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"SEASON'S GREETINGS"

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#K1806

SLIDERS

``Season's Greedings''

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

DON WELLES
KELLY WELLES
MR. BERNSEN
MARY
PRIEST
CAROL
INSTRUCTOR
1ST KID
2ND KID
TV ANNOUNCER

#K1806

SLIDERS

``Season's Greedings''

INTERIORS:

CHURCH
MALL OF SAN FRANCISCO
 FOOD COURT
 FAST FOOD COUNTER
 LOCKER ROOM
 SANTA'S VILLAGE #63
 AT ESCALATOR
 MARY'S EMPLOYEE HOUSING ROOM
 BERNSEN'S OFFICE
 OUTSIDE BERNSEN'S OFFICE
 NEAR CENTER COURT
HOTEL ROOM
WELLES' HOME
 DINING ROOM

EXTERIORS:

SAN FRANCISCO RESIDENTIAL STREET
MALL OF SAN FRANCISCO
 PARKING LOT
CHURCH

#K1806

CHRONOLOGY PAGE

SCENES	1 - 11	DAY #1
SCENES	12 - 20	NIGHT #1
SCENES	21 - 32	DAY #2
SCENE	33	NIGHT #2

SLIDERS

"Season's Greedings"

TEASER

FADE IN

1 EXT. SAN FRANCISCO RESIDENTIAL STREET - DAY (DAY #1) 1

The VORTEX opens on an almost deserted residential street and a BIG SPLASH OF WATER carries a CANVASS BOTTOM CANOE out onto the pavement. Inside are the Sliders. Outside, the canoe has been speared by a dozen ARROWS. The canoe careens down the street until it grounds to a stop.

ARTURO

I daresay Miss Welles, those pygmies were practically drooling over you. Didn't you suspect something was up?

WADE

All I did was smile.

QUINN

Wade, do us all a favor. The next time some native boy makes eyes at you... just look the other way.

WADE

How was I supposed to know smiling meant I'd marry him?

As they step out, Remmy pulls an arrow from the side of the canoe.

REMBRANDT

And I thought men on our world didn't take rejection well.

They look around, spot a church with a Nativity scene on the lawn.

QUINN

Hey, look. We've been so caught up in sliding, I almost forgot it was Christmas.

WADE

Let's go in. I want to light a candle for getting us out of that last world alive.

CUT TO

2 INT. CHURCH - DAY

2

Just a handful of parishioners here for confession or lighting candles. The Sliders approach the front of the church. As Wade moves to a bank of candles and lights one, a woman, MARY, late 20's, expensively dressed, approaches the men, holding an infant.

MARY

Excuse me. Would you mind holding him for a moment while I light a candle?

REMBRANDT

Sure. Here, I'll take him.

As she hands Remmy the baby...

MARY

He's decided to be a little fussy all of a sudden. Thank you.

As Mary moves off, the three men eye the baby, happily.

ARTURO

Feisty little fellow, isn't he.

REMBRANDT

Yeah. Kind of reminds me of you, Professor.

Arturo and Rembrandt share a warm smile.

QUINN

(eyeing baby)
It's interesting how babies seem to bring out the best in people.

ARTURO

Perhaps, Mr. Mallory, because they exemplify the perfection of life.

REMBRANDT

Or maybe it's because they're just bundles of unconditional love.

Wade approaches, delighted to see the baby.

WADE

Where'd this little guy come from?

QUINN

We're just holding it for that woman over...

He turns and stops. The woman is nowhere to be seen.

CONTINUED

2 CONTINUED

2

QUINN

Hey...

REMBRANDT

Where'd she go?

The Sliders quickly look around the church. Quinn and Arturo take off for the exit.

CUT TO

3 EXT. CHURCH - DAY

3

Quinn and Arturo bolt out from the church, look up and down the street. No sign of Mary. And off their concern, we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

4 INT. CHURCH - DAY

4

Arturo now holds the baby as the PRIEST speaks to the Sliders.

PRIEST

We have no way to care for a child here. We'll have to turn him over to the welfare people.

ARTURO

But it's possible we might be able to locate this woman. Can't you give us some time?

REMBRANDT

I'm sure the Father's doing what's best for the little guy.

ARTURO

Resignation to institutions and foster homes is not what's best for anyone.

WADE

Can I hold him for a minute?

ARTURO

(protectively)
No.

The Sliders react. Then...

ARTURO

(to Quinn)
How long are we here for?

QUINN

(checks timer)
Two days.

ARTURO

(to Priest)
Just give us that time. If we don't find the mother by then...

QUINN

Professor, what kind of mother abandons her kid? Maybe he'll be better off with a loving foster family.

CONTINUED

4 CONTINUED

4

ARTURO

(irritated)
Without knowing what made this woman abandon the child, what problems she may be facing, it would be arrogant to suggest such a thing. We must find the mother before the authorities intervene.

WADE

(to Quinn)
It's not like we've got anything else to do.

ARTURO

(to Priest)
Two days. That's all I ask.

PRIEST

(sympathetic to Arturo)
I understand the facts are undeniably heartbreaking.
(beat, then)
All right.

The Sliders react, relieved. As the Priest takes the child from Arturo...

PRIEST

This isn't the first orphan we've encountered from the mall. It's a most difficult place to live, let alone raise a child.

REMBRANDT

The mall?

Off the Sliders' puzzled reactions, we...

CUT TO

5 INT. MALL OF SAN FRANCISCO - DAY - ESTABLISHING - (CGI MATTE)

5

A huge enclosed mall, bigger than the Mall of America. The "inner city" of this world. Twelve stories high with very few windows, every inch covered with advertisements and decorated lavishly for Christmas.

ANGLE - NEAR THE ENTRANCE

Many urgent shoppers pull/push wagons/carts loaded with their copious purchases.

CONTINUED

5 CONTINUED

5

Sales people buzz around the entrances of stores hawking samples of perfume, chocolate, anything else you can pass out.

The Sliders struggle to keep up with Arturo, who is all but bulldozing shoppers out of his way. Quinn ad libs apologies to the ones that bounce off him.

WADE

Could you slow down? My legs aren't as long as yours.

ARTURO

I cannot slow down, Miss Welles. I am on a mission.

As a hurried shopper bumps into Remmy and keeps going...

REMBRANDT

I think I'm out of shape for Christmas season.

They approach a large DIRECTORY of the entire mall, with the traditional "You are here" arrow and a Scale of Miles legend prominently displayed. At the top, an ELECTRONIC DISPLAY has a continuous stream of ads running across it.

REMBRANDT

(eyeing it, amazed)
Wow. Look at this map. This mall must be eight miles long.

Suddenly, a VOICE comes out of the directory over the Muzak of "Deck The Halls..."

