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(ALREADY SHOT)



"LIPSCHITZ LIVE"

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

CONTINUED

6 CONTINUED

6

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! Where are they?!

(X)

(X)

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.

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 from somewhere 'out there'; folks like you and me who claim to have been abducted; out of body travelers, remote viewers, a man who claims to be the reincarnation of Nostradamus, but says he doesn't remember predicting anything.

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

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 Barry 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. We also begin to see the decorations for a wedding going up. Quinn approaches the check-in desk where...

(X)
(X)

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...

CONTINUED

17 CONTINUED

17

I'd like a room. QUINN

We're booked up. GOMEZ

Booked up? This place is never booked up. QUINN

Big corporate wedding. GOMEZ

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

THE CHANDLER WELCOMES INFINICORP AND MILLENIAMEDIA TO THE 1997 WORLD TELEVISION CORPORATE SUMMIT. CASH BAR.

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

Do you have a room? GOMEZ

(grits teeth)
Not according to you. QUINN

Then you can't leave a message. GOMEZ

Why not? QUINN

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

Gomez turns back to the television.

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

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

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

18 INT. CHANDLER HOTEL - BAR - DAY

18

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

CONTINUED

18 CONTINUED

18

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...

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

Barry 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
(indicating screen)
People seem to like this guy.

BARTENDER
Are you kidding? Barry 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.

CONTINUED

22 CONTINUED

22

QUINN
I don't watch much of anything.

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

Remmy is trying to figure out the switches on the hoist control. He throws one. The scaffold lurches and starts down.

(X)

MAGGIE
This will take forever. Can you
make it go up?

(X)
(X)

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.

28 BACK TO RIG 28

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

He throws the switch. The scaffold starts up.

(X)

REMBRANDT
Now we're getting somewhere.

29 OMITTED 29(X)

29A ON THE ROOF 29A(X)

ANGLE UP as the rig slowly goes up and settles at edge of roof. Remy and Maggie crawl out and head across the roof. (X)
(X)
(X)
(X)

REMBRANDT
Was Colin heading for the Chandler? (X)
(X)

MAGGIE
I think so. Let's just hope we haven't missed the sliding window. (X)

And they run to the stairway and down. (X)

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.

30A INT. CHANDLER HOTEL - FRONT DESK - DAY

30A

Maggie and Rembrandt approach the desk. Gomez is still there, still glued to his television.

MAGGIE

Excuse me....

Gomez doesn't react.

REMBRANDT

Hey....

Gomez turns to them annoyed.

GOMEZ

Can't you see I'm in the middle of my show?

REMBRANDT

Sorry, thought you worked here.

GOMEZ

(insulted)
I do.

MAGGIE

We'd like a room.

GOMEZ

Who wouldn't?

REMBRANDT

A suite would be better.

GOMEZ

Sold out.

MAGGIE

Sold out? You're never sold out.

GOMEZ

People keep saying that, but we are. No rooms, no suites, and we're running short of ice.

Maggie and Remmy think for a moment.

REMBRANDT

Actually, we're looking for friends.

GOMEZ

Who isn't?

MAGGIE

They may already have checked in. Do you have a Quinn Mallory?

CONTINUED

30A CONTINUED

30A

Gomez, keeping one eye on his TV set, reluctantly turns and checks a computer file of registered guests.

GOMEZ

No...

(then)

We've got a Colin Mallory. Room 412. You can call him on the house phone right over there.

Gomez points off, then turns back to his TV.

MAGGIE

Thanks for....

(noticing that Gomez is
in another world)

Whatever.

Maggie and Remmy start for the elevators.

30B INT. CHANDLER HOTEL - CORRIDOR - DAY

30B

Maggie and Rembrandt come down the corridor to Room 412. Maggie knocks. No answer. Rembrandt jiggles the knob, putting pressure on the door. He screws up his face in concentration.

REMBRANDT

In most worlds, this lock tends to be a little...Aha....

The lock gives and the door opens. As they enter....

