrell's family albums and starts to flip through it. He
stops at a page.

MALLORY

Hello...?

The others aren't really that interested.

MALLORY

You guys might want to take a look at
this.

38 ON ALBUM PAGE

38

We see several photos of Harrell in a police officer's uniform.

39 BACK TO SCENE

39

As the others gather around.

MAGGIE

Harrell was a cop?

Suddenly, Rembrandt remembers. He pulls a the piece of paper
out of his pocket and reads it.

CONTINUED

39 CONTINUED

39

REMBRANDT

This fell out of Harrell's music.
It's a note to Detective Wells.

MALLORY

Isn't that the cop who talked to us
in the alley?

MAGGIE

Yeah.
(to Remmy)
What's it say?

REMBRANDT

(reading)
'The Colombian Connection is a guy
called Medellin Max. He'll make the
drop at the club midnight tomorrow.'
(then)
Harrell must have been working
undercover.

MAGGIE

Think Angie knew?

Remmy stands and starts to pace the room.

REMBRANDT

I don't think so.

40 EXT. THE STREET - NIGHT

40

Angie is making her way along the street back to her club.
Suddenly, Dropper Daddy steps out from the shadows. She sees
him and is startled.

DROPPER DADDY

Not safe for a lady to be out at
night alone.

ANGIE

What do you want?

DROPPER DADDY

Just a moment of your time.

Suddenly a low-rider screams up and comes to a halt. The door
flies open and Dropper Daddy shoves Angie in.

41 ANGLE ON APARTMENT WINDOW

41

The sound of the car has drawn Rembrandt's attention. He sees the whole abduction.

42 INT. HARRELL'S APARTMENT - NIGHT

42

The others join him at the window. Diana stays on couch. Remmy, Mallory and Maggie turn back into the room.

DIANA

What happened?

MALLORY

Somebody just grabbed Angie.

REMBRANDT

From Harrell's note, it's clear Angie was looking to set up some kind of connection for pure caffeine.

They cross back toward Diana.

MAGGIE

And before she had to buy the synthetic stuff from gangsters.

REMBRANDT

I know it sounds like a Bogart movie, but it stands to reason that these guys didn't like losing a customer.

DIANA

Shouldn't we call the police?

REMBRANDT

That's not what Bogie would do.

MAGGIE

Angie said a lot of cops here are on the take. Probably why she could operate so openly.

MALLORY

That Wells guy looked okay to me. Besides, that's who Harrell meant the note for.

REMBRANDT

Sliders Rule Number 7 -- If it's got a badge, it's probably bad.

(MORE)

CONTINUED

42 CONTINUED

42

REMBRANDT (CONT'D)

Trust only your friends, and
sometimes not even them.

(beat)

Maggie, you keep an eye on Diana.
We're going to find this caffeine
gangster.

43 INT. WAREHOUSE - UPSTAIRS OFFICE - NIGHT

43

Dropper Daddy is interrogating an angry Angie Morgan. Two of his gangsters stand at his side, waiting for his next command. We can see from her messed up hair and puffy lip that she's been roughed up. Dropper Daddy is holding a can of drain opener.

DROPPER DADDY

(strokes her face)

Such a pretty face... Such a pretty
voice.

(holding the Drano can
under her face)

Let's play it this way: Your voice
for the contact name.

ANGIE

(tearing, but angry)

I told you -- I don't know about any
contact!

Dropper Daddy is becoming extremely impatient. He puts the can down. He motions to one of his men to slap her face. (We only hear it.)

DROPPER DADDY

Don't lie to me. Harrell Walker was
an undercover cop. You were with him
all the time. You had to know.

ANGIE

(adamant)

I tell you I didn't know.

DROPPER DADDY

Well trust me, sister, he was about
to bring you and me both down.

(demanding)

Now give me the information -- Or I'm
gonna rip your club apart and burn it
down!