COMPUTER VOICE

(authoritative)
Attention. Attention please. Two more shopping days till Christmas. Show someone how much you love them with that special present. Instant extra-credit loans always available.

QUINN

That takes the Christmas spirit to a new low.

ARTURO

(points to a spot on map)
Ah, here it is. Employee personnel.

CONTINUED

5 CONTINUED 2

5

WADE

It must be two miles away. Can we get something to eat first?

ARTURO

Can't it wait?

WADE

I'm sorry. I worked up an appetite jogging to keep up with you.

ARTURO

Fine, just get it to "go." You can eat on the way.

6 INT. FOOD COURT - FAST FOOD COUNTER - DAY

6

As CAROL 19, terminally perky behind the counter rings up their order, Quinn, Wade and Remy are at the counter.

QUINN

I've never seen the Professor pass up lunch before.

REMBRANDT

He's obsessed with finding that baby's mother.

CAROL

Three dogs, three fries, two sodas, and one lemonade. Comes to twenty-two fifty.

QUINN

You're joking.

WADE

Twenty-two dollars?

CAROL

Great deal, huh? Mall Meals are always half price during the lunchtime rush.

Carol turns around to get their food as Quinn pulls some bills from his pocket.

QUINN

There goes the budget.

Carol puts a tray on the counter with three bags of food. Quinn hands all his money to Carol as Wade and Remy reach into their bags and start eating the fries.

CONTINUED

6 CONTINUED

6

CAROL

(to Quinn)
What's this?

QUINN

Forty dollars.

CAROL

We don't take cash in the mall. I
need your mall card.

QUINN

I don't have a mall card.

Carol takes Remy's fries from his hand and takes back the tray.

CAROL

Sorry. I can't give you this or I
could get fired.

The Sliders react.

WADE

Oh, please. I'm starving.

REMBRANDT

Where's the closest restaurant
that's not in the mall?

Carol looks at him oddly.

CAROL

There aren't any. Everything's in
the mall. What state are you from?

The Sliders react, then...

CAROL

Look, the mall is looking for
seasonal help right now. The jobs
come with a mall card and housing.
If you want, I'll call my manager
for you.

Quinn, Wade and Remy share a look: Do we have a choice?

QUINN

Sure. That'd be great.

As Carol picks up a phone, dials a few numbers:

CONTINUED

6 CONTINUED 2

6

QUINN
(to Wade and Remmy)
We'll kill two birds. Get a job
and talk to personnel about that
woman at the same time.

Carol's voice comes over a P.A. system.

CAROL
Mr. Welles to the Food Court. Don
Welles, food court.

CLOSE ON WADE

stunned.

WADE
Oh my God. That's my father.

QUINN
Wade, it's a common name. It could
be anyone.

WADE
I don't want to take the chance.

REMBRANDT
What's your problem, girl? We've
met our families on other worlds.

WADE
Maybe I'm just not up for an
emotional reunion when I'm going to
have to leave in two days.

QUINN
(looking beyond her)
Well, ready or not, here comes your
dad and your sister.

As Wade spins around

ANGLE ON WADE'S FATHER

DON WELLES and sister KELLY (two years older than Wade),
wearing business suits, approaching.

WADE
(gasps)
Kelly.

Trapped as they near, Wade braces herself for the meeting,
but Don and Kelly show no signs of recognition.

CONTINUED

6 CONTINUED 3

6

CAROL

Mr. Welles, these people are looking for seasonal jobs.

MR. WELLES

Good. I'm Don Welles, food court manager. This is Kelly, assistant to the mall president.

(gives them the once-over)

So. You folks like kids?

On Wade's eyes, locked on her family's faces, we...

CUT TO

7 INT. LOCKER ROOM - AFTERNOON

7

Quinn, Wade and Rembrandt are putting the finishing touches on their elf costumes. Rembrandt is mortified.

REMBRANDT

If the Tops ever saw me in this, the only place they'd let me sing is in the shower.

WADE

I don't get it. They didn't recognize me.

QUINN

Only thing I can think of is...

WADE

I don't exist on this world.

It's a weird thought. Arturo enters in a SANTA SUIT AND WHITE BEARD. He looks more perfect than any storybook Santa.

ARTURO

Well, what do you think?

REMBRANDT

Definitely not you at all. Wanna trade?

ARTURO

Not on your life. Odd as it may seem Mr. Brown, playing Santa Claus is a fantasy I've had for years.

(as he walks off)

Ho, ho, ho!

CUT TO

8 INT. MALL - AFTERNOON

8

WE TRACK the Sliders following the INSTRUCTOR (20's, twerpy, business suit, clipboard), who delivers a monotone, run-on speech he doesn't even hear any more because he's delivered it so many times.

INSTRUCTOR

Each worker earns three hundred dollars a day, half of which is deducted for your provided housing.

QUINN

Kind of steep, isn't it?

INSTRUCTOR

You're also required to spend ninety dollars a day inside the mall. But it can be spent however you like.

ARTURO

I beg your pardon?

INSTRUCTOR

You cannot leave the mall with more than twenty percent of your wages. The rest goes back into the system.

ARTURO

Eighty percent of our earnings are not ours at all?! That's outrageous. It's nothing more than runaway taxation in the guise of privilege!

The Instructor turns to face Santa Arturo.

INSTRUCTOR

Then hand over your mall card and costume and catch the next reindeer outta here. The mall doesn't tolerate troublemakers.

As Arturo takes in a breath to tell this twerp what he can do with his reindeer, his eyes fall on a WOMAN PUSHING A BABY STROLLER. It reminds him of his mission.

INSTRUCTOR

Well?

ARTURO

(through gritted teeth)
Ho, ho, ho.

9 INT. MALL - SANTA'S VILLAGE #63 - MOMENTS LATER

9

The usual raised platform covered in green felt, giant candy canes, and fake snow. The required velvet rope for kids to line up behind. Beside Santa's throne is a work station (also decorated) that includes a computer terminal, a mall card scanner, and a VCR connected to an enormous monitor.

Arturo tries his throne, Wade switches on the computer. The Instructor shoves a tape into the VCR thru...

INSTRUCTOR

This tape advertises some of the toys it's your job to sell.

QUINN

We sell toys? I thought Santa just listens to wishes.

INSTRUCTOR

At Santa's Village, wishes are orders. Each kid's list is entered into the computer and charged to the parent's mall card.

As the tape starts: Over the electronic melody of "Joy To The World," products dissolve one into another, interspersed with happy children's faces.

INSTRUCTOR

And never, never stand between the monitor and the kids. It's grounds for dismissal. Okay, school lets out in ten minutes so think happy, think toys, think commission!

As the Instructor turns to leave...