REMBRANDT

Just got to hold your mouth right.

MAGGIE

Give us enough slides and we'll all be master burglars.

30C INT. HOTEL ROOM - CONTINUOUS

30C

Maggie and Remmy enter and look around. An open suitcase is on the bed. A big screen TV in a corner is running the ever-present Lipschitz Live. There are also mini-TVs on either side of the bed, showing the same program.

MAGGIE

(calling out)

Colin...? Hello...? Any Mallorys home?

Rembrandt looks into the bathroom. Turns back and shakes his head. Nobody home.

CONTINUED

30C CONTINUED

30C

MAGGIE
What a trip. We just got here and
already I'm ready to slide on.
(re: the TV sets)
What's with this television stuff?
Nobody seems to do anything but
watch this guy Lipschitz.

Remmy has crossed to look at the suitcase.

REMBRANDT
Did Colin have a suitcase?

MAGGIE
Not that I remember.

She moves to look at the case, noticing a C. M. monogram.

REMBRANDT
He must have just bought it.

MAGGIE
How'd he have time to get it
monogrammed? And this is
expensive. Did he have that much
money?

Remmy looks through the contents of the case: loud shirts.

REMBRANDT
He's keeping up his taste for high-
volume outfits.

He finds a couple of liquor bottles, reacts to Maggie.

MAGGIE
Well, he did like those drinks with
the little umbrellas in them. But
this is a little over the top.

REMBRANDT
Got to talk to that boy.

Maggie finds one of those little plastic paperweights that
snags inside. She looks at it.

MAGGIE
(reading it off)
Souvenir of lucky times in Las
Vegas.

She puts the paperweight back in the case.

REMBRANDT
Farmboy is a sheer magnet for pop
culture. He's probably out
shopping for more right now.

MAGGIE
So where's Quinn and the timer?

CONTINUED

30C CONTINUED 2

30C

Remmy looks at the TVs.

REMBRANDT
Nobody here but us TVs.

MAGGIE
Should we wait for them?

REMBRANDT
Let's take a quick look in the
shops on the street, then come back
and wait for them in the bar.

She starts for the door.

MAGGIE
Sounds like a plan. As long as
there's something to eat somewhere
in it.

As they exit the room....

REMBRANDT
Right. I could use a burger, or
some trail mix, or whatever they
got this time in those little
freebie bowls.

And they're out.

31 HOTEL LOBBY

31

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

31A AT THE FRONT DESK

31A

as Colin approaches. Gomez is still into his television.
He sees Colin come up and turns on him, angry at another
interruption in his routine.

GOMEZ
Look, we've got no rooms, we've got
no suites, I haven't seen any of
your friends, and no, you can't
leave a message for them.

Colin thinks this over a moment, then....

COLIN
Fine....

He turns away, heading for the bar. (NOTE: We need to
bring Colin around toward the bar in this shot to match up
with his seeing Quinn at the bar in Scene 33.)

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 OMITTED

34

34A ANGLE ON EASY CHAIR IN LOBBY

34A

A man is reading a newspaper. He lowers the paper. 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 behind him on the way to the bar. But he does see the two thugs following him, reacts to them, raising the newspaper to cover his face.

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 OMITTED 41(X)

41A ANGLE ON COLIN 2 41A(X)

In easy chair. From behind the paper, he 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 rises and heads across the lobby in the opposite direction from where the thugs took Colin. (X)

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 Remmy 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 Barry 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

is beginning to get an idea.

QUINN
This Lipschitz Show...it's really the only thing on television?

BARTENDER
Pretty much. Well...there's some educational stuff. Did you know you can cut your hair with a vacuum cleaner?

QUINN
Tell me more about this Lipschitz guy.

BARTENDER
You really have been out of the loop, haven't you?
(then)
Well, he made his name as a reporter for INN during the war with Guam, in which we kicked their butts, by the way. After the war, INN merged with TBC. Global bought TBC and merged with UniMax, who got folded into the Turnbull group, which got eaten up by General Comco, and then that guy everybody thought was the Unabomber bought the whole shebang and made Lipschitz his big star. Everybody watches him.

