

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

Prod. Draft 1/6/98 (F.R.)
1st Pink Revs. 1/8/98 (F.R.)

PROD. #K2814



"LIPSCHITZ LIVE"

(X)

Written by
Keith Damron

Directed by
Jerry O'Connell

REVISED PAGES:

1st Pink Revs. Full Script

- NOTICE -

THIS MATERIAL IS THE PROPERTY OF UNIVERSAL CITY STUDIOS AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL.. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

SLIDERS

"Lipschitz Live"

TEASER

FADE IN

1 EXT. A STREET - DAY (D1) 1

The VORTEX FORMS, a familiar sight, or perhaps not. This wormhole is different. It appears sickly. The maw is misshapen. It fluctuates in size then spits QUINN onto the pavement.

Even his landing is not the norm, seemingly more violent and perhaps more painful. Quinn does a shoulder roll and comes to a stop. His head snaps around. His expression tells us there is indeed something wrong as he looks back at the...

2 WORMHOLE OPENING 2

It THROBS, SPUTTERS, then careens off into the air like an out of control fire hose. In a second it is gone.

3 ON QUINN 3

As he looks on, astonished. He turns to the others.

QUINN

Did you see that?

But there are no others. Quinn is alone. He moves off up the street.

QUINN

(calling out)
Remmy... Colin... Maggie...!

A chilling silence.

QUINN

(sotto)
What's going on here?

Quinn checks the timer.

4 ON TIMER 4

As it counts down -- two hours fifty-four minutes and counting.

CUT TO

5 EXT. ALLEY - DAY 5

A dense cloud of litter whips through air, carried by the torrents and familiar WHOOSH of the wormhole.

CONTINUED

5 CONTINUED

5

We hear a THUD. A pile of litter stirs.

COLIN
(pained, under trash)
You know, brother, it occurs to me
that if we threw a large
mattress...

COLIN emerges from beneath it. He's wearing a plain, dark blue shirt and slacks.

COLIN
...through the wormhole ahead of
us, it might not hurt so much to
land.
(dusts himself off)
Of course, we might miss the
mattress.

He notices he is alone.

COLIN
Hello?

He stands and takes in his new milieu, puzzled, then...

Nothing. What's going on? He starts up the street.

COLIN
Quinn. Maggie. Rembrandt!

6 EXT. STREET - DAY

6

As Colin rounds a corner. Three homeless people are seated around a fifty-five gallon drum. On top of the drum, a big screen TV. A slightly dented, but operational, satellite dish provides the reception.

Colin cautiously crosses to the group. A slick announcer is on the TV screen. We'll get to know him as HARRY LIPSCHITZ.

LIPSCHITZ
Yes, folks, thanks to you,
Lipschitz Live is now, the most
watched show in the history of
television. Beamed to our armed
forces abroad, to our research
teams at the South Pole, to the
hard-working guys aboard the
crippled Space Station Mir,
Lipschitz Live sets the pace for
our world today.

COLIN
Excuse me...

No response. They are transfixed. (The "Lipschitz" promotion continues as voice-over under the following.)

CONTINUED

6 CONTINUED

6

Colin inches his way between the homeless people and the TV screen.

COLIN

Pardon me, I was wondering if you could...

As soon as Colin blocks their view, the homeless people shower him with a hail of trash. Colin ducks and moves away. He looks back at the homeless people, shakes his head and walks away.

CUT TO

7 EXT. HIGH-RISE BUILDING - DAY

7

A towering structure of steel and glass.

REMBRANDT (O.S.)

Eeeeeeyaaaaaa!

8 ANOTHER ANGLE

8

reveals a window washing rig hanging off the side of the building. Something dangles from the rig's edge.

9 YET ANOTHER ANGLE

9

reveals REMBRANDT. His one hand holds fast to the rig's railing. The other hangs firmly onto MAGGIE'S. This is where the wandering vortex has dropped them. The two are dangling in mid-air -- a precarious human chain, a mere handshake away from a falling death.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

10 EXT. HIGH-RISE BUILDING - WINDOW WASHING RIG - DAY - 10
CONTINUOUS

Maggie and Remmy continue to cling tight to each other.

REMBRANDT

Q-Ball, you and me are going to
have one serious talk!

MAGGIE

Save it, he's not even here!

REMBRANDT

Not here!
(looking down, concerned)
Q-Ball! Colin!

MAGGIE

They're not down there, thank God.
They're just not here.

REMBRANDT

Good, that means I can still kill
him.

MAGGIE

Will you hold steady! I'm going to
climb up your leg.

Maggie manages to climb up the length of Rembrandt's leg. She works her way up his back, onto his shoulders then onto the rig. She then helps him climb to safety. Rembrandt peers back over the edge, down at their averted calamity.

REMBRANDT

Sweet Mary and Joseph. We must be
a mile high.

(X)
(X)

CUT TO

11 EXT. CITY STREET - DAY 11

With Quinn. Seems at first like a normal L.A. street. But as Quinn walks along, he notices that there seem to be television sets everywhere. At a crosswalk, instead of a streetlight on a pole there is a television set. People waiting on a bench for a bus watch a small set on an adjustable stand attached to the bench. Storefronts, no matter what other merchandise is for sale, all feature TV sets.

12 A STOREFRONT 12

as Quinn stops for a moment to watch a set along with two or three other people.

13 ANGLE ON SET 13

Lipschitz is on camera.

LIPSCHITZ

All week on 'Lipschitz' we'll be investigating the paranormal. Aliens %om somewhere 'out there'; folks like you and me who claim to have been abducted; out of body travelers, remote viewers, a man who says he is the reincarnation of Nostradamus.

14 QUINN 14

reacts to this message and notices that the other people on the sidewalk are absolutely transfixed by this guy, almost hypnotized. Quinn moves away, heading for the Chandler.

15 EXT. STREET - FRONT OF CHANDLER HOTEL 15

In this world, the front of the Chandler, above the marquee entrance, is a huge television screen (think Blade Runner), and on this screen at all times is Lipschitz Live. We can't hear him, but we can see Harry Lipschitz pontificating, waving his arms. Quinn crosses to the hotel.

16 INT. CHANDLER HOTEL - LOBBY - DAY 16

Quinn ENTERS. This version of The Chandler is upscale, well-dressed folks in the lobby. Quinn approaches the check-in desk where...

17 GOMEZ CALHOUN 17

the desk clerk has his gaze locked on the "Lipschitz Live" show on a television on the desk.

LIPSCHITZ (V.O.)

Our next guest has a sharpei that has predicted the next big L.A. quake and the results of next year's Rose Bowl.

QUINN

Excuse me...

GOMEZ

(snapping; indicates TV)
Shh, can't you see this is important? Guy's got a psychic dog.

Quinn glances at the screen. Then...

QUINN

I'd like a room.

CONTINUED

17 CONTINUED

17

GOMEZ

We're booked up.

QUINN

Booked up? This place is never booked up.

GOMEZ

Big corporate wedding.