ARTURO

Excuse me sir, I've been trying to locate one of your employees, a lady friend of mine. About five foot five, slender, brown hair...

INSTRUCTOR

A name might help.

ARTURO

I don't know her name. She asked me to mind a package for her, then forgot to come back for it.

CONTINUED

9 CONTINUED

9

INSTRUCTOR

We've got over six thousand employees in this mall. Believe it or not, a lot of them fit that description.

(turns to go)

And lower your belt. The more you can make your stomach hang over the better.

The Instructor hurries off.

ARTURO

(disgusted)

Mothers abandoning their babies. Crass commercialism elevated to an art form. Merry Bloody Christmas.

As Remmy moves in front of the monitor, Kelly approaches, smiling at Quinn. Wade eyes her curiously, but continues working at the computer terminal.

KELLY

(flirting with Quinn)

Well, you make a handsome elf.

QUINN

Thanks. You make a very pretty assistant to the president.

Kelly loves the compliment. Wade shoots Quinn a look. Apparently she's not thrilled with the idea of Quinn flirting with her sister.

KELLY

Listen, why don't you come to my office in about an hour? Much as I like you as an elf, I might have a better offer for you.

Arturo and Wade exchange a look of suspicion. Rembrandt is at the monitor staring at the commercials whizzing by on screen.

BERNSEN (O.S.)

Miss Welles?

Yes?

KELLY

Yes?

WADE

MR. BERNSEN (a younger Gordon Gekko) approaches. Kelly snaps into business mode. Wade realizes no one was speaking to her.

CONTINUED

9 CONTINUED 2

9

BERNSEN

Is Santa's Village number sixty-three ready to go?

KELLY

Yes, sir.

(to Sliders)

People, this is Mr. Bernsen, President of the mall.

BERNSEN

(to Sliders)

I hope you folks make use of this opportunity. If you show us the kind of teamwork we like here, get the kids into the true spirit of Christmas so you can deliver big numbers, there's no limit to how high you can rise. Just ask Kelly here.

Bernsen turns to go, nods to Kelly to follow. She flashes a big smile at Quinn as she leaves. Quinn smiles back, then turns and notices Wade frowning at him.

QUINN

What's the matter?

WADE

Nothing.

She hops off her stool and walks off. Quinn turns to Remmy, who's still watching the monitor.

QUINN

What's her problem?

Remmy doesn't hear. He's mesmerized by the tape.

QUINN

Remmy?!

REMBRANDT

Huh. Hey, have you seen some of these commercials? They're terrific.

Off Quinn's frustration...

CUT TO

10 INT. FOOD COURT - AFTERNOON

10

Wade is at the counter, paying Carol for a soft drink with her mall card when Kelly comes up to Carol.

KELLY
Carol, I need a word with you.

CAROL
Certainly, Miss Welles.

Wade lingers, eavesdropping.

KELLY
I just came from a department head meeting in Mr. Bernsen's office. It was about the employee spending reports.

Don Welles approaches.

MR. WELLES
There a problem, Kelly?

KELLY
I'd appreciate it if you'd call me Miss Welles at work.

MR. WELLES
(subdued)
Okay.

KELLY
(to Carol)
Apparently your spending is only at forty-eight percent this month.

CAROL
(frightened)
I know, Miss Welles. It's just that my mom takes this really expensive medicine for her heart, and prescriptions don't count as part of your eighty percent. It's eating up most of my spending money.

Wade watches as Don Welles pulls a different looking MALL CARD from his pocket.

MR. WELLES
(to Kelly)
Maybe we can work something out.
(MORE)

CONTINUED

10 CONTINUED

10

MR. WELLES (CONT'D)

(to Carol)

Look. This pre-paid mall card was supposed to be your Christmas bonus, but if you leave an hour early tonight, and spend it all, it should make it onto the December totals.

Wade can't help but smile at her dad's gesture.

KELLY

That's in direct conflict with mall policy. You know I can't allow it.

MR. WELLES

Kelly, she's a hard worker with extenuating circumstances. And it's two days before Christmas.

KELLY

We're running a business here.

(to Carol)

I'm sorry, Carol. My instructions are to let you go.

As Carol disappears into the back of the storefront, Wade can't hold her tongue any longer.

WADE

How can you be so hard-hearted?

KELLY

Excuse me. This is none of your business and if you value your own job, I'd suggest you get back to work.

WADE

You've always had a little issue with power.

KELLY

(anger rising)

I beg your pardon?

MR. WELLES

Kelly, you're starting to sound like Bernsen.

KELLY

Better than sounding like you.

Ouch. That hurt.

CONTINUED

10 CONTINUED 2

10

KELLY

Look, you've always been a great guy, Dad, but it takes a lot more than that to rise above Food Court Manager.

Kelly turns and marches off, leaving Welles to stare after her. All he can manage is a quiet...

MR. WELLES

Yeah.

Then he exits as Wade watches him, feeling his pain.

CUT TO

11 INT. MALL - SANTA'S VILLAGE #63 - AFTERNOON

11

Wade returns to her seat at the computer. There's now a small line of children and their parents who watch the video tape. Quinn hands out candy canes to the waiting kids as a miserable Arturo deals with a squirmy KID on his lap.

1ST KID

And I want a Sammy Spender Doll, and a Cosmic Turbo Fighter Jet, and some Creepy-Nasty-Gooey-Ooze, and two My First Mall Cards 'cause they wear out fast, and...

ARTURO

But those are the same mind-numbing games and expensive, pointless toys that all your little friends have been asking for. Why not be special? Ask for something that stimulates the imagination -- like a chemistry set or building blocks.

1ST KID

(Damien)

Look, Santa. If you don't give me what I want, I'll tell them.

The kid points to

A SECURITY CAMERA aimed straight at them.

1ST KID

So cut the crap and give me my what I want.

CONTINUED

11 CONTINUED

11

ARTURO

(tamed)
Of course. Did you get all that,
Miss Welles?

Wade nods as she taps keys on her keyboard. Rembrandt enters holding what looks like a spiral bound song book and approaches Quinn.

REMBRANDT

Wait till you see what kind of
Christmas carols they want me to
sing.

Hands Quinn the book.

QUINN

"Hark, the Herald Jewelers sing;
Buy your wife a diamond ring..."
Are they serious?

REMBRANDT

Get this. "Dashing through the
mall, buying presents on the way,
feel free to spend it all,
tomorrow's another day."

ANGLE ON ARTURO AND WADE

She spots something O.S.

WADE

Professor, look!

THEIR POV

A female JANITOR pushes a cleaning cart across the mall. Even in her uniform, we can see she's the woman from the church.

RESUME SCENE

ARTURO

It's her!
(calling)
Madam! Wait!

Arturo dumps a kid off his lap and takes off.