CONTINUED

43 CONTINUED

43

ANGIE

(forceful)

I swear to you -- I don't know! If I had it, I'd give it to you. Why would I hold out?

DROPPER DADDY

(frustrated; looks at his watch)

I've got a meeting downtown with Jimmy Two-Guns. We'll have to finish this later.

The two gangsters start to escort Angie out, but Dropper Daddy stops them momentarily, and leans into Angie:

DROPPER DADDY

Think about what I said -- Your voice for that info...

(looks at his men)

Now get her out of my sight!

She just glares at him as the men take her out.

CUT TO:

44 EXT. WAREHOUSE - NIGHT - ON AN OLD PINTO STATION WAGON 44

Across from the warehouse, in an old car, Rembrandt and Mallory survey the situation.

45 SLIDER'S POV - DROPPER DADDY AND TWO GANGSTERS 45

come out and get in Daddy's low rider and drive off. One low rider car remains in front of the warehouse. All seems quiet.

46 INT. PINTO STATION WAGON - NIGHT 46

Mallory, at the wheel, turns to Rembrandt:

MALLORY

Think she's in there?

REMBRANDT

Either that or I traded off some expensive sugar to a bum for nothing.

(then)

There's the car I saw over there.

CONTINUED

46 CONTINUED

46

They start to step out of the Pinto. Remmy stops Mallory.

REMBRANDT

This could be tricky. Stay here and watch my back. If I'm not out in a few minutes, guess we'll have to go to plan B.

MALLORY

What's that?

REMBRANDT

Sometimes you've got to trust the cops.

Mallory nods. Remmy turns and walks over to the warehouse, to the bottom of the fire escape. He starts to climb.

47 INT. WAREHOUSE - UPSTAIRS - NIGHT - REMMY

47

climbs through the open window and carefully walks down the balcony-type hallway, checking a couple of rooms as he moves along. He looks over the railing and sees:

48 A COUPLE OF GANGSTERS

48

playing cards at a desk downstairs.

49 RESUME - REMMY

49

opens another door and finds:

50 ANGIE

50

disheveled and tied to a chair. She sees a familiar face and for a moment, brightens.

51 INT. ROOM - NIGHT - REMMY AND ANGIE

51

Remmy motions for her to be quiet, but Angie can't help herself.

ANGIE

Remmy!

CONTINUED

51 CONTINUED

51

REMBRANDT

(whispering)

Shhh!

(looking into her face)

Are you all right? What did they do to you?

ANGIE

Just get me outta here.

REMBRANDT

(trying to untie her)

Why didn't you tell us Harrell was an undercover cop?!

ANGIE

I didn't know.

REMBRANDT

Angie, we found his file. That's how we figured all this out.

(can't untie the ropes)

Damn! Who tied these -- a sailor?!

(finally loose)

Got it!

Nervous, he steps back into the doorway and looks over the railing.

52 REMMY'S POV - DOWNSTAIRS

52

The gangsters are still playing cards, none the wiser.

53 REMMY AND ANGIE

53

REMBRANDT

(whispering)

Come on, let's go.

Angie gets up to leave with him, but they're interrupted by:

MAN'S VOICE

(shouting from downstairs)

Hey, Brownie? That you?

Remmy and Angie share a panicked look.

54 INT. WAREHOUSE - WIDE ANGLE - DOWNSTAIRS/UPSTAIRS - NIGHT -
REMMY AND THE TWO GANGSTERS

54

The two men obviously think Remmy's someone else. Remmy has no choice but to go along with it. He moves closer to the railing and shouts down to them.

REMBRANDT

(faking it)

Oh hey, hi....

GANG MEMBER #1

What're you doing up there? Get your butt down here. You owe me some money.

Uh oh, this could be a problem.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

55 INT. WAREHOUSE - NIGHT

55

Rembrandt looking down at the gangsters. Obviously he has double on this world -- is he a gangster? It's a tight spot.

GANG MEMBER #1

What're you doing up there?

Rembrandt realizes he has to play along with this.