Gomez points to a sign on an easel next to the desk. It reads:

THE CHANDLER WELCOMES INFINICORP AND MILLENIAMEDIA TO THE TELEVISION CORPORATE SUMMIT. CASH BAR.

QUINN

Then I'd like to leave a message for some friends.

GOMEZ

Do you have a room?

QUINN

(grits teeth)
Not according to you.

GOMEZ

Then you can't leave a message.

QUINN

Why not?

GOMEZ

We're a full-service hotel, but only for guests. No guest, no service.

Gomez turns back to the television.

QUINN

Look, I have an agreement to meet up with some people here whenever we get separated. It's important.

No response. Gomez's gaze is locked on the tube.

QUINN

Fine, I'll be in the bar if you need me.

18 INT. CHANDLER HOTEL - BAR - DAY

18

There are two or three TV sets positioned so all patrons can see Lipschitz Live.

Quinn moseys up to the bar. He goes unnoticed by the BARTENDER who is also riveted to the TV. Quinn checks his pockets. He pulls out two wrinkled one dollar bills. He sees...

CONTINUED

18 CONTINUED

18

The Bartender's tip jar. Quinn compares his money to the tips already in the jar. They match.

QUINN
(to Bartender)
How 'bout a beer. Whatever is cheap.

Quinn pulls out the timer and looks it over. He tenses.

19 TIMER

19

It reads one hour fifty-four minutes.

20 QUINN

20

QUINN
(to himself)
Come on, guys, where are you?

21 ANGLE ON TV

21

Harry Lipschitz apparently does the news, too.

LIPSCHITZ
The senator, while denying he was drunk, could not explain his nudity.

22 BACK TO SCENE

22

The Bartender serves up the beer, never breaking his lock on the television.

QUINN
(indicatin screen)
People seem to like this guy.

BARTENDER
Are you kidding? Hayy Lipschitz rules. His show is the only show.

QUINN
(sarcastic)
Literally.

The Bartender breaks his hypnotic stare at the TV to size Quinn up. Then...

BARTENDER
Don't tell me you don't watch it.

(X)

QUINN
I don't watch much of anything.

(X)

(X)

CONTINUED

22 CONTINUED

22

BARTENDER

You're kidding.

QUINN

You see, I travel a lot and I like to read.

BARTENDER

Books?

QUINN

Yeah.

BARTENDER

That's the trouble with you kids today. You don't watch enough television. How are you gonna keep informed about what's going on in the world?

(then, re: the beer)

That'll be two bucks for the beer and fifteen for the drinker's insurance.

Quinn balks. He's short. Thinking quickly ...

QUINN

Uh, charge it to Milleniamedia.

Without flinching, the Bartender punches a number on a key pad and turns back to his TV. That was easy, then...

QUINN

Got a menu?

CUT TO

23 EXT. STREET - DAY

23

Colin emerges from the alley. He looks around, doing his best to get his bearings.

24 ON STREET CORNER

24

Two THUGS, perhaps the only people not watching television, step out of the shadows of a nearby building. They see Colin. They look to each other and nod. Thug #1 pulls back his lapel and speaks into a hidden microphone.

25 ON COLIN

25

as he moves off down the street.

26 EXT. HIGH-RISE BUILDING - WINDOW WASHING RIG - DAY

26

Remy is trying to figure out the switches on the hoist control. He throws one.

CONTINUED

26 CONTINUED

26

The scaffold lurches and starts up.

MAGGIE
I'm gonna say down is better.

Remmy hits the switch. The scaffold stops.

REMBRANDT
Be crazy to label these switches, I guess.

As he checks it out, Maggie looks over the side to the ground.

MAGGIE
Do you suppose the others made it through?

REMBRANDT
Who can tell? That whole trip was like no slide we've ever had.

MAGGIE
Have you ever been split up before?

REMBRANDT
Not like this. Only one other time was there a problem. And that was only because the wormhole was struck by lightning.

Maggie reacts to something she sees on the ground.

MAGGIE
Hey!

27 MAGGIE'S POINT OF VIEW - ANGLE ON THE GROUND

27

Colin is making his way down the street.

MAGGIE'S VOICE
It's Colin.

(X)

(X)

28 BACK TO RIG

28

REMBRANDT
He'll never hear us. We're too high.

(X)
(X)

He throws the switch. The scaffold starts down.

REMBRANDT
Now we're getting somewhere.

29 ON THE GROUND

29

ANGLE UP as the rig slowly comes down, and settles on terra firma. Remmy and Maggie hop out and...

REMBRANDT

Where did he go?

MAGGIE

(pointing)

That way. Come on.

REMBRANDT

Looks like he's following the plan, heading for the Chandler.

(X)
(X)

(X)

MAGGIE

Let's just hope we haven't missed the sliding window.

(X)
(X)

And they move off.

30 INT. THE CHANDLER HOTEL - BAR - DAY

30

A large plate piled high with the remains of a major lobster dinner sits before Quinn. Beside it is the timer and a cocktail napkin with a mathematical formula scribbled on it. Quinn is engrossed in the figures. He pauses, checks the timer and sighs.

The TIMER READS ninety-three minutes.

Quinn is getting nervous. He stands and crosses to the lobby entrance. He looks around. No sign of the others. Dejected, he sits and returns to his notes.

The Bartender plants another beer on the bar. He sees the timer .

BARTENDER

Say, that's a mean looking clicker you got there.

QUINN

Excuse me?

The Bartender retrieves a TV remote from under the bar. This thing has about fifty buttons, sleek, bright red, it looks like something out of the Star Trek prop department,

BARTENDER

Get a load of this baby. Control capabilities include TV, VCR, DVD, LD, switchable between IR and EM bands at wide or narrow beam settings at unlimited range.

QUINN

Your clicker is definitely bigger than my clicker. And I say that without a trace of male envy.

31 HOTEL LOBBY 31

Colin enters the lobby, on the lookout for the others. No one there. He approaches the check-in desk.

32 BAR 32

Quinn's apprehension is growing. He looks up from his notes.

QUINN

Let me ask you something.

BARTENDER

Sure.

QUINN

Say you got separated from someone and you needed to find them in a hurry.

BARTENDER

You expecting someone?

QUINN

Some friends. We got split up and we've, uh, got a plane to catch.

33 IN THE LOBBY 33

as Colin comes in and surveys the scene. He spots Quinn in the bar and starts toward him.

34 ANGLE ON SMOKER'S CAGE 34

A corner of the lobby has been partitioned off -- like the cubicles at the airport -- to accommodate the very few smokers who exist on this world. Through the glass front of the room, we can see several shadowy figures smoking in the murk. From this group emerges a familiar figure. It seems to be COLIN. He's wearing a dark blue shirt and slacks, similar to our own Colin, but this Colin is wearing several gaudy gold chains around his neck, and he's puffing away on a long, black Sherman cigarillo. This is COLIN 2, our Colin's alternate on this world. He looks nervous as he surveys the scene in the lobby.