ANOTHER ANGLE

Arturo hustles over to a nearby storefront and grabs the woman, spinning her around to face him. Her name tag reads MARY.

CONTINUED

11 CONTINUED 2

11

MARY
Are you crazy? What do you think
you're doing?

ARTURO
Talking to the mother of a little
boy she left in church.

MARY
(recognizing him)
It's you.

ARTURO
Please...
(reading her name tag)
...Mary. Whatever your problems,
I'm sure they can be overcome.

MARY
No. You don't know what it's like
to raise a child as a single
mother.

ARTURO
Madam, believe me, no institution
can ever replace a child's mother,
no matter what the hardship. Let
me take you back to the church so
you can see your child again.

This is very painful for Mary. The other Sliders approach.

MARY
No. I can't. Don't you
understand?

She holds up her wrist and shows Arturo a GREEN ACRYLIC
BRACELET studded with small lights.

MARY
I've lost him.

Mary breaks away from Arturo and disappears into the crowd.
A confused Arturo turns to the other Sliders, equally
baffled and we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

12 . INT. MALL - SANTA'S VILLAGE #63 - EVENING (NIGHT #1)

12

Arturo pushes the last kid of the day from his lap.

ARTURO

(edgy)
Yes, I'm sure you'll get all you
asked for. And more. Merry
Christmas.

The kid leaves as Wade approaches, wrinkles her nose.

WADE

You have an interesting smell.
Like a combination of baby powder,
drool and old Huggies.

Arturo painfully rises, trying to get the circulation going.
He glances over at Remmy, who's glued to the video monitor.

ARTURO

Quitting time, Mr. Brown.

REMBRANDT

Uh huh.

He shares a look with Wade, then she crosses to the monitor
and clicks it off. As she ejects the tape...

REMBRANDT

Hey! I was watching that.

WADE

Just like you've been doing all
day.

REMBRANDT

So? That tape's getting me in the
Christmas spirit.

WADE

Well, how about getting into the
work spirit and help us close up?

ARTURO

Be careful with that tape, Miss
Welles. The way they made us sign
for it, you'd think it was gold.

Quinn approaches, sporting a slick Armani suit.

CONTINUED

12 CONTINUED

12

REMBRANDT

Something tells me you've moved up
the elf career ladder.

QUINN

Kelly hired me as her assistant.
Said she could use an extra hand
during the Christmas rush.

WADE

(icy)
Of course she picked you because of
your vast experience in mall
marketing.

QUINN

I didn't ask why. I saw a chance
to get out of a stupid costume and
took it.

WADE

You can be so naive, you know that?
(indicates tape)
I'm going to sign this back in...

As she disappears...

QUINN

(re: Wade)
Am I missing something?

ARTURO

When it comes to the opposite sex,
men are always missing something.

REMBRANDT

You find out anything about that
bracelet Mary was wearing?

QUINN

Yeah. Turns out anybody who's in
debt to this place wears one.
They're forced to work here until
they pay off what they owe.

ARTURO

That's akin to being an indentured
servant!

QUINN

It's kind of like being under mall
arrest. They always know where she
is and if she's gone outside the
allowable zone.

CONTINUED

12 CONTINUED 2

12

REMBRANDT

But if this place is paying them
the kind of wages we're getting,
how are they ever supposed to get
out of debt?

QUINN

That's just it. I don't think
they're supposed to.

CUT TO

13 INT. MALL - AT ESCALATOR - NIGHT

13

As Wade steps on, Mr. Welles hurries up from behind, holding
a file.

MR. WELLES

Excuse me, Miss Welles? I noticed
on your application that we have
the same last name. Is it possible
we're related?

WADE

I don't think so. All my relatives
live... far away.

MR. WELLES

What's really odd is that "Wade"
was what my wife and I were going
to name our second daughter.

WADE

(uncomfortable)
Really? Yeah, that is odd.

They reach the top of the escalator, step off.

WADE

So you had a boy instead? I mean,
I heard Kelly was your only
daughter.

MR. WELLES

Actually, Kelly's my only child.
My wife and the baby died during
childbirth.

WADE

(stunned realization)
Oh my God... oh, I'm so sorry...

CONTINUED

13 CONTINUED

13

MR. WELLES

It was a long time ago. In fact,
the baby would have been about your
age now.

(an awkward moment)

Well, good night.

He turns to leave. Wade's not sure she wants him to go just
yet.

WADE

Mr. Welles? I, uh... I was just
trying to decide where to have
dinner. Have any advice?

MR. WELLES

(smiles)

Yeah. Don't eat here. In the
mall's never ending quest for more
profit, we charge way too much.

WADE

Guess I'll just make something back
in the room then.

MR. WELLES

You know, I just hate eating alone.
How about joining me for dinner at
my place. We can compare family
trees. Maybe we are related and
just don't know it.

WADE

(unsure)

I don't know...

MR. WELLES

(enticing)

I make a legendary Texas style
chili.

WADE

(it slips out)

I know.

MR. WELLES

You do?

WADE

(covering)

Like you said. It's legendary.

(and then)

So, okay. Let's eat.

CUT TO

14 INT. HOTEL ROOM - NIGHT

14

CLOSE ON TV SCREEN

A tow-headed 10 year old boy, in a loud plaid robe, sits dejected in front of a Christmas tree barren of presents.

TV ANNOUNCER

Hey, Jimmy!
(the boy looks up)
Santa didn't forget you!

A HAND enters frame and hands Jimmy a tiny DEVICE. A short, thin white string is strung between two small posts.

TV ANNOUNCER

It's the amazing AUTO-FLOSS!

Jimmy's delighted.

TV ANNOUNCER

No more hand flossing for you!
Just put the auto-floss in your
mouth...

Jimmy does, closes his mouth.

TV ANNOUNCER

bite down, and feel it
vigorously clean between your
teeth, preventing nasty cavities.

PULL BACK TO REVEAL

Remmy (still in his elf clothes), perched at the foot of the bed, engrossed in the commercial.

TV ANNOUNCER (O.S.)

Remember, nothing says you're
special like the Auto-Floss.
Available now in the mall.

Arturo emerges from the bathroom, in regular clothes, drying his hands.

ARTURO

Still with the TV?

Caught, Remmy quickly leans over and clicks it off.

ARTURO

You've always been a bit of a
junkie, but now it's becoming an
obsession.

CONTINUED

14 CONTINUED

14

REMBRANDT

I don't know what it is. There's just something about the commercials on this world. It's like you have to watch them.

ARTURO

Well, take a break and come with me. I could use some support when I talk to Mary.

Rembrandt casts a longing look at the TV.

REMBRANDT

Can't Q-Ball go with you?

ARTURO

Mr. Mallory is dining with Kelly Welles.

Remy doesn't move.