REMBRANDT

Uh, be right there.

(whispers back to
Angie)

Stay cool. I'll get you out of here
somehow.

Remy closes the door to Angie's room and slowly descends the stairs, a weak smile on his face.

CUT TO:

56 INT. PINTO STATION WAGON - NIGHT

56

Mallory is nervously drumming his fingers on the steering wheel.

57 THEIR POV - THE FIRE ESCAPE WINDOW

57

A gang member leans out, looks around, and closes the window.

58 RESUME - MALLORY

58

has seen the gangster, uh oh.

MALLORY

This is not good.

He opens the car door to get out, then...

MALLORY

Plan B he said. Okay, plan B it is.

Mallory closes the door, starts the car engine starts to drive off. He thinks better of it and slams on the brakes.

CONTINUED

58 CONTINUED

58

MALLORY

Forget it, I'm not leaving you.

59 ANGLE UP THE STREET

59

Officer Brown is walking toward the warehouse. He spots Pinto and approaches it carefully from the rear. He moves around to the driver's side, opens the door and hops in.

60 INT. THE PINTO

60

Mallory is relieved, but puzzled.

MALLORY

Thank heavens.

(then)

Where's Angie, and how'd you change clothes?

Brownie just takes out his gun and holds it on Mallory.

CUT TO:

61 INT. WAREHOUSE - NIGHT

61

Remmy and the two GANG MEMBERS are playing poker on a desk near the assembly line. Remmy doesn't know who they think he is, so he lets them do most of the talking.

REMBRANDT

(laying down a hand)

Three kings!

GANG MEMBER #1

(puts his cards down)

Damn!

GANG MEMBER #2

(puts his cards down)

I'm out.

REMBRANDT

(yawns)

Well, I'd better get going.

GANG MEMBER #1

Are you still on the clock?

There's a little info.

CONTINUED

61 CONTINUED

61

REMBRANDT

(standing up)

Yep. Got to punch out.

GANG MEMBER #2

Can't you get that fillie up there to talk? I'm sure Daddy would appreciate it ---

GANG MEMBER #1

Yeah -- What kind of cop are you?

Remmy get's it. He's a crooked cop.

REMBRANDT

(playing along)

Yeah -- What kind of cop am I...?
I'll get her to talk -- I'll get her to sing!

Remmy walks over and starts up the stairs. The two Gang Members laugh at his lame joke.

GANG MEMBER #1

You're the man, Brownie! You are the man.

CUT TO:

62 INT. WAREHOUSE - UPSTAIRS ROOM - NIGHT

62

Angie hears someone approaching so she pretends to still be tied up. When Remmy enters the room, Angie is relieved. She jumps up and hugs him for a beat. He likes this.

REMBRANDT

(getting serious)

Okay -- Two of 'em are downstairs. They think I'm a cop. Just follow my lead and we'll waltz right out the front door. Got it?

Angie nods her head in agreement and they start out the room.

REMBRANDT

Oh wait.

He grabs the ropes and ties her hands behind her.

REMBRANDT

We have to make it look good.

CONTINUED

62 CONTINUED

62

They leave the room.

63 INT. WAREHOUSE - DOWNSTAIRS - NIGHT

63

Remmy and Angie descend the stairs. The Gangsters wonder what's going on.

GANG MEMBER #1

Hey! What're you doing?!

REMBRANDT

Be cool. She's agreed to get the paper.

GANG MEMBER #2

I hope you know what you're doing....

GANG MEMBER #1

Yeah, 'cause if Daddy comes back and she's not here ---

REMBRANDT

(acting tough)

Relax. I know what I'm doing. Just tell Daddy that Downtown Brown is on the case.

Remmy, maybe playing the role too well, abruptly pushes Angie forward toward the door. She gives him a nasty look.