QUINN
So, how does one go about getting on the show?

BARTENDER
You got a weird story to tell?

QUINN
Sort of.

BARTENDER
They shoot in a theater just a few blocks from here.

Quinn is up and gone.

47 OMITTED

47 (X)

47A INT. A LIMOUSINE - DAY

47A (X)

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

(X)
(X)
(X)

MacARTHUR (V.O.)

It seems once again you've been handed the reins and once again you've disappointed me.

A LIGHT FLICKS ON.

(X)

sitting on the back seat is MacARTHUR MALLORY, sixtyish, graying, intense, clad in a business suit. Colin pulls himself up off the floor and sits opposite MacArthur.

(X)
(X)
(X)

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 OMITTED

48(X)

48A INT. LIMOUSINE - CONTINUOUS

48A(X)

Colin sits between the two thugs, facing his stepfather, MacArthur.

(X)

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

Colin is trying to fake it.

COLIN
Uh, no, 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.
(then to a thug)
Maurice, the suit.

(X)
(X)

(X)

One of the thugs reaches over the back of his seat into the front, brings a garment bag into the back seat. He gives the bag to Colin.

(X)
(X)
(X)

MacARTHUR
Now get dressed and make me proud.

COLIN
(puzzled)
But I am dressed.

MacArthur sighs, motions to "Maurice," who opens the limo door and starts to shove Colin out.

(X)
(X)

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.

REMBRANDT

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

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.

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

Maggie reacts to that, and we...

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 OMITTED

53

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. The wedding march starts.

Ten men, in pin-striped suits and carrying briefcases, march down the aisle and move into formation, five on either side of the aisle. The audience of well-dressed men and women stand as the bride makes her entrance on the arm of her father.

Roxanne is wearing a well-tailored, white business suit, pill box hat with white veil. As they head down the aisle, the businessmen/ushers snap to attention and hoist up their briefcases, forming an "arch of honor" for the bride and her father to pass beneath.

When Roxanne and her father reach the big table, the music stops and the ushers lower their briefcases and the audience sits down.

54A ANGLE ON SIDE OF ROOM

54A

Colin and MacArthur enter and cross to the table. Colin is smiling and looking around, not sure what is going to happen.

54B AT THE TABLE

54B

A businessman goes to the table and opens the big book. He nods toward Roxanne, who moves to the book, picks up a pen and signs in several places. Then she returns to her father's side. The businessman turns to Colin, holding out the pen. Colin is unsure what to do. MacArthur nudges him and Colin steps forward to the book, takes the pen and signs where he is shown. Then the book is closed and Colin returns to stand by his "father." MacArthur steps forward to address 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...Barry
Lipschitz, and it's Lipschitz Live.

Riotous applause as our host, Barry 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.

CUT TO

55A EXT. ALLEY - DAY

55A

The homeless men we met earlier are gathered around their
television, watching Lipschitz.

LIPSCHITZ
(on TV)
Sure, we like to entertain, draw a
smile or tug a heartstring, but
most of all, we like to inform...

CUT TO

55B INT. CHANDLER HOTEL - LOBBY - FRONT DESK

55B

Gomez, the desk clerk, is riveted to his set, watching
Lipschitz.

LIPSCHITZ
(on TV)
...to contribute to the education
of what I know is the most
knowledgeable audience in the
world today.

CUT TO

55C INT. CHANDLER HOTEL - BAR

55C

The Bartender is watching Lipschitz.

LIPSCHITZ

(on TV)
They walk among us. Or do they?
Today we're talking about aliens,
people from other worlds, other
dimensions.

CUT TO

55D INT. TELEVISION STUDIO

55D

as Lipschitz continues his opening spiel.

LIPSCHITZ

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.

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.

(X)

CONTINUED

55D CONTINUED

55D

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, Barry.

