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"OH BROTHER, WHERE ART THOU?"

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#K2811 - "Oh Brother, Where Art Thou?" 1st Yellow Revs. 10/23/97

SLIDERS

"Oh Brother, Where Art Thou?"

SETS

INTERIORS:

COLIN'S HOME/WORKSHOP (BACK LOT)
CHANDLER HOTEL
 ROOM/BEDROOM
 BATHROOM
 BAR/CLUB PAIN
 LOBBY
 FRONT DESK
POLICE STATION
CLARENCE BIRDSEYE INSTITUTE
 HALLWAY
MANSION
 DEN
 SAUNA ROOM
 HALLWAY
 FOYER
VAN

EXTERIORS:

FIELD
HILL
COUNTRY ROAD
HIGHWAY
CITY STREETS
 CAFE

CLARENCE BIRDSEYE INSTITUTE (OLD FOLKS' HOME)
MANSION
 FRONT
 DRIVEWAY
 GARAGE

(X)

28 CONTINUED 2

28

QUINN
Be careful with that cash. You saw how the woman acted when we checked in. If anybody asks about that bone graft thing, I think we should say we've got them, but we just like to do business with cash.

Rembrandt and Maggie shrug "Okay." Maggie opens the door and exits. Rembrandt turns back to Colin.

REMBRANDT
Don't do anything I wouldn't do.

And they're gone.

COLIN
I do not think I know him well enough to know what he would or would not do under certain circumstances.

Quinn crosses to Colin. He sits on one bed. Colin sits on the other.

QUINN
It's just an expression.

This is the first time the brothers have been alone. Ever. They sit there for a moment, looking at one another, smiling, uncomfortable, neither knowing quite where to start.

QUINN
So. Here we are.

COLIN
Yes. We are.

Another pause. Then they both start at once.

QUINN/COLIN
You know...I was thinking...

They stop. Then.

QUINN
Sorry. You were saying...?

COLIN
No. You go ahead. Sorry.

QUINN
I was just thinking that when I was a kid, I used to imagine I had a brother.

CONTINUED

28 CONTINUED 3

28

So did I. COLIN

Really? QUINN

His name was Jedediah. COLIN

Mine was Skip. QUINN

Skip? COLIN

Yeah. QUINN

That's a name? COLIN

(a shrug)
We're from different worlds. QUINN

That is beginning to become more
and more clear to me. COLIN

Another pause.

I guess when you have a brother you
grow up with, and he's there all
the time, after a while you
probably get tired of looking at
him, and can't think of anything
else to say to him. QUINN

I suppose that's the way. COLIN

Well, I've never had a brother.
And we didn't grow up together, and
we've never seen each other before. QUINN

Yes? COLIN

And I still can't think of anything
else to say. QUINN

I have a feeling that will change. COLIN

CONTINUED

28 CONTINUED 4

28

They smile at one another. And this nice mood is suddenly broken by a very loud jarring, buzzing noise. Colin almost comes out of his skin. It's the alarm on the clock radio on the bedside table between them. Quinn reaches over and turns the alarm off.

QUINN

I guess somebody set the alarm wrong.

COLIN

What in heaven's name is that?

QUINN

A radio. And a clock.
(realizes Colin hasn't a clue)

Let me show you around.

He reaches over and punches the "On" button on the radio. An up tempo song is playing. Colin is at first startled by it, then begins to dig it. This song now becomes the source for score for the rest of the sequence.

29 OMITTED

29

30 IN THE BATHROOM

30

Quinn shows Colin the SHOWER. Colin holds his hand under the stream of water, pulling it back when the water is too hot.

Quinn flushes the TOILET. Colin is fascinated, putting his head right down in the bowl to observe the water. A HAND-HELD HAIR DRYER. Quinn flips the switch and Colin is literally "blown away."

35 CONTINUED 2

35

Colin wasn't listening earlier when Quinn warned Remmy and Maggie about this.

COLIN
You know the lady at the desk asked about that when we checked in. No, I do not have a bone graft, whatever that is. And I do not have anything else she talked about. What was it? DNA.

Susannah looks at him a moment, then.

SUSANNAH
I have some place very important to go. But I'm afraid to go by myself. Will you come with me?

Colin looks at her, torn. He looks around the bar, sees Quinn at the buffet table, loading up on finger food. Susannah steps closer to Colin and opens her eyes wide.