35 COLIN 2'S POINT OF VIEW - ANGLE ON LOBBY 35

Well-dressed folk, coming and going. He doesn't see or recognize our Colin, who has passed the smoker's room on the way to the bar. But he does see the two thugs following him, reacts to them and withdraws into the smoke of the room.

36 AT THE BAR 36

Quinn is talking to the Bartender and doesn't know that Colin is coming toward him.

37 WITH COLIN 37

As he's about to call out to Quinn, he's suddenly grabbed by the two thugs.

COLIN
Hey! What's going on?

Before he can say anything else, the larger of the two thugs locks a forearm around his neck, stifling his complaints. The two lift Colin off his feet and hustle him away.

38 ANGLE ON QUINN 38

at the bar, who hears the ruckus and turns to look.

39 QUINN'S POINT OF VIEW - ANGLE ON LOBBY 39

He may catch just a glimpse of the two thugs dragging Colin out a door, but he doesn't realize it's Colin.

40 QUINN 40

shrugs and turns back to the bar.

41 ANGLE ON SMOKING ROOM 41

From the murk of the smoke, Colin 2 has observed the two thugs collar our Colin and hustle him away. Colin 2 did not see our Colin clearly, but he's obviously relieved that the two thugs are gone. He cautiously slips out of the smoking room and heads across the lobby in the opposite direction from where the thugs took Colin.

42 EXT. THE CHANDLER HOTEL - DAY 42

(LIPSCHITZ LIVE is still running on the big screen above the marquee.) Colin 2 bolts from the hotel and runs smack into Remy and Maggie.

REMBRANDT
There you are! We've been after you for the past hour.

Colin 2 panics. Don't know these guys. Must be more thugs. He's outta there.

MAGGIE
Wait, come back!

REMBRANDT
What spooked him?

MAGGIE
No clue.

They head off in pursuit.

43 EXT. STREET

43

Suddenly, from out of nowhere, a SPEEDING AMBULANCE. Colin 2 charges out in front of it, he spots it, tries to dodge it, too late! The ambulance sideswipes him, laying him out cold. Five bystanders rush up to record this event with camcorders.

Rembrandt and Maggie arrive on the scene and shove past the amateur news hounds. The paramedics have hustled out, opened the rear door of the ambulance and picked up Colin 2 to shove him inside.

REMBRANDT

Let us through! He's our friend!

The paramedics close the doors and climb back in.

MAGGIE

Hey, wait up!

REMBRANDT

He's with us!

But the ambulance roars off. The bystanders, seemingly happy with their footage, move off. Maggie is disgusted.

MAGGIE

What's the matter with you people?

REMBRANDT

Nothing that ten thousand dollars from America's Funniest Fatalities wouldn't solve.

No time for discussion. Rembrandt hails a cab, runs to it. Maggie follows.

REMBRANDT

(as they jump in)
Follow that ambulance!

And they are gone.

44 INT. THE CHANDLER HOTEL - BAR - DAY

44

Quinn impatiently drums his fingers on the bar. He looks at the timer again and sighs. He looks down at the TV mounted in the bar.

45 ON THE TV

45

is Harry Lipschitz, doing another stand-up.

LIPSCHITZ

Coming up today on Lipschitz Live!
We'll meet a host of interesting personalities from this world and beyond. Space aliens and extra-dimensional travelers.

(MORE)

CONTINUED

45 CONTINUED

45

LIPSCHITZ (CONT'D)
Are they really among us? What do they want? Are they an added burden to the already weighted down welfare system? We'll find out, today on Lipschitz.

46 QUINN

46

gets an idea.

QUINN
(to Bartender)
You say this Lipschitz is the only show?

BARTENDER
(still riveted to TV)
You betcha. Everybody, I mean, everybody watches it.

Quinn is up and gone.

47 INT. THE CHANDLER HOTEL - CONFERENCE ROOM - DAY

47

Darkness. A door opens, light streams in. We see two men shoving a reluctant figure into the room. The door closes. Darkness again.

(X)

MacARTHUR (V.O.)
It seems once again you've been handed the reins and once again you've disappointed me.

The LIGHTS KICK ON.

Standing at the end of the room is MACARTHUR MALLORY, sixtyish, graying, intense, clad in a business suit. Colin stands there, the two thugs behind him.

MacARTHUR
But you are not going to get out of this that easily, Colin. Like it or not, you are part of this family and as my stepson, you will live up to your obligations.

COLIN
Stepson?

Off Colin's stunned expression, we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

48 INT. THE CHANDLER HOTEL - CONFERENCE ROOM - CONTINUOUS 48

Colin confronted by his stepfather, MacArthur.

MacARTHUR

Like it or not, when I married your mother, you became heir apparent to the Infincorp dynasty. I don't have to tell you how important this whole transaction is.

Colin is trying to fake it.

COLIN

Uh, not, of course you don't.

MacARTHUR

A great deal hinges on you, son. Our merger to Milleniamedia means putting an end to fifty years of brutal warfare.

COLIN

War? Fifty years?

MacARTHUR

Have you been drinking again, son? I've warned you about that.

There's a knock at the door.

MacARTHUR

Yes?

One of the thugs re-enters, carrying a newly pressed suit draped over his arm. Colin tenses. MacArthur grabs the suit from the thug and thrusts it into Colin's hands.

MacARTHUR

Now get dressed and make me proud.

COLIN

(puzzled)
But I am dressed.

MacArthur sighs. He motions to the thug, who escorts Colin from the room. He offers no resistance.

49 INT. HOSPITAL ROOM - DAY 49

Colin 2 is sprawled out on the hospital bed, unconscious. He wears a hospital gown. Of course, a wall-mounted television is blaring away.

50 ON THE TV

50

is Lipschitz. It's another stand-up.

LIPSCHITZ

Coming up on our weekend wrap-up show -- after decades of discrimination, they're tired, they're angry, they're not gonna take it anymore. Yuppy wasp freedom fighters, on Lipschitz!

51 ANGLE ON ROOM

51

Rembrandt and Maggie appear in the doorway. Rembrandt is looking back down the hallway.

MAGGIE

Nice work, giving that nurse your tickets to the Super Bowl.

(X)
(X)

REMBRANDT

Of course the won't get her into the game on this world, but it got us on the floor.

(X)
(X)
(X)

Maggie grabs the clipboard off the end of the bed and quickly looks it over.

REMBRANDT

How is he?

MAGGIE

(relieved)
No concussion. Nothing broken. He's mildly sedated, but he'll be okay.

REMBRANDT

Thank God for that. We'd better get moving.

MAGGIE

Colin, wake up.

She notices the neck chains.

MAGGIE

Did he have these chains before?

REMBRANDT

Must have got 'em here. Farm boy always liked shiny things.

Colin stirs, opens his eyes. He doesn't recognize Remmy and Maggie...

MAGGIE

(to Colin 2)
We've got to get you out of here.

CONTINUED

51 CONTINUED

51

COLIN 2
Are you with my father?

REMBRANDT
(to Maggie)
You sure there's no concussion?

MAGGIE
Get his clothes.
(to Colin 2)
Come on, now, Colin. We're friends.

