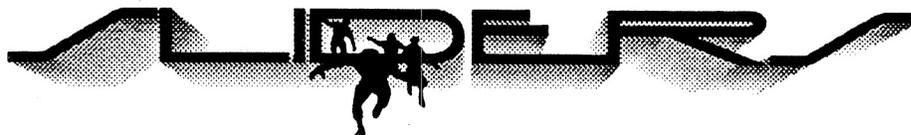


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"SEASON'S GREETINGS"

Written by

Eleah Horwitz

Directed by

Richard Compton

REVISED PAGES:

1st Pink Revs.	Full Script
1st Blue Revs.	Full Script
1st Yellow Revs.	Full Script
1st Green Revs.	Full Script

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SLIDERS

"Season's Greedings"

TEASER

1 FADE IN 1  
1A OMITTED 1A

EXT. CHURCH GROUNDS - DAY (DAY #1)

There is a large Nativity scene on the grounds, complete with a live sheep and donkey grazing on some loose hay. The VORTEX opens, strong winds blow. Hay swirls. One of the Three Kings (Balthasar) topples.

A spear comes flying out. A moment later, Wade and Arturo emerge. Then, Quinn and Rembrandt come out backwards...

QUINN  
(as he falls out)  
Watch out!

He and Remmy thump to the ground. They each hold a large, oval, bamboo-weaved shield -- which is fully laden with small darts...

ARTURO  
Didn't you suspect something was (X)  
up, Miss Welles? Those pygmies (X)  
were practically drooling over  
you. (X)

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 have his children?

Remmy shoves the two shields into a nearby trash canister.

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

They notice the Nativity scene on the lawn.

CONTINUED

Prepared by Earth Prime

CONTINUED:

QUINN

Hey, look. It's Christmas. I guess I lost all track of time in jungle world.

WADE

Let's go in. I want to give thanks for getting out of that last world alive.

As they head in, Remmy rights the toppled Wise Man, patting him on the back --

REMBRANDT

Sorry about that, Balthasar...

2 INT. CHURCH - DAY

2

Just a handful of parishioners here for confession and lighting candles. Several volunteers are on the altar putting up Christmas decorations. The Slider men stand towards the back.

WADE

It'll just take me a sec.

Wade moves into the church, heading for a bank of candles. A woman, CAROL, late 20's, expensively dressed, approaches the men, holding an infant.

CAROL

Excuse me. Would you mind holding him for a moment while I light a candle? He's decided to be a little fussy all of a sudden.

ARTURO

With pleasure. Let me have him.  
(to Quinn and Rembrandt)  
I recently delivered a baby myself.

As she hands Arturo the baby...

CAROL

Thank you.

As Carol 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.

CONTINUED

2 CONTINUED:

2

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.

QUINN

Hey...

REMBRANDT

Where'd she go?

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

3 EXT. CHURCH - DAY

3

Quinn and Remy bolt out from the church. Wade and Arturo,  
holding the baby, follow. They look up and down the street.  
A half a block away, they spot Carol boarding a bus marked  
"Sky High Plaza - Employee Shuttle." As the bus pulls away,  
Arturo gives Wade the baby, races down the street after it,  
but it's too late. We go

CLOSE ON ARTURO

as he gives up the chase and off his frustration, we...

FADE OUT

END OF TEASER

ACT ONE

FADE IN

4 INT. CHURCH - DAY - LATER

4

Near the altar, Arturo holds the baby as the PRIEST speaks to the Sliders. In the background, church volunteers still decorate the altar for Christmas.

PRIEST

We'll have to turn him over to the welfare people.

ARTURO

We might be able to locate his mother. We believe she works at the Sky High Plaza.

PRIEST

Oh, that place. I should've known.

WADE

Why should you have known?

PRIEST

A lot of people in the flats think that Sky High is a paradise.

(shakes his head)

But make no mistake, just because it's in the clouds, doesn't make it Heaven.

The Sliders exchange a look. The Priest indicates --

PRIEST

As for this child, I'm sorry, but we have no way to care for him.

ARTURO

Please, Father, we are only here two days. Give us that time.

A beat -- the Father nods his assent.