CUT TO:

64 EXT. WAREHOUSE ENTRANCE - NIGHT - THEIR POV

64

The warehouse door opens and Remmy and Angie walk out. Just as Mallory pulls up in the Pinto. Rembrandt and Angie hop in the back, not noticing Brown in the passenger seat right away, and they drive off.

65 INT. THE PINTO

65

Mallory driving. Brown turns to look at Rembrandt, shocked to see his double. But he has his pistol out all the same.

CONTINUED

65 CONTINUED

65

BROWNIE

Who are you?!

ANGIE

He's my friend.

REMBRANDT

(calmly)

My name is Rembrandt Brown.

BROWNIE

Cut the crap. I'm Rembrandt Brown.

REMBRANDT

Yeah, well now there's two of us.

BROWNIE

(waving his gun)

Why don't we all go back inside.
Sort this situation out.

They start out of the car.

66 INT. WAREHOUSE - NIGHT

66

Brown is holding his gun on Rembrandt, Angie, and Mallory as they enter. The Gangsters are understandably confused.

GANGSTER #2

Hey, Brownie...

(turns back and forth
to both of them)

... you guys twins or something? You
didn't tell us you had a brother.

BROWNIE

(angry and impatient)

Cut the crap! It's me, Brownie!

This guy --

(waving his hand)

-- some jokester...

REMBRANDT

Actually, I'm Brownie.

(to Gangster #1)

I just took you with three cowboys.

The Gang Members exchange confused looks.

GANGSTER #1

That's right. You did.

CONTINUED

66 CONTINUED

66

REMBRANDT

Like you said, I'm the man. I'm your
Brownie..

They're thinking he's right.

BROWNIE

(points the gun at
Angie's head; then
turns to Remmy)
You want me to show you who's really
the man?!

REMBRANDT

(relenting)
No..no...Leave her alone.

Brownie pushes Angie away from him into Remmy's arms.

BROWNIE

Take 'em upstairs. We'll let Dropper
Daddy deal with 'em.

The two Gang Members don't move. They aren't sure of this.

BROWNIE

(shouting now)
Move! Now!

They jump to attention and force Remmy, Angie and Mallory up
the stairs.

CUT TO:

67 INT. CHANDLER HOTEL ROOM - NIGHT

67

Diana is clearly about back to normal. Maggie is pacing.
Both are very impatient.

MAGGIE

They've been gone too long.

DIANA

What do we do?

MAGGIE

You stay here and rest. You've had
a pretty good shock to the system.

She starts for the door. Diana rises to follow.

CONTINUED

67 CONTINUED

67

DIANA

I feel fine. Where are you going?

MAGGIE

Time for reinforcements. We have to take the chance that Mallory's instinct was right about that cop. That he's a good guy.

Maggie's hand is about to turn the knob on the door when she hears a key in the lock from the other side. She freezes and backs away. The door opens. In comes Detective Wells. He's surprised to see Maggie and Diana.

WELLS

What are you doing here?

MAGGIE

Are we allowed to ask the same of you?

WELLS

If I get an answer I like, you might get one.

Maggie looks at Diana, then back at Wells.

MAGGIE

Angie gave us temporary jobs at the club. Told us, since he wouldn't be needing it anymore, we could stay in Harrell's place for a few days.

WELLS

Nice of her.
(looking around at the mess)
You didn't do this, did you?

DIANA

It was like this when we got here.

Wells nods his head and walks around as if he might be looking for something.

WELLS

Well... whoever did this... I wonder if they found what they were looking for.

CONTINUED

67 CONTINUED 2

67

MAGGIE

No.

(another shared look
with Diana... taking
a chance here)

But we did.

She holds up the note Remmy found in the music book, and on Wells' reaction to that we...

CUT TO:

68 INT. WAREHOUSE UPSTAIRS

68

Rembrandt, Angie and Mallory are locked in the room, the door guarded from the outside. Remmy is checking for escape hatches. No luck.

ANGIE

I always had the sense there was something Harrell wanted to tell me, but he never could do it.

