

EDITING NOTES ON TIME AGAIN AND WORLD

MEMO TO: JACOB EPSTEIN

ALAN BARNETTE

FROM: TRACY TORME

DATE: 12/1/95

Steve, Tony, Paul and I just watched the latest version of "Time Again and World." Our major thoughts center around finding better ways to establish Judge Nassau's importance to the piece. In addition, the ground hog day aspects need to be enhanced, and the twisting, dual natured intentions of Gomez Calhoun, the assassin/dead cop, Nassau and his daughter need to be clarified.

We realize that our choices are limited, due to production difficulties - what we offer below are suggestions, some of which may be impossible to implement. Still, here goes...

TEASER (SCENE ONE) - In opening scene, when Rembrandt and Arturo are at the bar, a SPECIFIC, IDENTIFIABLE SONG should be played in the bar scene on the next world that will help sell the similarities of the two worlds.

We need a longer shot of the bearded barmaid at the end of the scene in order to help sell it.

SCENE TWO - Let's look for more things to tie together the preamble to the collision/slash murder sequence ie: unique street sounds that carry from one world to another or even stock shots of pigeons fluttering at a certain moment, etc.

Also, we might explore the idea of inter cutting the Sliders walking and talking with the repeated street action, which tends to drag a bit.

Perhaps put Rembrandt's line about "it's the beards that trip me out" over the shot of the extra putting lipstick on. Also, currently the line is out of sequence.

SCENE THREE - cut to Wade on the gun draw and then quicker on her running to help.

Check out Wade's line - "don't just stand there!" Is it out of sequence? The extra standing against the wall hasn't even been seen, much less given us a chance to realize he's not helping the wounded man.

SCENE FOUR - add in sirens to help explain why our Sliders keep looking back fearfully before they slide.

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Is there a reverse angle of them jumping into the wormhole? The first leap into the gate is confusing - we cross cut two of them jumping, then show the trip through the tunnel, then back to the other two, etc. This goes against our established procedures of sliding.

SCENE FIVE - Is there a shot of Wade coming out of the wormhole? - right now we see the three men but never see her.

SCENE SIX - Is there more of Natalie for us and Quinn to see so we/he can recognize her?

SCENE SEVEN - The name "Nassau" is mentioned in passing by one of the cops. It's our collective opinion that establishing who he is more clearly is vital to this episode.

Perhaps during the first shooting on the previous world, a voice in the crowd shouts out " Oh my God, they've shot Judge Nassau!" As a continuing note, we should look for other places to firmly entrench Nassau in the audience's mind.

In addition, we could mention "Oh My God, Judge Nassau just shot him" at the shootout in the second world.

SCENE EIGHT - could we slightly trim Gomez Calhoun's reaction to the mention of Judge Nassau's name? He's too over the top.

SCENE TEN - We suggest re-inserting the Hoover in a skirt shot in the beginning of this sequence - perhaps the scene could be sped up a little by using a V.O. as we pan up to see Hoover's face.

Look for a place to insert a photograph of Judge Nassau for reasons explained above. Perhaps right before Wade references him in the police station.

SCENE THIRTEEN - As Calhoun is being led away (off screen) he could be repeating his line " God save Judge Nassau" several times for reason stated above.

SCENE SIXTEEN - the same song should be playing in the bar as was playing in the teaser.

"The similarities are uncanny" - we have to see bar or waitress or something for Arturo to see to prompt this line.

SCENE SEVENTEEN - The rummy says Nassau was a California state judge - in the same scene, Wade says he's a federal judge.

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These kinds of confusing references to his background continue later in the piece and must be addressed. (maybe dubbing "United States Justice" over "California judge" by Rummy might do the job.)

SCENE EIGHTEEN - suggest we add some funny "square" music to this scene, even in this early version. Think it will help the pacing and payoff the Rembrandt/Hurley dialogue.

Do we have a shot of Wade inserting the disk into the computer? (second unit?)

SCENE TWENTY-TWO - the shot of Natalie is our act ending - too confusing - have we seen enough of her previously to make this pay off? Do we have more coverage of her in the first two groundhog day scenes? If so, we need to utilize that footage.

We question the strength of this act ending - especially at the half hour break. Should we consider going back to the scripted version where the surprise of the constitution is our cliffhanger?