ARTURO

Are you coming, or not?

REMBRANDT

Not.

As Arturo heads out, Remy turns the TV back on.

CUT TO

15 INT. WELLES' HOME - DINING ROOM - NIGHT

15

Wade (in regular clothes) is looking wistfully at framed photographs of Mr. Welles, a four year old Kelly and their mother. Mr. Welles enters behind her, carrying a pot of chili. Wade gestures to a photo.

WADE

Yosemite. Right?

MR. WELLES

(how did she know?)

Yes.

WADE

(hearing the surprise in his voice)

I went there once with my family. We had a great time.

CONTINUED

15 CONTINUED

15

MR. WELLES

I thought you said your family lived far away.

WADE

They do. Now.
(let's drop this)
It's a long story. And there's no happy ending.

MR. WELLES

Well, I don't know what problems you're having with them, but my wife used to have a saying.

He sets the chili down, starts back for the kitchen.

MR. WELLES

"Never give up on your family..."

As he disappears into the kitchen...

MR. WELLES (O.S.)

"They're all you really have in life."

WADE

(softly)
"They're all you really have in life."

MR. WELLES (O.S.)

I'm sorry. What did you say?

WADE

I said... it's a good saying.

As she ponders the wisdom of the words...

CUT TO

16 INT. MARY'S EMPLOYEE HOUSING ROOM - NIGHT

16

Someone's knocking at the front door. Mary enters frame, opens it. It's Arturo.

MARY

Why don't you leave me alone?!

She starts to close the door, but Arturo stops her.

ARTURO

I have my reasons.
(and then)
Please. Can't we just talk?

CONTINUED

16 CONTINUED

16

A beat, then Mary relents, lets him inside. As she closes the door, Arturo scans the room. It would be simple and spartan, were it not for mounds of merchandise still in boxes: Jewelry, clothes, appliances, video games, etc. And of course, a TV, tuned into a mall commercial.

ARTURO

Mary... you're in debt up to your neck and yet you still go out and buy things?

MARY

I can't help it.
(gestures to TV)
When you're watching those ads, you think that if you stop spending you'll stop breathing.

ARTURO

(clicking off TV)
So stop watching.

MARY

I wish it were that easy...

Arturo moves to her, takes her by the shoulders.

ARTURO

It's quite clear you should get help. If you don't do it for yourself, do it for your child.

Off Mary's tortured look...

CUT TO

17 INT. WELLES' DINING ROOM - NIGHT

17

Mr. Welles and Wade sip after-dinner coffee.

MR. WELLES

After Kelly graduated, I got her a job working with me. It was great... till Bernsen took an interest in her. He's turned everything I taught her about giving people what they need into how to take what he wants.

WADE

Have you told Kelly how you feel?

CONTINUED

17 CONTINUED

17

MR. WELLES

I doubt she'd listen.

WADE

You know... I once dated this boy in high school. He broke my heart. The night he dumped me, my dad took me out for a burger. He told me that he'd always had a bad feeling about the boy, but wasn't sure he should say anything.

(and then)

I told him I wished he had said something. Because I respect my dad. And I would have listened.

As Mr. Welles considers this --

CUT TO

18 INT. MALL - FOOD COURT - NIGHT

18

Quinn and Kelly are at a secluded table, eating dessert.

QUINN

Doesn't it bother you that the mall is so tough on people just because they're in debt?

KELLY

No one forced them to come in and open a credit line in the first place. If they're irresponsible, that's their problem.

(the oldest excuse)

We're just giving them what they want.

QUINN

Did you ever think that maybe you shouldn't?

KELLY

Look, Mr. Bernsen has turned this mall around. We used to be fourteenth in the state, now we're closing in on first. And my star is rising with it.

QUINN

So that makes everything okay.

Kelly suggestively leans in over the table.

CONTINUED

18 CONTINUED

18

KELLY
You know, this isn't the image I
had in mind for us tonight.

QUINN
Yeah? What is?

KELLY
This.

She closes her eyes, leans in to kiss him. But Quinn pulls
back. Surprised, she opens her eyes.

QUINN
I'm sorry. Maybe we should just
keep this business.

KELLY
(tightly)
Maybe so.

Embarrassed, she rises and exits, leaving Quinn behind.

CUT TO

19 INT. MARY'S EMPLOYEE HOUSING ROOM - NIGHT

19

Arturo paces as Mary sits on a couch.

MARY
I started working here after my
divorce. Everything was going okay
for awhile, then I started spending
like crazy. I wanted to stop,
especially after I lost my house,
but I just couldn't. Then the mall
gave me this housing to help out
temporarily, but things kept
getting worse.

(then)
Now I'm a prisoner to this place.

ARTURO
And you thought by leaving your son
at the church, he'd have a chance
at a better life.

MARY
I'm going to spend the rest of my
life living and working in this
mall. Anything's better than that.

CONTINUED

19 CONTINUED

19

He sits next to Mary, takes a deep breath. What he's about to say is painful for him.

ARTURO

Mary, at the end of the Second War, my parents had to place me in a boy's home. Our flat had been destroyed during the Blitz, and they just couldn't care for me.

(then)

I was only a lad, but I remember them walking away. I tried to follow, but the Sisters wouldn't let me. I cried every night thinking I would never see them again.

He takes a moment to gather himself, then...

ARTURO

Thankfully, they did come back for me. But the fear of abandonment haunts me to this day. I have wonderfully supportive friends, but always in the back of my mind, I wonder if they'll leave me one day.

(then)

I don't think you want your son to battle that demon all of his life.

Off her reaction...

DISSOLVE TO

20 INT. HOTEL ROOM - NIGHT

20

Pan across a huge pile of presents, wrapping paper, ribbon. FIND REMBRANDT tying a bow as he hums, the TV on in the background.

REMBRANDT

"Dashing through the mall, buying presents on the way...."

He's startled by Arturo's entrance.

REMBRANDT

Hey! Don't look!

ARTURO

(too late)

My Lord... where did all this come from?

CONTINUED

20 CONTINUED

20

REMBRANDT

(proud)
I bought you guys Christmas presents.

ARTURO

How much did you spend?!

REMBRANDT

Don't worry. The mall gave me a line of credit.

The door opens and Quinn enters.

REMBRANDT

Oh, great. Now everyone's going to know what their gift is.

QUINN

What's going on?

ARTURO

I'm not sure.
(then)
Mr. Brown, why this sudden need to shop? We've never exchanged Christmas gifts before.

As Remy starts to wrap an AUTO-FLOSS...

REMBRANDT

Yeah, I know. But I really wanted to show you guys how much I care.
(by rote)
"Remember, nothing says you're special like the Auto-Floss."

A look of concern crosses Arturo's face as Remy rises.