REMBRANDT

I figure he was there to investigate the caffeine traffic... hadn't counted on falling in love with you.

ANGIE

You mean he was going to bust me?

REMBRANDT

I think he may have been having second thoughts about that.

MALLORY

He left a note. Had the name of your connection, time of delivery, everything.

Angie thinks about this a moment.

REMBRANDT

He put it in his music book. That's why I think he may have had second thoughts. Obviously he was trying to find a way to make the bust without hurting you.

ANGIE

And somebody killed him for it.

CONTINUED

68 CONTINUED

68

Our guys react to that, and we:

CUT TO:

69 INT. CHANDLER HOTEL ROOM - CONTINUOUS

69

Wells explaining things to Maggie and Diana.

WELLS

I can't prove it, but I'd bet money
the shooter was a bad apple in my
barrel, cop named Rembrandt Brown.

Maggie and Diana react to that.

DIANA

You've got an officer named Rembrandt
Brown?

WELLS

(nods)

We think he's on the take from a big
timer named Dropper Daddy.

MAGGIE

Harrell found out about that and
that's why you think Brown killed him.

WELLS

That's the way I add it up, but
convincing a D.A...? Well...

Maggie and Diana look at one another. They've got to bring
Wells in on this.

MAGGIE

We think our friends could be in
trouble. They went looking for this
Dropper Daddy, and they've been gone
a long time.

WELLS

If that's where they went, they might
not come back at all.

DIANA

That's something we won't accept
without a fight.

Wells looks at them. He's not sure what to make of them.
Maggie gets an idea.

CONTINUED

69 CONTINUED

69

MAGGIE

You said Brown works for this guy?

WELLS

That's my guess.

MAGGIE

Why don't you call him? Set up a meeting. Tell him you've got the word on the Colombian Connection.

WELLS

How does that help your friends, assuming Brown's got them?

DIANA

Let him know you know it.

Wells thinks it over. It's clear he's not come across women like this very often, if at all.

CUT TO:

70 INT. WAREHOUSE - DOWNSTAIRS - NIGHT

70

Brown and the others are waiting. They hear Dropper Daddy's low rider pull up outside. After a moment, Dropper Daddy himself enters, followed by a couple of bodyguards.

DROPPER DADDY

Well, my man Brown. You drop by to watch me turn off the song bird.

BROWNIE

There's... ah... a little complication.

DROPPER DADDY

Am I going to like it?

BROWNIE

Well, there were some men watching the place.

GANGSTER #1

One of them looks just like Brownie.

GANGSTER #2

In fact, when he first came downstairs we thought he was Brownie.

CONTINUED

70 CONTINUED

70

DROPPER DADDY

Came downstairs?

GANGSTER #1

Yeah, he must have gone up the fire escape.

DROPPER DADDY

When Angie was up there?

GANGSTER #2

Yeah. Played a couple of hands of poker, then tried to take Angie out of here.

GANGSTER #1

Said you would like it.

DROPPER DADDY

(to Brown)

Where were you when all this fascinating melodrama was playing out?

BROWNIE

Well, I came along and saw this car in the street, so I busted the white guy inside.

DROPPER DADDY

The white guy?

BROWNIE

Yeah, then this other guy -- he says his name is Rembrandt Brown, too, by the way -- anyway he comes out with Angie and they try to get away. Naturally, I stopped them.

DROPPER DADDY

Naturally.

BROWNIE

(proudly)

We've got them all locked up upstairs.

Dropper Daddy thinks this over a moment, then...

DROPPER DADDY

This may come as a surprise to you, but I followed that whole thing.

CONTINUED

70 CONTINUED 2

70

BROWNIE

You did?

DROPPER DADDY

Some jamoke, looks like you, gets past my main guys here, goes upstairs to get Angie. Then just to be nice, he plays some cards with you. He win?

GANGSTER #1

Yeah.

DROPPER DADDY

Figures. Then he tells you I want you to let the girl go. So you let her go.