Remmy goes to the closet, pulls out Colin 2's clothes and tosses them on the bed. Colin 2 becomes a little more coherent as he gets a good look at Maggie.

COLIN 2
(flirting)
Just how good a friend of mine are you?

MAGGIE
Snap out of it, Colin. We've got to find Quinn and we don't know how much time until the sliding window.

COLIN 2
(plays along with it)
Sliding window? Right. Whatever works.

Rembrandt comes to the bed with Colin's shirt and pants. Colin 2 sits up and takes the clothes.

COLIN 2
(to Remmy)
Thanks, home.

Rembrandt reacts to that. (X)

COLIN 2 (X)
(then to Maggie) (X)
I'm still a little groggy, babe, (X)
want to help me on with these (X)
pants? (X)

Maggie reacts to that, and we... (X)

CUT TO

52 INT. TV STATION - OFFICE - DAY

52

Quinn is talking to the PRODUCER of Lipschitz Live, female, mid-twenties, long hair, glasses, low maintenance. She seems less-than-enthused to have him there.

QUINN
But I'm perfect for your show.

CONTINUED

52 CONTINUED

52

PRODUCER

I told you, I've got all the guests I need. Besides, your story doesn't have any sex appeal.

QUINN

Sex appeal?

PRODUCER

Since cable died, there's no market for shows about scientific whiz kids who live in their parents' basement and have no life.

QUINN

Look, I've battled androids, dragons, even dinosaurs...

No response.

QUINN

I've seen Elvis...

She stirs slightly. Quinn sees that he's on to something. Will she break?

QUINN

And I've met the female version of myself.

She picks up her pad and pen.

PRODUCER

Did you have sex with her?

53 INT. THE CHANDLER HOTEL - HOTEL SUITE - DAY

53

Colin, now dressed in a business suit. He crosses to the door and tries the knob -- locked.

He eyes the lock, considers the situation, then looks down at his tie clip. An idea. He pulls off the clip, bends it slightly and slips it into the lock. He grins, starts to work on the lock. Suddenly, the door opens and MacArthur enters. Colin, startled, jumps back.

MacARTHUR

It's time.

54 INT. THE CHANDLER HOTEL - BAR/LOBBY - DAY

54

The space has been configured for this special ceremony: podium, a big table with a big book on it. Several dozen suited executives sit in folding chairs. Colin and MacArthur enter to the left of the podium. R.J. CRANE, another business type, balding, sixtyish, and ROXANNE CRANE, mid-twenties in female business attire, enter from the right.

CONTINUED

54 CONTINUED

54

They meet at the podium and are joined by another aging BUSINESSMAN. He opens the big book on the table and takes out a pen.

The ceremony is very solemn as Roxanne first signs several documents. The pen is handed to Colin. After a few silent prompts and points from MacArthur, Colin gets the idea and does the same.

The Businessman produces a blotter, blots the ink and slams the book closed.

THUNDEROUS APPLAUSE from the Audience. MacArthur steps to the center of the podium, beaming from ear to ear. He addresses the audience.

MacARTHUR

What we have witnessed today is the beginning of the end. The conflict is over. No longer will our efforts be hindered by destructive competition and ruinous price wars.

Colin looks a little confused. But MacArthur is well received by the audience. More APPLAUSE.

MacARTHUR

Now let us move forward as a single corporation. Remember our motto, farmers grow stuff, but we feed the masses.

More APPLAUSE.

MacARTHUR

(turns to Colin and Roxanne)

This merger is complete. I now pronounce you one husband, one wife, one family, one corporation.

Colin does a double-take -- "what did he say?"

More APPLAUSE.

MacArthur, proud papa, slaps Colin on the back.

MacARTHUR

Congratulations, son, you're married.

Off Colin's utter shock.. .

55 INT. TV STUDIO - DAY

55

A darkened television talk show studio. MUSIC kicks in as LIGHTS FADE UP...

CONTINUED

55 CONTINUED

55

ANNOUNCER (V.O.)

Ladies and gentlemen, the paragon of the airwaves, the titan of television, the most watched, admired and awarded host in the history of world wide communication. Here he is... Harry Lipschitz, and it's Lipschitz Live.

Riotous applause as our host, Harry Lipschitz takes the stage. He flashes an expensive, toothy grin at the camera, then turns to his adoring audience.

LIPSCHITZ

Too kind...really...you're too kind.

The applause dies down and Lipschitz moves toward a camera which captures him in extreme closeup. Lipschitz goes into full smarm mode.

LIPSCHITZ

Friends...and I take that word very seriously...today we have something special, something more than a show. Sure, we like to entertain, draw a smile or pull a heartstring, but most of all, we like to inform, to contribute to the education of what I know is the most knowledgeable audience in the world today.

He pauses to let the phony flattery sink in. Then, melodramatically:

LIPSCHITZ

They walk among us. Or do they? Today we're talking about aliens, people from other worlds, other dimensions. Are they for real? If so, why are they here? What do they have to tell us?

(turns to stage)

Let's meet two men who might have some answers to those questions.

ADJUST ANGLE to reveal the stage. Quinn sits in one chair, and in the other, ARNOLD POTTS. Potts is a bit overweight and is stuffed into a Buck Rogers space outfit. He has a large satchel on the stage beside his chair. Lipschitz crosses to Potts.

LIPSCHITZ

First we have Arnold Potts.

Potts rises and gives a weird hand salute.

POTTS

Be self-reliant and multiply.

CONTINUED

55 CONTINUED (2)

55

He sits down.

LIPSCHITZ
Thanks for that, Arnold. Folks,
Arnold's claim...and let me see if
I've got it straight... is that
he's not here at all.

POTTS
I'm not here at all.

LIPSCHITZ
He's a pan-galactic traveller who
says he can project his image
anywhere in the cosmos.

Potts smiles and nods knowingly. Lipschitz crosses to
Quinn.

LIPSCHITZ
Our other guest is Quinn Mallory.
Mr. Mallory calls himself a
'Slider.'

Potts stifles a snorting laugh at this remark.

LIPSCHITZ
He travels between parallel
dimensions.

QUINN
That's right, Harry.

POTTS
The man is an obvious phony.

LIPSCHITZ
Why do you say that, Mr. Potts?

POTTS
He's a headline grabber, in it for
his fifteen minutes of fame. Look
at him, he doesn't even have an
outfit.

LIPSCHITZ
Interesting point. Mr. Mallory,
you make these slides from one
Dimension to another in your street
clothes?

QUINN
Yes.

POTTS
I've made calculations that prove
conclusively that the G forces
generated by a trans-dimensional
traverse would cause the subject's
eyes to explode.

CONTINUED

55 CONTINUED (3) 55
He reaches into his satchel and comes up with some very (X)
strange eye goggles and puts them on. (X)
POTTS (X)
That's why I wear these. (X)

56 OMITTED 56 (X)

57 INT. HOSPITAL ROOM - DAY 57
REVEALING we were watching the above on the screen in the
hospital room.
MAGGIE
What is he doing?