REMBRANDT

Left a bow in the bedroom. Now don't you peek!

As he exits, Arturo drifts slowly towards the TV, his eyes riveted on the commercial that's playing MOS.

QUINN

Look at all this stuff. What the hell is Remy thinking?

CONTINUED

20 CONTINUED 2

20

ARTURO

(knowingly)
Perhaps what they want him to
think.

(turns to Quinn)
I suspect Mr. Brown has been
brainwashed.

And off Quinn's reaction, we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

21 EXT. MALL - DAY (DAY #2) 21

A WIDE SHOT of the sprawling shopping city.

MR. WELLES (O.S.)

Kelly! Got a minute!?

22 EXT. MALL PARKING LOT - DAY 22

Kelly crosses to an entrance to the mall, carrying a briefcase on her way into work. Mr. Welles approaches.

KELLY

I'm late for a meeting. What's up?

Kelly keeps walking. Don Welles keeps pace.

MR. WELLES

I want to talk to you about that girl you fired yesterday.

KELLY

Dad, I really don't have the time.

They pass through the doors and into...

23 INT. MALL - DAY 23

Kelly tries to open some space between her and her dad, but Welles grabs her by the arm and stops her. In the background, Wade steps out of a ladies room and witnesses the encounter, unseen.

MR. WELLES

Hey. You may be Bernsen's assistant, but I'm still your father and I'd like to be treated that way.

Kelly faces off against him, but holds her tongue. Wade watches intently.

MR. WELLES

Y'know I saw a side of you yesterday that I didn't recognize. The daughter I raised didn't have a mean bone in her body. She had

(MORE)

CONTINUED

23 CONTINUED

23

MR. WELLES (CONT'D)
compassion. She'd go out of her way to help people. So what's with this tough guy routine?

KELLY
It's business, Dad.

MR. WELLES
Business. And what do you think you're gonna get from doing this kind of business? A big house? A fancy car? And what? You think there's no price tag for that?

Kelly doesn't want to hear this. She turns to leave.

KELLY
I'm late.

Mr. Welles grabs her arm and holds her.

MR. WELLES
You hurt that kid when you fired her. So tell me, you feel good about yourself today? Feel like a big shot? You can push the little people around?

She doesn't like it, but she's not about to admit it. And she's angry about her father pushing her face in it.

KELLY
(tense)
Look, it's my job. And I'm going to do it the best I can. And you know why? Because I don't want to spend my life just being a food court manager.

That stung.

MR. WELLES
Let me tell you something. I can get up everyday and look myself in the mirror and like myself. That's worth more to me than any house or car. And that's the way you used to be. Before Bernsen snowed you into thinking that money is more important than people.

There's a beat between them.

CONTINUED

23 CONTINUED 2

23

KELLY
Like I said. I'm late.

She turns and walks off, leaving Mr. Welles to look after her. Wade approaches him.

WADE
I'm sorry.

MR. WELLES
Not your fault. You had good
advice.
(turns to Wade)
I hope your Dad knows how lucky he
is to have a daughter like you.

Off Wade's reaction...

CUT TO

24 INT. MALL - SANTA'S VILLAGE #63 - LATER.

24

In their costumes again, Rembrandt and Arturo stand in front of the video screen as a downcast Wade approaches. Arturo alternately presses pause and play on the remote as they examine the tape one frame at a time.

REMBRANDT
Hey Wade, come here. Check this
out.

CLOSE ON VIDEO SCREEN

as it moves frame by frame. We see, toy, toy, toy. Words.

ON ARTURO

He stops tapping the remote.

ARTURO
There we are.

WADE
(reads the screen)
"Buy me now. I love you."

Arturo hits the frame advance.

ON VIDEO SCREEN

Toy. Toy. Toy. More words.

CONTINUED

24 CONTINUED

24

WADE (O.S.)
"Buy means love means buy." What
is it?

RESUME SCENE

ARTURO
It appears they've put subliminal
messages in these tapes to coerce
people to buy anything and
everything.

REMBRANDT
And these commercials are on every
tape and TV channel. It's no
wonder I was buyin' all that stuff
and didn't know why.

WADE
Isn't subliminal advertising
illegal?

ARTURO
On this world, I'm not sure. The
question is, my little helpers,
what are we going to do about it?

Quinn enters in his Armani suit, holding a file.

WADE
Quinn, look at this.
(points to the monitor)
They're using subliminal
advertising.

ARTURO
It's possible they've encoded every
ad medium in the mall.

QUINN
This is all starting to make sense.
(indicates file)
I wondered why they'd give Remmy so
much credit when we just started
here, so I looked up a few other
employees files. And guess what?
They've all got huge credit lines
from a company called Bay Funding.
Mary is in debt for over six
figures.

ARTURO
That's insane. On a cleaning
woman's wages?

CONTINUED

24 CONTINUED 2

24

REMBRANDT

Why would a company make loans to people who don't make enough to qualify for them?

QUINN

Unless Bay Funding and Mr. Bernsen are in it together.

(to Wade)

Think you can hack into Bernsen's computer?

WADE

Getting into his computer's easy. It's getting into his office that's the hard part.

Remy glances up at the SECURITY CAMERA hovering overhead.

REMBRANDT

I think the Professor and I can help you with that.

CUT TO

25 INT. MARY'S EMPLOYEE HOUSING ROOM - DAY

25

Quinn and Wade talk with Mary.

MARY

I don't understand. How can they be forcing me to shop?

QUINN

Subliminal ads send an unseen message to the subconscious. It's a form of mind control.

MARY

So first they hook us with the ads, then they loan us money to support our habit. It's like a drug addiction.

QUINN

Yeah, exactly.

WADE

But at the moment, we can only suspect there's a connection between the ads and the loans.

CONTINUED

25 CONTINUED

25

QUINN

To prove it, we need to get into Bernsen's office and look at some of his confidential files.

WADE

Will you help us?

MARY

Help you? I'll do whatever it takes to get my son back.

CUT TO

26 INT. BERNSEN'S OFFICE - DAY

26

A posh executive office with a bank of security monitors on one wall. Bernsen casually eyes the monitors as he talks on the phone.

BERNSEN

The numbers are looking very strong. At this rate, we should come out number one in the Western division.

Something on a monitor catches his eye. He moves closer and turns up the volume.

ON TV MONITOR:

We see and hear Rembrandt singing the real lyrics to "O Little Town of Bethlehem." Kids are surrounding him like magnets. As the camera PANS we pick up Arturo, with a group of kids sitting around him on the floor, reciting "The Night before Christmas."

ON BERNSEN

BERNSEN

Steve, I gotta problem. I'll call you back.

27 INT. MALL - OUTSIDE BERNSEN'S OFFICE - DAY

27

Bernsen storms out, accompanied by two assistants. As he heads across the mall, he signals two security guards to come with him.