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.

He reaches into his satchel and comes up with some very
strange eye goggles and puts them on.

POTTS
That's why I wear these.

56 OMITTED

56

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
why you're here.

QUINN
Well, Barry, 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?

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. OMITTED

59 (X)

59A INT. THE CHANDLER HOTEL - BRIDAL SUITE - DAY

59A(X)

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.

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.

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.

CONTINUED

59A CONTINUED

59A

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.

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.

CONTINUED

59A CONTINUED 2

59A

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.

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.

LIPSCHITZ

What about that, Mr. Mallory? Are you a charlatan?

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.

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. Remmy looks around for a cab.

(X)
(X)

REMBRANDT
Great, we're going to have to take another cab if we can find one.

(X)

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 OMITTED

65(X)

65A BIG SCREEN TV

65A(X)

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 Milleniamedia 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.

CUT TO

67A INT. BRIDAL SUITE

67A

Roxanne and the lawyers are pounding on the bathroom door.

CUT TO

67B LIPSCHITZ

67B

LIPSCHITZ

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

68 ANGLE ON COLIN 2, MAGGIE AND REMBRANDT

68

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

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

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, burning 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...

(X)

82A ANGLE ON THE DOUBLE DOORS TO THE SUITE

82A(X)

One door swings open and we see Colin suspended between two of MacArthur's goons. They swing him up and throw him into the suite and slam the door.

(X)
(X)
(X)

82B BACK TO SCENE

82B(X)

as Colin flies across the bed.

(X)

COLIN

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

CONTINUED

82B CONTINUED

82B (X)

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

82B CONTINUED 2

82B (X)

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.

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 KGRP.

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 yet part of the empire. We thought we would buy KGRP 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:

REMBRANDT

We can take a cab.

(X)
(X)

MacARTHUR

I don't take cabs. Let's go.
I'll buy another limo.

(X)
(X)

He exits. They follow.

88 OMITTED

88 (X)

88A INT. KKRK TELEVISION STATION - DAY

88A (X)

A crowd of people are in the wings. Some carry signs --
"Take me sliding," "I'm a Slider," "SLIDES HAPPEN," etc.

(X)
(X)

CONTINUED

88A CONTINUED

88A

Colin and Roxanne elbow their way through the crowd and are stopped by a security guard. The Producer steps up.

(X)
(X)

PRODUCER
Can I help you? I produce
Lipschitz Live.

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

PRODUCER
(recognizing them)
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 Barry will
want you on the show right after
these Sliders.

Colin and Roxanne enter the station.

89 OMITTED

89 (X)

89A INT. LIMO - DAY

89A (X)

Remmy, Maggie, Colin 2 and MacArthur are all in the back seat.

(X)
(X)

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. Colin 2 seems pretty nervous.
MacArthur notices.

(X)

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.

CONTINUED

90 CONTINUED

90

MacARTHUR
 Hate's a pretty harsh word. I think she just resents you. 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 THRU 93 OMITTED

91 THRU 93

(X)

93A INT. TELEVISION STATION - DAY

93A(X)

Same crowd as before in the wings. The security guard and Producer see our people shoving through the crowd. Colin 2 is in the lead as they get to the guard and the Producer.

(X)
(X)

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?

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

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

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.

POTTS
There are very strict rules for
inter-dimensional behavior.

(X)
(X)
(X)

QUINN
You're starting to get on my
nerves.

(X)
(X)
(X)

LIPSCHITZ
(to audience)
Are we loving this, or what?!

(X)
(X)
(X)

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.

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.

POTTS

Counting down from ten...

Lipschitz, Colin and Quinn ignore him.

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 any attention to Potts. He's now putting on some kind of flak 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...

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.

CUT TO

108A EXT. ALLEY - DAY 108A
Homeless folks watching the television, amazed at what they
see.

CUT TO

108B INT. CHANDLER HOTEL - LOBBY - FRONT DESK 108B
Gomez, the desk clerk, astonished at the vortex on
television.