SUSANNAH
Please.

Colin looks at her. What the hell. He's a guy.

COLIN
Well, maybe for a little while.

She takes his hand and leads him away from the bar.

36 WITH QUINN

36

as he starts back toward the bar. He sees Colin, his big hat really, moving toward the door, with a girl. He tries to hurry toward his brother, shoving his way through the dancers.

QUINN
Colin...wait!

A rowdy woman grabs Quinn and starts to dance with him. He can't break away. He looks over his shoulder, desperately. Colin is gone. (X)
(X)
(X)

37 OMITTED

37(X)

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

38 EXT. CITY STREET - DAY

38

Colin and Susannah are walking fast toward a row of parked cars. As she walks, Susannah takes a cell phone from her purse and punches in a number. (X)
(X)

COLIN

Is that a telephone?

SUSANNAH

Yes.

COLIN

No wires?

She looks at him oddly, then talks into the phone.

SUSANNAH

(into phone)

Mother, guess what, I found the perfect person to help us with our problem. We're going right over to the home.

She ends the call, puts the phone back in her purse. As they walk, Susannah, from time to time, looks back as if worried they might be followed. (X)
(X)
(X)

SUSANNAH

I know I really shouldn't burden you with this since we've just met, but you seem like such a kind person. My dear Uncle Ray is being kept in an old folks' home. My awful relatives have put him there against his will.

COLIN

That is terrible.

SUSANNAH

Mother and I have been heart broken about it. We want to get him out and bring him home where we can care for him.

COLIN

That would be a very decent thing to do.

CONTINUED

38 CONTINUED

38

SUSANNAH

But we can't get to him. The security system at the home is set to pick up bone grafts. Any unauthorized person sets off the alarm. Since you don't have a graft, you could go in and get him.

COLIN

You want me to steal your uncle?

SUSANNAH

Rescue.

Colin gulps, but he'll do pretty much anything for Susannah. They've reached a van. Susannah unlocks it, hops in, motioning for Colin to hop in the other side.

(X)
(X)

CUT TO

39 OMITTED

39(X)

40 EXT. OLD FOLKS' HOME - DAY

40

A sign says: CLARENCE BIRDSEYE INSTITUTE. Susannah's van drives around to the back of the building and parks near a loading dock.

41 INT. THE VAN

41

Colin turns to Susannah.

COLIN

Susannah, I am not sure this is right.

SUSANNAH

Is it right that a helpless, elderly person be kept in a heartless institution when a loving family is ready to care for his every need?

Colin looks at her, falling more in love with her, like a sap. He gulps again, but he's going.

SUSANNAH

He's in Suite 433.

Colin opens the door and gets out. He looks nervously back at Susannah, who smiles.

42 INT. CLARENCE BIRDSEYE INSTITUTE - HALLWAY - DAY

42

Colin is making his way down a long hallway. He turns a corner and sees a wall full of large drawers, like a storage area in a morgue. There are numbers on the drawers. He walks along, looking for 433. We TILT up to see, in a corner, another one of those pesky computer-driven surveillance cameras following Colin as he walks.

43 COLIN 43
finds "Suite" 433.

COLIN
(to himself)
Mighty small suite.

He presses the handle and opens the drawer. The thing slides out on bearings and Colin raises the lid, and a lot of frozen nitrogen steam rises up in a fog. When the fog clears, Colin looks inside and there is Uncle Ray. Frozen stiff. Colin's mouth drops open, it's safe to say.

44 EXT. STREET - DAY 44
Susannah waiting on the sidewalk beside the van. After a moment, here comes Colin. By himself. No Uncle Ray. Colin seems upset. (X)

COLIN
There's a problem.

SUSANNAH
What?

COLIN
Something you did not tell me.

SUSANNAH
Yes?

COLIN
Uncle Ray is frozen.

SUSANNAH
So?

COLIN
He is dead as a mackerel.

SUSANNAH
No, he's not. Oh, I'm sorry, you're a Canadian. I don't think they have this technology up there. Uncle Ray is in a state of suspended animation. His body functions have been lowered, but he's alive. It's the way old people are handled here when they become too much trouble.

Colin looks at her a long moment, not sure whether to believe her.

COLIN
It is true I do not know much about your science, but I know that frozen flesh cannot be reanimated.

CONTINUED