58 ANGLE ON TV 58
LIPSCHITZ
Mr. Mallory, why don't you tell us (X)
why you're here.
QUINN
Well, Harry, it's like this...
He turns to the camera.
QUINN
Rembrandt, Maggie, Colin, if you
somehow hear this, get down to the
KKRP studios now! We slide in less
than an hour! Less than one hour!
REMBRANDT
That's what he's doing. Leave it
to the Q-Ball.
Maggie turns to Colin 2 , who is now dressed.
COLIN 2
(re: the TV)
Friend of yours?
REMBRANDT
And of yours.
They start to hustle Colin 2 out of the room.
COLIN 2
Where are we going?
MAGGIE
Far, far away.
He snaps to.
COLIN 2
You mean out of the city?

CONTINUED

58 CONTINUED

58

REMBRANDT

At the very least.

COLIN 2

Lead on, baby cakes.

Rembrandt and Maggie each take an arm and lead Colin 2 out the door.

MAGGIE

Baby cakes?

And they are gone.

59 INT. THE CHANDLER HOTEL - MacARTHUR MALLORY'S SUITE - DAY

59

Colin and Roxanne enter. Colin still seems to be in a state of shock. He examines the wedding ring now on his hand, then turns to Roxanne.

COLIN

I don't know exactly how to tell you this. Especially considering that a woman's wedding day is supposed to be the happiest day of her life. It grieves me to spoil it for you in this fashion, but...

ROXANNE

Put a sock in it, Colin. Let's just get this over with.

Colin was not prepared for this kind of reaction. Nor was he prepared for Roxanne's disposition. She presses in on him, she's hot to trot, and during the following, she takes off her blouse. Colin is very nervous about her advances.

(X)
(X)
(X)

COLIN

I'm trying to tell you, I am not Colin. I mean, I am Colin. I am just not your Colin.

ROXANNE

That's the best you can do?

COLIN

Absolutely.

ROXANNE

Look, I don't want this marriage any more than you do. But we've known for years it was coming. Like it or not, the corporate dynasties continue through our bloodline. It's a curse of birth.

Now she's got her shirt off, down to bra and panties. She really moves in on Colin.

(X)
(X)

CONTINUED

59 CONTINUED

59

COLIN

That is just my point. I was not born here. I am from a parallel dimension.

ROXANNE

Have you been drinking again? I've warned you about that.

COLIN

I know it is hard to believe, but I Am quite serious. My friends and I go from one parallel world to another. Your Colin must be my alternate on this world.

ROXANNE

Did you try this line on your father?

COLIN

My father is dead.

ROXANNE

I know you hate MacArthur, but really...

COLIN

I don't hate MacArthur. I don't even know him. Besides, he seems to be trying to do what is best for his family...and his son.

Roxanne is really starting to notice the "change" in Colin.

ROXANNE

He doesn't care about you. His sole focus has been to create the biggest corporate dynasty in the world.

COLIN

Indeed, what an incredible legacy to leave for one's children. My father tried to do the same. Although, a two-room cabin, four cows and some chickens is not much of a dynasty.

Things are getting a little weird for Roxanne. But moving on...

ROXANNE

Fine, delude yourself. Someday the illiterate serfs will be at the gate and you'll finally understand what's going on here.

CONTINUED

59 CONTINUED (2)

59

COLIN

It is too bad my counterpart can't fully appreciate the value of that effort. And the value of having a father who is still with him to share it.

Roxanne studies him closely.

COLIN

(snapping back)
But now to the matter at hand. I have to find my friends.

ROXANNE

Forget your friends. Call in the lawyers.

COLIN

Lawyers?

Roxanne starts to undress. Colin's eyes reach grapefruit-like proportions.

ROXANNE

Yes, they're in the hall. Don't look so surprised. They must be present at the consummation to verify the merger. You know that.

She reaches behind to undo her bra. Colin slaps one hand over both eyes. (X)

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

60 INT. THE CHANDLER HOTEL - BRIDAL SUITE - DAY 60

Roxanne is standing at the door to the bathroom. She is wearing a bathrobe. Two LAWYERS stand to either side of her. She POUNDS on the door.

ROXANNE
Colin, come out of there!

Lawyer #1 impatiently checks his watch.

ROXANNE
What's with you? I know for a fact
you're not shy.
(a beat)
Come on, Colin, Bernie and Hal have
watched lots of mergers.

61 INT. THE CHANDLER HOTEL - BRIDAL SUITE BATHROOM - DAY 61

Colin is seated on the toilet, terrified. More POUNDING is heard at the door. Naturally, there's a television on the sink cabinet.

62 ON TV 62

Lipschitz Live continues.

Quinn and Potts are seated side by side on a raised platform. Potts has a large satchel on the floor next to his chair. Lipschitz works freestyle with a hand-held mike, roaming the stage and down into the audience like Phil Donahue used to do. At the moment, Potts is on.

POTTS
Mr. Lipschitz, I was under the
impression that I would be your
only guest.
(re: Quinn)
This charlatan demeans the very
concept of inter-dimensional
voyaging. (X)

LIPSCHITZ
What about that, Mr. Mallory? Are
you a charlatan? (X)

QUINN
The only reason I'm here is to be
reunited with my companions so that
we can move on to the next world.
(holds up timer)
And the timer says we have only
forty-five minutes left before we
slide.

CONTINUED

62 CONTINUED

62

POTTS
(indignant)
You call that a timer?

He reaches down to the satchel on the stage next to him. He comes up with a large, metallic, Rube Goldberg device with buttons, flashing lights, etc. It looks like a prop from an Ed Wood movie.

POTTS
That's a timer.

The audience reacts. Then Quinn steps forward to camera.

QUINN
Maggie, Rembrandt, Colin. You've got to get down here now.

63 ANGLE ON COLIN

63

on the toilet. He's been too frightened to notice the television before now, but at the mention of his name, he looks at it, puzzled, then interested in what Quinn is doing.

COLIN
Marley's ghost!

LIPSCHITZ'S VOICE
I think you've promoted this so-called 'slide' enough, Mr. Mallory. Let's give Mr. Potts a chance to tell his story.

Colin starts looking around for an escape route. As the POUNDING continues.

64 EXT. HOSPITAL - DAY

64

Rembrandt, Maggie and Colin 2 emerge and hit the streets of L.A. Colin 2 seems nervous, looking around as if he fears being followed. He lights up a smoke.

REMBRANDT
Great, we're going to have to take another cab, and it's rush hour.

COLIN 2
The Hilton runs airport shuttles every thirty minutes.

MAGGIE
Why would we go to the airport? We're going to KKRK.

REMBRANDT
And what's with the smoking?

CONTINUED

64 CONTINUED

64

COLIN 2
 Oh ... that's right. I don't
 smoke. Sorry.
 (nervously snuffs it out)
 So, ah, can we go now? I really
 think we should get to the airport.
 People may be looking for us.

Rembrandt and Maggie exchange puzzled looks. They're just about to confer when Remmy notices...