(to Brown)

Now you, because you got dumb luck you bump into the driver, and because you still know which end the bullets come out, you persuaded them to come back inside.

BROWNIE

Ah... yeah. So, what do we do now?

DROPPER DADDY

Stick 'em with the steaks.

GANGSTER #1

The freezer?

GANGSTER #2

Why don't we just cap 'em?

DROPPER DADDY

(a stern look at Brown)

Too much of that going on lately. Besides I'd like Angie to have some time to think about dying before she does.

The others react to that, and we:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

71 INT. LARGE FREEZER

71

Side of beef and other stuff is hanging from the ceiling. Mallory, Rembrandt, and Angie are huddled together, shivering.

MALLORY

I knew I should have brought my winter coat.

REMBRANDT

Would you stop joking for a minute, I'm trying to think.

MALLORY

That wasn't a joke.

ANGIE

Is he just gonna let us freeze to death?

REMBRANDT

From the way he laughed when he slammed and locked the door, that would be my guess.

MALLORY

Maggie and Diana are probably going nuts right about now. Think they'll call the cops?

REMBRANDT

They're not the type to do nothing.

A pause as they start to look around for a way out. Nothing but meat.

ANGIE

All this because some folks want a real caffeine buzz?

REMBRANDT

If we get out of here, I'd think about that carefully if I were you.

Angie nods at him.

CUT TO:

72 INT. WAREHOUSE - NIGHT

72

Dropper Daddy is at his desk. Brown and the others are gathered around.

DROPPER DADDY

This still doesn't solve our main problem. We need the Colombian Connection. The bad synth my Einsteins are cooking up is about to put us out of business.

BROWNIE

I can go back to his apartment. Maybe these people we've got upstairs were the ones who interrupted me.

DROPPER DADDY

(shakes his head)
Something always interrupts you, doesn't it.

At this point, Brown's cell phone rings.

DROPPER DADDY

(to the others)
See what I mean?

Brown takes out the phone and answers it.

BROWNIE

(into phone)
Brown.
(registers surprise and turns to Dropper Daddy, cupping the phone)
It's Wells.
(listens)
Yeah.
(to Dropper Daddy, cupping the phone)
He knows we've got those guys.

Dropper Daddy reacts to that. Brown talks into the phone.

BROWNIE

Yeah, well, they looked suspicious to me so I grabbed 'em. Was just about to take 'em downtown when you called.

(MORE)

CONTINUED

72 CONTINUED

72

BROWNIE (CONT'D)

(listens)

Yeah.

(to Dropper Daddy,
cupping the phone)

He knows about the Colombian
Connection. Got a name.

Dropper Daddy reacts, thoroughly exasperated now. Brown
listens to the phone.

BROWNIE

Yeah.

(cupping, to Dropper
Daddy)

Says there's a meet at midnight at
the club. He's gonna make the bust.

(listens, then, to
Dropper Daddy)

Wants me to meet him there, and bring
these guys.

(listens, then)

And Angie too.

DROPPER DADDY

Is there anything this guy doesn't
know?

BROWNIE

(into phone)

Okay, we'll meet you there.

He hangs up. Everybody looks at Dropper Daddy who's thinking
things over.

BROWNIE

What do we do now?

DROPPER DADDY

Is Wells gonna meet us there alone?

BROWNIE

That's his style.

DROPPER DADDY

No ambush? No SWAT squad who'll put
down their trombones and pick up
tommies?

BROWNIE

The Connection is just one guy.
Wells will want the collar alone.

CONTINUED

72 CONTINUED 2

72

DROPPER DADDY

Well, then, let's do what he says.

BROWNIE

Make the contact?

DROPPER DADDY

Sure, only two cops in the room, and one works for me? I like those odds.

Brown and the Gangsters smile at their boss's brilliance.

DROPPER DADDY

(a nod toward the
freezer)

Go thaw out our friends.