CUT TO

108C INT. CHANDLER HOTEL - BAR 108C
The Bartender stares at the television and drops a whole
bottle of booze to the floor.

108D BACK IN STUDIO 108D
The audience goes wild as Quinn, Colin, Maggie and Rembrandt
LEAP INTO THE VORTEX. The VORTEX then ZAPS SHUT, leaving a
stunned Lipschitz and Potts standing there. It only takes
Lipschitz a moment to collect himself and make this part of
the show.

LIPSCHITZ
They 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.

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.

CONTINUED

109 CONTINUED

109

COLIN 2

Can we get the marriage contract changed?

MacARTHUR

I don't know. The lawyers didn't witness the consummation.

COLIN 2

There was no consummation. Was there?

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?

She shakes her head "no."

COLIN 2

Then, can't we get married?

ROXANNE

I hope so.

Roxanne has to be satisfied with this Colin. She smiles at him and they embrace. The audience applauds.

Lipschitz steps toward the audience.

LIPSCHITZ

But is this really the happy ending? Stay tuned, folks, because this young lady may be married to an alien in another dimension.

110 CLOSE ON LIPSCHITZ

110

smiling into camera.

LIPSCHITZ

Are there legal complications? Are we looking at pan-galactic bigamy? What if the other guy comes back? Only one way to know -- you've got to watch LIPSCHITZ LIVE!

Audience cheers.

FADE OUT

THE END

ADDITIONAL MATERIAL FOR PLAYBACK DURING INDICATED SCENES

SCENE 6

As Colin rounds a corner and sees the homeless people and their television. Lipschitz is doing a straight pitch to camera.

LIPSCHITZ

This portion of Lipschitz Live is brought to you by Body Slam Malt Liquor. For that special occasion or for no reason at all, Body Slam will take you down. That's Body Slam Malt Liquor. It's not just for breakfast anymore.

For end of scene when Colin is pelted with garbage and chased away:

LIPSCHITZ

We're not afraid to shine the glaring flashlight beam of truth into the darkest corners of society. Only here will you learn the truth about what people in America are doing and thinking, with occasional features about what they're wearing. Later today, our special fashion correspondent, Howie Mandel, will bring a special report from the Akron International Fashion Show. You won't believe what they're wearing this year.

SCENE 11

Lipschitz is holding up a card with some kind of graph on it.

LIPSCHITZ

This chart shows the increase in the number of metal implants found in people heads. Proof of alien abduction or dental malpractice, you be the judge.

SCENE 12

Lipschitz is waving a newspaper at the audience.

CONTINUED

CONTINUED 2

LIPSCHITZ

They've found another Batboy on Long Island. Right now the cops have him under wraps, but we've been in touch with his agent, and if and when Batboy makes a public appearance, we'll have it here on Lipschitz Live. Also, a new formula has been found for converting lead into gold. And we'll be taking a look at a great new diet.

SCENE 13

Lipschitz still waving the newspaper. He stops to read an item.

LIPSCHITZ

It says here 'Feral Child Found in Central Park. Raised by a family of possums.' The issue, I contend, is not the feral boy. It's whether we call them possums or opossums. We'll have language experts on right after the news and get to the bottom of this controversy.

SCENE 14

A silent bit. Lipschitz observes as a Ron Popeil-like guest demonstrates a strange machine that apparently presses your pants while you wear them. He turns on the switch and the thing attacks him. As he thrashes in pain, PAs rush on stage and try to wrestle the thing off him.

SCENE 15

Lipschitz alone on camera.

LIPSCHITZ

Coming up, an exclusive Lipschitz Live report from the first super model in space.

SCENE 17

On Gomez's TV set at the front desk. Lipschitz is interviewing a blonde woman who holds a pug dog. The dog wears an outfit that matches the blonde's and also wears a blonde wig.

LIPSCHITZ

Our next guest has a pug that has predicted the next big L.A. earthquake and the results of next year's Rose Bowl. First off, Stephanie, why the wig on the dog?