CONTINUED

27 CONTINUED

27

CAMERA PANS to find Quinn, Wade and Mary huddling in an alcove. As Bernsen disappears into the crowd, Mary pulls out her large janitorial key ring. They step out and head for Bernsen's office.

QUINN
I appreciate this, Mary.

As she unlocks the door...

MARY
Don't be ridiculous. I'm the one who should be thanking you.

As she pushes the door open...

MARY
Good luck.

CUT TO

28 INT. BERNSEN'S OFFICE - MOMENTS LATER

28

Quinn eyes the monitors as Wade works at the computer.

QUINN
You think Kelly's involved in this?

WADE
I don't know. One thing I've learned from sliding is people's doubles aren't always the same.
(with an edge)
So how was your dinner with my sister?

The comment catches him off guard.

QUINN
Okay. Why?

She doesn't answer... keeps typing.

QUINN
Are you jealous?

WADE
Don't be ridiculous.
(and then)
Okay, I'm in. So if I were a highly incriminating, illegal document, where would I be?

CONTINUED

28 CONTINUED

28

She continues typing.

QUINN

You are jealous.

WADE

Okay, so maybe I am. A little.

QUINN

But why? We're sliding out of here tonight. You know nothing could happen between her and me.

WADE

I know. It's just... you remember before we started sliding, I had kind of a crush on you? And I invited you home for dinner? All night long you couldn't keep your eyes off my sister.

QUINN

Well, yeah, I guess.

WADE

You guess? Come on, your tongue was practically hanging out. The only reason she didn't pursue it was she knew I'd cut off all her hair while she was sleeping.

She stops hacking a moment and turns to him.

WADE

I guess when I saw you two together again, all that stuff came rushing back. Stupid, huh?

Quinn smiles affectionately at her. They share a moment, then she goes back to hacking. Quinn returns to the monitor when suddenly they hear a key slip into a lock at a side door. Before Quinn and Wade can react

KELLY

enters and off her astonishment at the sight of Quinn and Wade, we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

29 INT. BERNSEN'S OFFICE - DAY - MOMENTS LATER

29

KELLY

What you're saying is absurd.
Mr. Bernsen would never do anything
illegal.

WADE

Then let us check his computer
files. If there's nothing in
there, we'll leave.

But Kelly's had enough. She reaches for the phone.

KELLY

I'm calling security.

QUINN'

Kelly please, you've got to listen
to us.

KELLY

Why should I? I've known
Mr. Bernsen a long time. I don't
know you at all.

Wade and Quinn share a look. There's no choice.

WADE

But I know you.

KELLY

(beat, then)
What does that mean?

WADE

It means I'm the kid sister you
never had. The one who died at
childbirth.

KELLY

You people are sick.

WADE

No, we're travelers, from a
parallel world. A world where Mom
and I came home from the hospital.
And we grew up as sisters.

Kelly's so thrown, all she can do is stare at them,
uncomprehending.

CONTINUED

29 CONTINUED

29

WADE

Kelly, when you were nine, you found where Dad hid the Christmas presents. Behind the soap boxes on the upper shelf in the garage.

Kelly's stunned look tells us all this is true.

WADE

After you found them, you realized that you'd have to fake surprise Christmas morning. And you hated yourself for having peeked.

KELLY

How... how do you know that...?...

WADE

Because on my world, I tattled.

A stunned Kelly doesn't resist when Quinn slowly takes the phone from her, hangs it up.

QUINN

I know this is a lot to take in, Kelly... but you've got to trust us.

Off Kelly's unsure look

CUT TO

30 INT. SANTA'S VILLAGE #63 - DAY

30

Remy's teaching Christmas carols to a group of kids as Arturo spins more tales for another group. The kids are fascinated by his story.

ARTURO

... then Santa climbed back up the chimney and told Rudolph to fire up his red nose and lead the way to the next good little child's house.

2ND KID

Wait a minute. You mean Santa left presents for free? Why would he do that?

ARTURO

(simply)
Because Christmas is about giving.

CONTINUED

30 CONTINUED

30

The truth of his words hits home with the youngsters.
Suddenly Arturo's attention is drawn to...

HIS POV

Bernsen and his troops, striding towards the village.

RESUME ARTURO

He turns to Remy, who's holding court just a few feet away.

ARTURO

Bogies at four o'clock, Mr. Brown.

REMBRANDT

I see them. We got a plan?

ARTURO

Just keep doing what we're doing.
As long as we have the attention of
the children, Bernsen won't do
anything to us.

Bernsen arrives.

ARTURO

(expansive)

Mr. Bernsen, you've come at a good
time. I was just about to tell the
children another Christmas story.

The children cheer and applaud. Bernsen fumes as Arturo
shoots him a triumphant look. Then...

BERNSEN

(forced smile)

I'm sure they'd love to hear it,
Santa.

(plays his trump)

But first, it's snack time! Free
cookies and soft drinks for
everyone at the Cookie Shack!

As a stampede starts...

REMBRANDT

(to Arturo)

You have to admit. His plan was
better.

The last kid exits with the two assistants, leaving Arturo
and Rembrandt very much alone with Bernsen and the cops.

CONTINUED

30 CONTINUED 2

30

BERNSEN

Now I don't know what your game is,
but you two are fired.

(to cops)

Come see me after you've thrown
them out. I'll be in my office.

He turns to go. Arturo and Remy exchange a look. They've
got to slow him down somehow.

ARTURO

If you throw us out, we'll just
return.

That works. Bernsen stops, turns to them.

REMBRANDT

These children deserve to know the
true meaning of Christmas.

BERNSEN

And you think singing little carols
and telling maudlin fairy tales is
it?

(all business)

Let me tell you what Christmas is
really about. Cash flow. I need
the revenue from this season to
carry this mall until these yo-yo's
start buying again for Valentine's
Day.

ARTURO

That's all you care about, isn't
it? You'll do anything for profit.
Even if it's illegal.

BERNSEN

(beat, then slowly)

Are you making some kind of
accusation?

Arturo and Remy exchange a look. Maybe they've said too
much.

BERNSEN

The more I think about it, the more
I think it would be better if you
two stayed inside the mall.

(to cops)

Take them to the employee holding
center. Make sure they can't
leave.

CONTINUED

30 CONTINUED 3

30

As the cops flank Rembrandt and Arturo...

ARTURO

You have no right to take us
anywhere!

BERNSEN

(pointing to Rembrandt)
I most definitely have the right to
take him.

REMBRANDT

Says who?

BERNSEN

The law. Maybe you should have
read your credit application. It
says if you can't pay your debt in
full on demand, you belong to us.

(then)

So consider this the demand. Can
you pay your debt?