65 A TELEVISION KIOSK

65

where several people have gathered to watch a breaking news flash.

66 ON SCREEN

66

Lipschitz turns from Quinn and Potts into a close-up.

LIPSCHITZ
 We'll get back to these nutbars in
 a minute, but first a news update
 from the Lipschitz Action desk.

Tape footage of Colin and Roxanne's wedding ceremony come up.

LIPSCHITZ'S VOICE
 A new age in American corporate
 culture was born today when the
 heirs to two rival conglomerates
 were joined in matrimony today.
 Colin Mallory of Infinicorp and
 Roxanne Crane of Milleniamedla were
 merged in a ceremony at the
 Chandler Hotel.

67 LIPSCHITZ'S FACE

67

LIPSCHITZ
 We have exclusive word that the
 merger is being formally
 consummated at this moment. Let's
 go live to the bridal suite at the
 Chandler.

(X)
(X)
(X)

CUT TO (X)

67A INT. BRIDAL SUITE

67A (X)

Roxanne and the lawyers are pounding on the bathroom door. (X)

CUT TO (X)

67B LIPSCHITZ

67B (X)

LIPSCHITZ
Well, there seems to be some kind
of delay in the action. We'll be
back there live when the merging
commences.

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

68 ANGLE ON COLIN 2, MAGGIE AND REMBRANDT

68 (X)

as they watch this. Mixed emotions -- Maggie and Remmy
puzzled -- Colin 2 elated.

COLIN 2
I'm a free man!

Maggie and Remmy look at one another, realizing.

MAGGIE
We've got the wrong Colin.

Colin 2 takes out his cigarettes and lights up again.

COLIN 2
By the way, I do smoke.

Rembrandt is not amused. He grabs Colin 2 by the collar.

REMBRANDT
Who the hell are you, and where is
our friend?

COLIN 2
Hey...don't bend the jacket.

Rembrandt releases him.

COLIN 2
Like the man said, Colin Mallory
got married to Roxanne Crane. I
hope they'll be very happy.

MAGGIE
(realizing)
That was supposed to be you.

COLIN 2
Yeah, well, so it was some other
lucky guy, your friend, or
whatever.

REMBRANDT
How did you manage to get him to
take your place?

COLIN 2
I swear I had nothing to do with
it. It just...happened. Hey,
maybe it's for the best. I was
trying to get out of it, and now
he's got a great girl.

CONTINUED

68 CONTINUED

68

Rembrandt and Maggie are thinking things over.

REMBRANDT
And a lot of money, the way I see
it.

COLIN 2
What?

MAGGIE
If our friend becomes you, he gets
everything you were going to get.

REMBRANDT
And you get nothing.

Colin 2 thinks about this.

MAGGIE
Didn't see that one coming, did
you?

COLIN 2
Maybe there's still time to change
things back.
(turns to street)
Yo, taxi!

REMBRANDT
(to Maggie)
How much time you figure we got.

MAGGIE
Quinn said forty-five minutes ten
minutes ago. Not much time to hit
the hotel, pick up our Colin, drop
this one off, and get to the studio
for the slide.

A cab pulls up and the three of them hop in.

69 ON TV

69

As the cab pulls away, we move in again on Lipschitz Live.
Quinn is deeply engrossed in an explanation.

QUINN
I was utterly perplexed. A
wormhole had never gone unstable on
us before. But then I did the
calculations and realized...

CUT TO

70 INT. TV STUDIO

70

as Quinn continues his spiel.

CONTINUED

70 CONTINUED

70

QUINN

Because of this world's extensive television system, there is an over saturation of complex RF radiation in the EM spectrum. This unhinged the magnetic anchor point, sending the wormhole into a state of spacial flux.

71 ON THE AUDIENCE

71

Lipschitz among them. Everybody's bored. Lipschitz yawns theatrically. Quinn notes his inability to connect.

72 BACK TO QUINN

72

He gets an idea.

QUINN

Did I mention I've met the female version of myself?

Lipschitz and the audience react with new interest.

LIPSCHITZ

Did you have sex with her?

The audience applauds.

73 INT. THE CHANDLER HOTEL - BRIDAL SUITE BATHROOM - DAY

73

Colin opens the bathroom window and...

74 EXT. THE CHANDLER HOTEL - LEDGE - DAY

74

...slowly works his way out onto the ledge. He stands and shuffles down its length, checking each window as he goes. No luck, they are locked. He moves along the ledge.

75 INT. THE CHANDLER HOTEL - SUITE - DAY

75

MacArthur Mallory and R.J. Crane are sitting in easy chairs, sipping brandy.

MacARTHUR

Yes, R.J., there were times when I thought this day would never come. Never thought my boy would be up to it. From here on, the sky's the limit, commemorative plates, spoons, action figures.

76 EXT. THE CHANDLER HOTEL - LEDGE

76

Colin is still edging his way along. He comes to another window and tries it. It opens.

77 INT. THE SUITE

77

MacArthur Mallory crosses to a table, picks up a gift box and brings it back to R.J.

MacARTHUR
I got you a little something to
remember this occasion, R.J.

He hands R.J. the box. R.J. opens it, smiles as he takes out a book.

MacARTHUR
A William Shatner novel. First
edition. Priceless.

Behind them, we see the window curtains billow out as the window is opened from the outside. MacArthur and R.J. look toward the window.

78 AT THE WINDOW

78

Colin edges in carefully from the ledge, backing into the room. He turns, smiling at his escape, and sees...

79 MACARTHUR AND R.J.

79

staring at him, mouths wide in surprise.

80 COLIN

80

Ooops. Wrong way out. On his reaction...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

81 INT. TELEVISION STUDIO - DAY

81

Lipschitz Live goes on. Quinn and Potts in their seats, Lipschitz boring in on them.

LIPSCHITZ

But there's something we've been ignoring, isn't there, gentlemen? A big issue that concerns us all when it comes to 'Sliders' or 'aliens' or whatever you guys call yourselves. What about the swelling welfare roles? If one of you space clowns breaks a leg, who pays the hospital bill? And when you take a high paying job on this Earth, aren't you taking the bread right out of the mouths of decent, hard-working American workers? What about that?

QUINN

Well...

LIPSCHITZ

(cutting him off, turning to camera)

We'll be getting to that subject in a moment, right after this important announcement of upcoming attractions on Lipschitz Live.

82 INT. CHANDLER HOTEL - BRIDAL SUITE - DAY

82

Roxanne is pacing back and forth, Lipschitz Live is on the television in the room. We don't see the screen, but we hear the voice-over announcement.

ANNOUNCER'S VOICE

Tonight at nine, from the creator of Lipschitz Live, the premiere of 'Wheel of Jeopardy,' where contestants risk their lives in pursuit of knowledge ...

Roxanne clicks off the sound with a remote. The door to the room swings open. Colin is airborne, having been thrown through the doorway. He lands face down with a THUD. A thug reaches in and slams the door behind him. In a heartbeat, Roxanne is at Colin's side. She seems to still have some affection for him, despite her efforts to hide it.