One of them starts away, and we:

CUT TO:

73 INT. CHANDLER HOTEL ROOM - CONTINUOUS

73

Wells has just hung up.

MAGGIE

Good guess about Angie.

WELLS

It was worth a try.

DIANA

You think Dropper Daddy will come to the drop.

WELLS

I'm pretty sure of it. And I'll have a SWAT team at the bar to take care of him and the Connection.

MAGGIE

Not sure that's a good idea.

WELLS

Why not?

MAGGIE

I'm guessing Daddy won't just walk into a place that could be crawling with cops.

CONTINUED

73 CONTINUED

73

WELLS

They'll be undercover.

MAGGIE

He can probably smell cops.

DIANA

And, if half the force is dirty, how do you know who to trust?

WELLS

So I just go in there alone?

MAGGIE

You've got plenty of back-up. Me. Diana. And our two friends.

DIANA

I like those odds.

Wells just looks at them. Are these women totally insane?

CUT TO:

74 INT. VELVET SLIPPER - LATER

74

The joint is jumping. The band is playing. The chorus line is working through a number.

75 ANGLE ON MAGGIE

75

in her waitress outfit, taking orders at a table.

76 ANGLE ON DIANA

76

with the cigarette box, making sales.

77 ANGLE ON WELLS

77

sitting alone at a table on the far side of the stage, very much in the shade.

78 ANGLE ON BAR

78

The bartender has his back to us. When he turns we see he is Gangster #1 from Dropper Daddy's gang.

- 79 ANGLE ON ENTRANCE 79
A well dressed Latino man comes in and looks around the club. This is MEDELLIN MAX. He goes to the bar and enjoys the rest of the chorus number.
- 80 ON STAGE 80
The dancers finish their act and exit to applause from the crowd. The band then goes into another number.
- 81 ENTRANCE 81
Rembrandt, Mallory and Angie enter, alone. No Brown. No Dropper Daddy, or gangsters.
- 82 ANGIE 82
looks around the bar, sees Max, smiles and starts to cross to him.
- 83 REMBRANDT AND MALLORY 83
look at...
- 84 MAGGIE 84
who nods toward Diana on the other side of the stage.
- 85 REMBRANDT AND MALLORY 85
cross through the tables toward Diana.
- 86 AT THE BAR 86
Angie arrives and takes a stool next to Medellin Max. He smiles at her. We can't hear what they're saying over the music.
- 87 MALLORY, DIANA AND REMBRANDT 87
watching from across the room.

88 MAGGIE 88

watching. She is near Wells' table, holding a full tray of coffee cups.

89 AT THE BAR 89

Medellin Max takes a slip of paper from his pocket and slides it across the bar toward Angie. Before she can take it, a big hand comes into frame and grabs Max's hand. TILT UP to see...

90 GANGSTER #1 90

who has grabbed Max's hand. He smiles.

91 WIDEN 91

enough to show that Dropper Daddy has come in the back entrance and slid along the bar and is now standing next to Gangster #1. Dropper Daddy reaches for the note.

DROPPER DADDY

I'll take that.

92 ANGLE ON WELLS' TABLE 92

He sees what's going down at the bar, and starts to slide out of the booth. What stops him is a gun in his ear. Gangster #2 has worked his way around behind the booth.

93 ANGLE ON FRONT DOOR 93

Brownie comes in and takes a position near a column, putting his hand inside his coat on his gun.

94 REMBRANDT, DIANA AND MALLORY 94

all see what's happening in all those places.

95 WELLS' BOOTH 95

Suddenly a whole tray of coffee cups flies at Gangster #2 from nowhere, scalding him. He screams and goes down.