SCENE TWENTY-THREE - There is no urgency to these establishing shots. Do we have anything else? Or, can we at least dub explanatory lines as they step out of the cab? - i.e. can we utilize this dead time to further cement some of the confusing intricacies of the plot?

Why did they go to the Top Hat? What did they hope to find? What do they think Elsie has to do with the Judge? Do they realize the disc they have has put them in danger? These things were clear in the concept, but have been lost in the shooting of the episode.

Arturo never sees the two hipsters approaching from behind, yet turns expecting them to be there. Suggest LOUD FOOTSTEPS/CRUNCHING OF LEAVES be inserted in post.

SCENE TWENTY-FOUR - agree that a voice over line is needed to make a better bridge between the two clubs. If we shoot a second unit sequence establishing the second club, we should later see a shot where the cops break in.

SCENE TWENTY-FIVE "a" - Where's Quinn's reaction at seeing the black cop?

SCENE TWENTY-SEVEN - LC is mentioned throughout the script, but meeting Lloyd Clark really pays off very little. Don't suppose there's anything we can do about it, but food for thought - why is Lloyd Clark important? What is his function in this world? How is he connected to the shooting we witnessed?

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SCENE THIRTY-SEVEN - Over establishing shot, chance for Natalie to VO info about LC reading constitution over the airwaves. Maybe something like "Now that they have LC, we'll never get the constitution read over the radio."

A long drive up - perhaps a chance to VO to explain why they are here - to meet Nassau.

SCENE THIRTY-EIGHT - The place where Nassau is arrested looks amazingly like the exit of the nightclub we just escaped from - some people are going to think Quinn drove in a circle and came right back. We desperately need something voice over wise to differentiate the locations and they're purpose for being there.

Gomez Calhoun's status on this world is terribly muddled. First he makes phone call to cops, tattling on the Sliders - next he's dragged away, screaming pro-Nassau statements. In this scene, Natalie says "they've turned Calhoun" and follows it up seconds later by describing him as a double agent. Since this is confusing to us, what's the audience going to think? Suggest you choose from "double agent" or "turning" line. Keep one, lose the other.

Add Natalie dialogue " Oh my God, they've got my father" and use it as an act ending.

Quinn trying to start the Caddie simply doesn't play, and watching the caddie going in reverse simply isn't interesting as an ending - suggest we lose it altogether.

SCENE FORTY - since we can't see Natalie in the car, need some voice over lines to establish that she's driving.

SCENE FORTY-TWO - a weird jump cut as cop leans in over Rembrandt's shoulder.

Graves' line " You unamerican" is choppy - can we loop in "you unAmerican something" (your choice of descriptions).

Can we cut Graves' "be quiet"? Go directly to Rembrandt's "try me" line.

SCENE FORTY-FOUR - We catch a glimpse of Natalie with her arm in a sling. We realize that the scene where she was injured is problematic, but we simply can't allow such a glaring continuity error to intrude on our finale. In addition, Natalie is strangely absent from large chunks of this scene, so that we don't even know she's there a lot of the time. Given that her father has just been rescued, it seems strangely disjointed.

Does the threatening cop have to oddly rub his eye on the bridge? Is there another take?

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The Judge warmly and personally addresses Arturo by name, when he has no way of knowing who he is. Perhaps the word "sir" can be looped in and replace "Mr. Arturo."

When the vortex is opened, the Judge and his daughter don't react at all. Perhaps by cross cutting shots of the forming gateway, we can add some astonished VO dialogue -

Is there any coverage of Natalie and her father re-bonding at the end of this trauma?

SCENE FORTY-SEVEN - As they begin to read off the screen, we should have a quick insert of the constitution. In addition to the insert at the end.

If this scene is going to end our show, there must be some emotion or excitement involved. In the current version, there's a quirky but mild reaction to the constitution appearing on screen, which accidentally misleads us to believe that it is an isolated thing happening at this store that Wade visited. We must find a way to broaden the scope of this discovery, as if it were a burgeoning nationwide phenomena. Suggest: loop the line " turn on the printer, you'll want to see this" Hey guys, take a look at this."

Can we lose the guy with the beard in this scene? Makes it look that somehow he put the constitution in the computer.