COLIN

It seems your father and MacArthur Mallory are most insistent that this consummation take place.

CONTINUED

82 CONTINUED

82

ROXANNE

Are you hurt?

COLIN

Only my pride and maybe this ankle.

He rubs his ankle. Roxanne lets out a giggle and gives him an "ain't he cute," affectionate kind of look.

COLIN

I'm sorry to have spurned you. I hope you're not insulted. Believe me, it is not personal. I think you are very beautiful. Any man would be honored to merge with you.

ROXANNE

(touched)
You really are different, aren't you?

COLIN

So I've been told...by more people than you realize.

As she finally accepts Colin's claim...

ROXANNE

I'm sorry to have put you through this. It's just that you look so much like him...

COLIN

Then you believe me?

ROXANNE

I'm not sure I buy the parallel world story. But I've never known Colin Mallory to turn down sex and he's never displayed the kind of feelings toward his father that I've seen in you.

COLIN

Will you help me then? I have to get somewhere and I haven't got much time.

ROXANNE

What's your hurry? Stay with me. Being rich is a pretty good deal.

COLIN

But I'm not your Colin.

ROXANNE

I know. But I like you better. You're very sweet. Actually, you're much like Colin was eight, maybe ten years ago.

CONTINUED

82 CONTINUED (2)

82

COLIN
I am flattered. Unfortunately, I think you would find me... inadequate. I am not very, uh, experienced.

ROXANNE
I was counting on that.

Colin is momentarily tempted, but remembers the situation and snaps back...

COLIN
And I have other obligations.

He picks up the television remote, nervously fumbles with it, then switches on the sound.

83 ANGLE ON THE TELEVISION

83

Lipschitz Live. Lipschitz is dealing with Potts now.

LIPSCHITZ
So, Mr. Potts, you would have us believe that you can 'de-materialize,' that the atoms in your body vaporize into molecules that are then transported magically to some other plane.

POTTS
There's no magic involved. I de-atomize here and re-atomize somewhere else.

LIPSCHITZ
That's something I'm sure we'd all like to see. Wouldn't you, Mr. Mallory?

Lipschitz turns to Quinn.

84 WIDER ANGLE

84

as Quinn starts to talk. Colin points to him.

COLIN
That's my brother. And I must get to him as soon as possible. Can you help me?

Roxanne looks at him a moment, then nods, takes his hand and they start out of the room. We linger a moment on the television.

QUINN
I don't think you can call what I do 'de-materializing.'
(MORE)

CONTINUED

84 CONTINUED

84

QUINN (CONT'D)
I don't change at all. I just jump through a vortex into a wormhole that connects with another world in another dimension.

LIPSCHITZ
And I'm sure everyone would like to see that.

QUINN
Well, maybe you will, wise guy.

(X)

85 INT. THE CHANDLER HOTEL - CORRIDOR - DAY

85

The Bridal Suite door swings open and Colin and Roxanne emerge. The two thugs are waiting in the hall, and Colin and Roxanne have a show for them. They play up the newlywed angle to the max as they lovingly nuzzle and tickle each other. MacArthur emerges from his suite at the same time.

MacARTHUR
Now this is more like the happy couple I know. But where are you off to?

Colin momentarily forgets himself.

COLIN
Station KKR.P.

MacARTHUR
What on Earth for?

COLIN
(recovering)
To, ah, buy it.

Roxanne jumps in to assist.

ROXANNE
Ah, yes, we realized that there are still a lot of smaller independent stations that are not part of the empire. We thought we would buy KKR.P as a wedding present to each other.

MacARTHUR
Excellent thinking. I can see I had you figured wrong, son. Why don't you take the limo. Do it in style.

Colin is getting into the intrigue now.

CONTINUED

85 CONTINUED

85

COLIN
And while we're at it, I thought
we'd buy that channel that shows
nothing but science fiction
programming.

Roxanne drags Colin off, anxious to be out of there before
MacArthur gets wise to the charade.

ROXANNE
Come along, dear.

And they are gone.

86 EXT. THE CHANDLER HOTEL - DAY

86

(LIPSCHITZ LIVE can still be seen on the big screen above the
marquee.) Colin and Roxanne hop into the limo and speed away
just as...

Rembrandt, Maggie and Colin 2's taxi pulls up. They jump
out and storm the entrance to The Chandler.

87 INT. THE CHANDLER HOTEL - SUITE - DAY

87

MacArthur is stuffing some papers into a briefcase and
putting away some personal effects when...

Rembrandt and Colin 2 burst in. Rembrandt immediately
starts searching the rooms.

MacARTHUR
(to Colin 2)
What is going on here? Who is this
person? Where is Roxanne? So help
me, Colin, if this is another
half-baked...

COLIN 2
Where are they?

MacARTHUR
Where are who?

COLIN 2
Roxanne and the impostor.

MacARTHUR
Impostor? What are you talking
about?

Rembrandt returns from the bedroom.

REMBRANDT
They're not here.

Maggie enters.

CONTINUED

87 CONTINUED

87

MAGGIE

The bridal suite is empty, but that crazy talk show is on in there.

REMBRANDT

Colin must have gotten the message.

MAGGIE

Great, looks like he's going to make the slide. The question is, will we?

REMBRANDT

(to Colin 2)

We need a car, now.

COLIN 2

I'm taking the limo, Dad.

MacARTHUR

I already gave you the limo so you could go buy a television station.

COLIN 2

That wasn't me.

MacARTHUR

I don't understand.

REMBRANDT

It was your Colin's exact duplicate.

MAGGIE

It was our Colin actually, and we want him back.

COLIN 2

And I want Roxanne back. And the money, of course.

MacArthur shakes his head, trying to absorb all this. Then:

MacARTHUR

Follow me.

He exits. They follow.

88 EXT. KKRK TELEVISION STATION - DAY

88

A crowd has formed outside the station. Many carry signs or banners that say, "Take me sliding," "I'm a Slider" etc. All are clamoring to get inside. Two security guards keep order. Not wanting to miss out on a new show gimmick, the Producer inspects the line-up of "slider wannabees."

The limo rolls up. Colin and Roxanne jump out and begin to wade through the crowd. A security guard stops them. The Producer steps up.

CONTINUED

88 CONTINUED

88

PRODUCER
Can I help you? I produce Lipschitz Live.

ROXANNE
Let us in. We own this place, which means we own you.

PRODUCER
(recognizing)
Wait, aren't you...? The big merger today?

COLIN
That's us. Colin Mallory, corporate magnate -- and this is my 'mergee.'

PRODUCER
Go right in. I'm sure Harry will want you on the show right after these Sliders.

Colin and Roxanne enter the station.

89 INT. A HELICOPTER - DAY

89

Soaring hihh over L.A. is Remmy, Maggie, Colin 2, MacArthur and a pilot. Remmy and Maggie are in front with the pilot. Colin 2 and MacArthur in the back.

MAGGIE
How much time?

REMBRANDT
I figure we got about seven minutes.

MAGGIE
That's cutting it pretty close.