- 96 WIDER ANGLE 96
reveals that Maggie has tossed the coffee. And it starts.
- 97 BROWNIE 97
at the door, reacts to this, and pulls his gun, crossing the room.
- 98 REMBRANDT AND MALLORY 98
take tommy guns from Diana's cigarette box.
- 99 AT WELLS' TABLE 99
to make sure Gangster #2 stays down, Maggie delivers a spinning kick that takes him over a table. Wells pauses only a moment to admire this, then he comes up shooting himself, aiming toward the bar.
- 100 DROPPER DADDY AND GANGSTER #1 100
react to all this, pull their guns, and open fire. Angie, Max, and everybody at the bar, hits the deck.
- 101 WIDER ANGLE 101
of club. A melee. Dropper Daddy and Gangster #1 are shooting at Mallory and Remmy, who have taken cover behind some tables and are returning fire. Everybody else, needless to say, is freaking out, and rushing for cover. The band hightails it backstage with their instruments.
- 102 BROWNIE 102
is trying to flank Mallory and Rembrandt and gets off some shots at them.
- 103 DIANA 103
who is hiding behind a banquet sees this, edges toward Brownie, darting from booth to booth.

- 104 BROWNIE 104
firing away from behind a table. Suddenly he is taken out by a huge vase of flowers. He goes down like a shot.
- 105 WIDER 105
to reveal that Diana has thrown the vase from behind Brownie.
- 106 DROPPER DADDY AND GANGSTER #1 106
firing as they go, are trying to get down the bar toward the rear entrance. Gangster #1 takes a bullet from either Mallory or Rembrandt and goes down. Then Dropper Daddy is cut off by:
- 107 WELLS AND MAGGIE 107
at the end of the bar, both with guns levelled at the bad guys. The shooting stops.
- 108 REMBRANDT AND MALLORY 108
come from behind their cover and advance on the bar, tommy guns at the ready.
- 109 AT THE BAR 109
Dropper Daddy and Gangster #1 are out of ammo, and are holding their hands in the air, as Wells advances on them. The fight is over.
- 110 ANGLE UNDER BAR 110
where Angie and Medellin Max have been crouching. Max is wide-eyed at all that has exploded around him. He gets up, looks at Angie, then at the others, and bolts out the front door at top speed.
- 111 MALLORY AND REMBRANDT 111
see this.

REMBRANDT
(to Angie)
Well, there goes your connection.

TIME CUT TO:

112 INT. VELVET SLIPPER - LATER

112

Uniformed cops are escorting Brown, Dropper Daddy and Gangster #2 out in handcuffs.

113 AT THE BAR

113

Wells is there with Maggie, Diana and Angie.

WELLS

(to Maggie and Diana)

I guess you knew what you were talking about when you said you like your odds.

As Remmy and Mallory arrive --

MALLORY

That was a trip.

(to Rembrandt)

Your double on this world was a real bozo.

Remmy shoots him a look. Maggie and Diana smile at each other and him. Wells nods and turns to go.

REMBRANDT

(to Angie)

You okay?

ANGIE

Never better.

DIANA

(looking around)

Gonna have to plug some holes, but you shouldn't be closed for long.

ANGIE

No, I'm closing it for good.

Besides, raging gun battles are never good for business. Word gets around.

MAGGIE

You could just stick to de-caf.

DIANA

I know I will.

CONTINUED

113 CONTINUED

113

ANGIE

Think I'll try the music scene again.
Let somebody else worry about
payrolls, and musicians who don't
show up. What about you guys?

REMBRANDT

We always have someplace interesting
to go.

He looks at Diana. She takes the timer out of her pocket and
checks it. Everyone has completely forgotten about it.

DIANA

Oh, oh... only thirty seconds.

MAGGIE

I always lose track of time when I'm
shooting bad guys.

The Sliders exchange glances and realize they'll take the
vortex outside. Mallory, Diana and Maggie run for the front
entrance and out it.

REMBRANDT

(to Angie)

It was a definite kick.

She hugs him, gratefully.

ANGIE

Thank you. Maybe we can work
together again some time.

REMBRANDT

Maybe.

He runs out and we stay with Angie as she looks around the
wreckage of the club, because we know what the Sliders are
doing right now.

FADE OUT:

THE END