CONTINUED

CONTINUED 3

STEPHANIE
It's not a wig.

LIPSCHITZ
Well, let's get right to the
predictions, shall we? What do you
have to tell us?

He holds the mike to the pug, who may or may not do anything.

SCENE 18

Lipschitz continuing the interview with Stephanie and her pug.

(Naked Senator bit, which is in script)

Then, under remainder of scene:

LIPSCHITZ
Our Lipschitz Live undercover camera team goes eye-spying on board an Alaskan fishing trawler. But these burly net-haulers are in touch with their feminine side. Come on board the real Love Boat. Next Lipschitz Live. We're going to be meeting one of these cross-dressing fisherman in just a few minutes. His name is Duane and he's a size twenty-four.

P.A. hands him some copy.

LIPSCHITZ
This just in. In Los Angeles, the Bowling Ball Freeway Maniac strikes again. This time, the scene was the Richard Nixon Freeway in Yorba Linda. Police say the man released a half dozen bowling balls off the back of a flatbed truck right into rush hour traffic.

SCENE 30-41

Lipschitz is interviewing three men on stage.

LIPSCHITZ
Well, Ray, your buddy, Leo there, says it wasn't really a friendly slap on the butt during a touch football game. It was something more.

CONTINUED

CONTINUED 4

"Ray" suddenly lunges at Leo and a fight breaks out. This ad-lib fight continues for a while as the Lipschitz P.A. "bouncers" join in. Lipschitz maybe does a play-by-play, not trying to break up the fight.

SCENE 42

Lipschitz is interviewing a man wearing a dress.

LIPSCHITZ

As I promised, folks, here is one of those hard-working fisherman from the trawler in Alaska. So, Duane, do all the guys wear dresses now?

DUANE

Pretty much. Unless we get into heavy seas. Then we usually put on some rubber boots and maybe a stylish rain hat.

SCENE 46

Lipschitz working the camera.

LIPSCHITZ

Then, later tonight we'll be taking your phone calls on the World's Largest Telephone.

INSERT - SHOT OF THAT BIG TELEPHONE

by Denver Street.

BACK TO LIPSCHITZ

working the audience.

LIPSCHITZ

On our feature segment tonight, when we focus on aliens and out of body travelers, we'll be meeting Arnold Potts. Some of you may have seen him earlier this year when he tried to make a live chicken go from one cage to another without passing through the space in between. The chicken didn't make it, but Arnold will be back with us.

SCENE 51

Lipschitz reading from copy.

CONTINUED

CONTINUED 5

LIPSCHITZ
We're going to go live to the
Chandler Hotel a little later to
bring you coverage of the
consummation of the big merger that
went down today between Millimedia
and Infinicorp. MacArthur Mallory
himself may make an appearance.
The merger will create the largest
communications' company on the
planet.

(another piece of copy)
New photos are in of that Mother
Teresa likeness on a sugar beet in
Bayonne, New Jersey.

SCENE 58

Lipschitz still doing the news.

LIPSCHITZ
A ten-year-old Webeloe scout in
Ashland, Kentucky was revealed
today to be a clone of Adolph
Hitler. The boy claims to have no
political aspirations. He says he
just wants to earn his Citizenship
Merit Badge and be left alone.

SCENE 61

Quinn and Potts on stage. Lipschitz talking to the
audience.

LIPSCHITZ
Hey, we put a man on the moon, an
unmanned land rover on Mars and a
lot of deep space probes to the
galaxy. What's so weird about
going from one world to another. I
think one or maybe both of these
guys have really done it.

SCENE 64

Quinn and Potts ad-lib an argument for the beginning of this
scene.

SCENE 86

Lipschitz working the camera.

CONTINUED

CONTINUED 6

LIPSCHITZ
John Tesh, beloved by millions for
toe-tapping pop hits. But play his
latest record backwards and you're
in for a surprise.

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

END OF PLAYBACK MATERIAL

(X)