90 CLOSE ON COLIN 2 AND MACARTHUR

90

sitting side by side in, the chopper. Colin 2 seems pretty nervous. MacArthur notices.

MacARTHUR
Not getting cold feet again, are you, son?

COLIN 2
I've never gotten along with Roxanne's family. And frankly, she hates me.

MacARTHUR
Hate's a pretty harsh word. I think she just resents you.
(MORE)

CONTINUED

90 CONTINUED

90

MacARTHUR (CONT'D)
Besides, you don't have to get along with people to be in business with them. And that's all this is. Business.

COLIN 2
Somehow I always thought that when I got married, it would be... well...more romantic.

MacARTHUR
Romantic? Have you been talking to your mother again?

Colin 2 just shrugs, and we...

CUT TO

91 EXT. TELEVISION STATION - DAY

91

The crowd around the entrance draws back from the sound and the wind as the Mallory helicopter circles and lands in the parking lot.

92 ANGLE ON COPTER

92

as it settles. Maggie, Rembrandt, Colin 2 and MacArthur all hop out and head for the entrance to the station.

93 AT THE ENTRANCE

93

Where the Producer and the security guards watch our people approach from the copter. Colin 2 is in the lead as they get to the guard and the Producer.

COLIN 2
I'm Colin Mallory. I own this place.

PRODUCER
We've already got a Colin Mallory.

COLIN 2
I'm the real one.

MacARTHUR
Would you just let us in. I can explain everything. Well, almost everything.

Rembrandt and Maggie come forward with an idea.

MAGGIE
If you really want a show why not add another Colin Mallory?

(X)
(X)

CONTINUED

93 CONTINUED

93

REMBRANDT

This is Colin Mallory's identical
twin, kidnapped as a baby and
raised by dolphins.

(X)
(X)
(X)

This clicks with the Producer, who nods to the guard, who
steps aside, and our people enter the station.

(X)

94 INT. TV STUDIO - DAY

94

Lipschitz working on Quinn.

LIPSCHITZ

So you moved an entire population
from one world to another...

QUINN

Not exactly, you see...

POTTS

(interrupting)

Now that would be going against the
Prime Directive. You can't travel
to these worlds and interfere with
their cultures.

QUINN

I don't have a Prime Directive.
That must be some other universe.

95 ANGLE IN WINGS OF STAGE

95

Colin and Roxanne have made it to the side of the stage.
They pause for a moment. Colin turns to Roxanne.

COLIN

Thank you for believing me and
helping me.

She gives him a hug.

ROXANNE

I really do wish you were my
Colin.

COLIN

Me too...in a way. I've got to go.

96 ANGLE ON STAGE

96

as the show continues. Quinn has pulled out his timer.

LIPSCHITZ

(sarcastic)
How much time till your next
'slide'?

CONTINUED

96 CONTINUED

96

QUINN
A minute and change...
(to Potts)
What about you?

POTTS
(smug)
Oh, I'll be moving on shortly.

He reaches into his satchel, produces a bizarre helmet and starts to strap it on his head.

(X)
(X)

LIPSCHITZ
Oh, so you're going to slide away too, Mr. Potts.

POTTS
I prefer the term astral projection.

LIPSCHITZ
Whatever.

Quinn rises and faces camera.

QUINN
Folks, it's almost time for me to go, and it looks like I'll be going alone. I'd just like to say one last thing to my friends and my brother...

COLIN'S VOICE
I'm coming with you, bro.

ADJUST ANGLE to show that Colin has come on stage and crosses to Quinn. Quinn is elated and gives his brother a big hug. Lipschitz and his audience are stunned.

LIPSCHITZ
What's this? Another Slider?

Potts sees the show getting away from him. He jumps up.

(X)

POTTS
Counting down from ten...

(X)
(X)

Lipschitz, Colin and Quinn ignore him.

(X)

97 ANOTHER ANGLE ON THE BACK OF THE AUDIENCE SECTION

97

as Maggie, Rembrandt, Colin 2 and MacArthur make their way through the door and down the aisle.

REMBRANDT
Don't forget us, Q-Ball.

98 ON THE STAGE

98

As Quinn and Colin move to greet Maggie and Remmy with big hugs. Colin 2 kind of lags back, looking around.

99 ANGLE ON ROXANNE 99

in the wings. She sees Colin 2 and reacts.

100 ON STAGE 100

Lipschitz is trying to regain control of his show. The audience is in an uproar.

LIPSCHITZ
What have we got here? Some kind
of weirdo Slider reunion?

POTTS
Six...five...four

No one is paying an attention to Potts. He's now putting on some kind of flag jacket.

101 ANGLE ON COLIN 2 101

He sees Roxanne and starts toward her.

102 ROXANNE 102

comes out of the wings, rushing to Colin 2.

103 ON STAGE 103

as everyone watches Colin 2 and Roxanne cross to meet each other in front of the stage. They embrace and kiss.

104 QUINN AND COLIN 104

Quinn double-takes between his Colin and Colin 2.

COLIN
It's a long story, and I may be
married.

Quinn reacts to that, then looks down at the timer.

105 THE TIMER 105

clicks down to zero.

106 QUINN 106

raises the timer to activate it.

POTTS
Three...two...one...zero...

(X)
(X)

107 LIPSCHITZ 107

realizes what may be going on.

LIPSCHITZ
Folks, I think this may be a
Lipschitz first!

108 WIDER ANGLE 108

as Quinn ACTIVATES the VORTEX right on stage. The audience goes wild as Quinn, Colin, Maggie and Rembrandt LEAP INTO THE VORTEX. The VORTEX then ZAPS SHUT and Lipschitz steps center stage. Even he is blown away by this. Potts just stands there in his helmet, eyes and mouth wide in shock.

(X)
(X)

LIPSCHITZ
The said it couldn't happen. But it did. Trans dimensional travel... Four people transported to another world. Ladies and gentlemen, another exclusive on Lipschitz Live.

(X)

(X)
(X)

The audience applauds.

109 ANGLE ON COLIN 2 AND ROXANNE 109

as MacArthur joins them. Colin 2 turns to his father. Roxanne seems a bit carried away by the vortex and the departure of Colin and the others. She's still looking toward where the vortex was.

COLIN 2
Can we yet the marriage contract changed?

MacARTHUR
I think so. After all, the lawyers didn't witness the consummation.

COLIN 2
There was no consummation.

Roxanne has wandered away from them a little, toward the stage. Colin 2 follows her. Lipschitz picks them up, realizing that the show's not over. He holds his mike toward Roxanne as she moves almost reverently toward the place where the vortex opened.

COLIN 2
You didn't do anything with that guy, did you, Roxanne. There's no reason we can't be married.

ROXANNE
Yes, there is Colin. I'm already married.

And now Lipschitz has her turned toward the camera, and Roxanne addresses the audience with a big smile.

CONTINUED

109 CONTINUED

109

ROXANNE

To an alien from another dimension.

Colin 2 and MacArthur react. Lipschitz urges his audience
to wild applause, and we...

FADE OUT

THE END