Of course Remmy can't and Bernsen knows it.

BERNSEN

That's what I thought.
(to Arturo)
And as for you... I just hate to
break up a set.

He gestures to the two guards. As they start to handcuff
our two heroes...

CUT TO

31 INT. BERNSEN'S OFFICE - DAY - SAME TIME

31

Kelly and Quinn hover behind Wade as she scrolls through
file names. Quinn suddenly points to the screen.

QUINN

There. Open that file named "Mall
Loans."

Wade types, then...

WADE

That's it.

CONTINUED

31 CONTINUED

31

QUINN

(reading file)

Look at this. Bernsen's the money behind Bay Funding.

WADE

(eyeing screen)

Incredible. First he seduces people into getting in over their heads with subliminal advertising, then he loans them money at an obscene interest rate.

QUINN

(pointing)

And look at all these properties in his name. Including Mary's house.

KELLY

What's it mean?

QUINN

Don't you get it? Bernsen's personally buying up the debtor's homes for pennies on the dollar from his own corporation.

WADE

(shakes her head)

This guy's pure slime.

QUINN

Wade, download that file.

CUT TO

32 INT. MALL - NEAR CENTER COURT - DAY

32

Bernsen leads the way as the mall cops escort a cuffed Arturo and Remmy.

ANOTHER ANGLE

A determined Quinn, Wade and Kelly round the corner, Mr. Welles in tow.

MR. WELLES

(to Kelly)

Are you going to tell me what this is all about?

KELLY

Just watch, Dad. And enjoy.

CONTINUED

32 CONTINUED

32

They intercept the other players.

KELLY
I need to speak with you,
Mr. Bernsen.

Bernsen doesn't like the looks of this, but remains cool.

BERNSEN
About what, Kelly?

KELLY
About Bay Funding. About
subliminal advertising. About
stealing a person's dignity and
then their home.

BERNSEN
I'm not sure what you think you
know, but I urge you to use
caution. You're career is on the
line here.

Wade dangles the disc before his eyes.

WADE
Not as much as your freedom.

BERNSEN
You don't have anything on me.

QUINN
Why don't we let the D.A. decide
that?

Bernsen eyes them a beat, then grabs a cop and pushes him into Quinn. He makes a run for it as Quinn disentangles himself from the cop and gives chase. He nails Bernsen from behind with a hard tackle.

They struggle for a moment, then Bernsen throws a punch, which Quinn deflects. He answers it with a hard cross that knocks Bernsen cold. As the others catch up...

ARTURO
(approvingly)
Ah, it's always better to give than
to receive.

As smiles are shared and Mr. Welles and his daughter have a moment, we --

DISSOLVE TO

33 INT. WELLES HOME - CHRISTMAS EVE (NIGHT #2)

33

At the dinner table, Quinn and Rembrandt pick at the last of the turkey. Arturo sits on the couch with Mary, who's holding her son.

ANGLE - NEAR FIREPLACE

Wade and Kelly look at a photo of their mom.

KELLY

She was so beautiful.

WADE

You have her eyes.

KELLY

And you have her smile.

(and then)

I can't wait to see Dad's face when he finds out who you really are.

WADE

(hesitates, then)

I don't think we should tell him.

KELLY

Why?

WADE

He's already lost me once. To do that to him again would just be too cruel.

KELLY

Are you sure you have to go on this "sliding" thing? Maybe you could stay here. You know how happy it would make Dad.

WADE

The thing is... the same dad is waiting for me on my world. If I can ever get home.

KELLY

(beat)

It seems awfully complicated.

WADE

(smiling)

That's my life.

As the two sisters share a moment...

ANGLE - THE COUCH

CONTINUED

33 CONTINUED

33

Mary feeds her baby from a bottle as Arturo proudly looks on.

MARY

I know this is crazy... he's only been gone two days... but I think he's gotten bigger.

ARTURO

They do grow up so fast.

MARY

I haven't thanked you yet...

ARTURO

(eyeing the baby)
Yes you have.

The baby starts to fuss.

ARTURO

Mr. Brown, we could use your skills over here.

Remmy pushes himself away from the table, heads over, Quinn following.

ARTURO

(to Remmy)
Something particularly soothing would be appropriate.

REMBRANDT

Always love to perform for the youth crowd.

(and then)

"Silent night, Holy night, All is calm, all is bright..."

The baby starts to calm. Wade and Kelly head over, joining in. Quinn hums along.

REMBRANDT/OTHERS

"Round yon virgin, Mother and Child; Holy Infant so tender and mild. Sleep in heavenly sleep, sleep in heavenly..."

ARTURO

(eyeing the baby)
SShh. He's already there.

Indeed, the baby has fallen asleep. The adults share smiles as Mary carefully lays the infant on the couch.

CONTINUED

33 CONTINUED 2

33

MR. WELLES
(entering with dessert)
Who's got room for cobbler?

ARTURO
Do we have time, Mr. Mallory?

Quinn checks his watch.

QUINN
Oh man. We have to go!

WADE
How soon?

QUINN
Now.

A flurry of activity. Kelly heads for a nearby cabinet as Quinn goes for his jacket, hanging on a chair.

MR. WELLES
(to Wade)
What do you mean, go?

WADE
(with a look to Kelly)
It's a complicated story.

She hugs him, kisses him on the cheek.

WADE
Thanks for being here. Just know
you were the best Christmas present
I could have.

MR. WELLES
I don't understand. But for some
reason, it feels okay.

All Wade can do is smile. Kelly approaches with an instant camera (the kind where the photos come out right away).

KELLY
Everyone squeeze together.

QUINN
Not much time...

As the Sliders gather together, Arturo reaches out to include Mary.

MARY
No, just family.

CONTINUED

33 CONTINUED 3

33

ARTURO
We are all one family.

She smiles, joins them. Wade grabs her dad close.

KELLY
Everyone smile!

FLASH! As the camera ejects the undeveloped photo, Quinn turns, hits the timer button. The VORTEX opens. As Kelly, her dad and Mary react...

QUINN
(to Rembrandt)
Go!

Remmy's first. Quinn's next.

ARTURO
(to Mary)
God bless you.

MARY
And you.

ARTURO
He has. I have my friends.

Mary smiles. Arturo slides. Wade smiles at her family, steps towards the vortex.

WADE
I guess you can think of this as a
Christmas miracle.

She blows them a kiss, slides. The Vortex closes. A beat, then Mr. Welles looks down at the now developed photo Kelly holds.

CLOSE ON PHOTO

The Sliders are framed by Mary and Mr. Welles (or, if we want, they've been edged out). FREEZE ON THE PHOTO as the words "HAPPY HOLIDAYS" appear across it, then...

FADE OUT

THE END