5 OMITTED

5

5A EXT. SKY HIGH PLAZA - L.A. - DAY - ESTABLISHING (CGI)

5A

The Sliders approach a huge escalator seeming to lead into the clouds. At the top is the biggest mall man ever created. A huge sign proudly announces "Welcome to the Sky High Plaza." Quinn and Wade are slightly behind.

CONTINUED

Prepared by Earth Prime

5A CONTINUED:

5A

WADE

Maybe he knows her and the baby  
from our world. That would explain  
his obsession with her.

QUINN

(no)

He would've said so.

They join Remmy and Arturo and step up onto the escalator  
and go up.

REMBRANDT

Check this out. The Jetson's live.

WADE

How does this thing stay up?

QUINN

Must be balanced by the different  
tiers.

ARTURO

If it's not, someone here has made  
a quantum leap in the laws of  
physics.

As they reach the next level, they find a huge Plaza  
Directory. A "you are here" arrow and a Scale of Miles  
legend is prominently displayed. At the top, an ELECTRONIC  
DISPLAY has continuous ads running across it.

QUINN

Since when does a mall have,  
schools, libraries and a hospital?

WADE

Look, people live here too. This  
area's residential.

A VOICE comes out of the directory over the Muzak of "Deck  
The Halls..."

COMPUTER VOICE

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.

REMBRANDT

That takes the Christmas spirit to  
a new low.

CONTINUED

Prepared by Earth Prime

5A CONTINUED: (2)

5A

Arturo looks up, his attention following a woman on the next escalator --

ARTURO  
My God, there she is.

He takes off after her, rushing up the escalator, pushing others out of the way. As he reaches the woman --

ARTURO  
Madam, I must --

The woman turns angrily. He withdraws.

ARTURO  
So sorry. I thought you were someone else.

5A1 OMITTED

5A1

5A2 EXT. NEXT TIER - A MOMENT LATER

5A2

The three Sliders arrive as a MAN reaches the down escalator. His BRACELET LIGHTS UP. He falls to the ground, wincing in obvious pain. Arturo, who's at this level's Plaza directory, also watches. Two storm trooper type guards appear and haul him away.

(X)  
(X)

REMBRANDT  
Did you see his bracelet light up?  
It must've shocked him.

WADE  
And what was with the armed escort?

Remmy shrugs. No idea. Quinn moves to Arturo --

QUINN  
Was that her?

ARTURO  
No. I'm going to check with Personnel.

Arturo moves away...

5B INT. SKY HIGH PLAZA - DAY

5B

Camera moves through a sea of urgent shoppers loaded with copious purchases. Sales people buzz around the entrances of stores hawking samples of perfume, chocolate, anything else you can pass out. We find --

6 INT. FOOD COURT - FAST FOOD COUNTER - DAY 6

Quinn, Wade and Remy stand at a counter where GINNY, 19, assembles and rings up the Sliders' order.

GINNY  
Comes to twenty-eight fifty. (X)

Ginny puts a food tray on the counter. Quinn hands her money as Wade eats a fry. Ginny recoils from the cash. (X)  
(X)

GINNY  
We don't take cash, only the Plaza Club card. (X)  
(off their look)  
Your debit card.

They don't have one. She takes Wade's fries and the tray.

GINNY  
Sorry.

WADE  
Oh, please. I'm starving.

Ginny gives them a look. She realizes they need help.

GINNY  
They're still hiring seasonal help. (X)  
The jobs come with housing and plaza cards. Actually, there's (X)  
the assistant manager. I'll talk (X)  
to her for you.  
(calls to her)  
Miss Welles...

The Sliders turn and see a young, polished woman who looks remarkably like Wade. She is KELLY WELLES. There's an older man with her -- DON WELLES. They head towards Ginny.

WADE  
Oh no. I can't handle this.

She turns and walks off... Rembrandt gives Quinn a look. (X)

QUINN  
That's Wade's sister Kelly... and her dad.

Quinn crosses to Wade, who's across the way, shaken. (X)

WADE  
This is no big deal. I just don't want to see them.

QUINN  
I understand. It's Christmas. Why would you want to see your family.

CONTINUED

6 CONTINUED:

6

WADE  
(shoots him a look)  
They're not my family, Quinn.

She glances back towards Rembrandt. Ginny is introducing him to Kelly and Mr. Welles.

WADE  
He's not my father. That Kelly and I never shared a room. I never followed her around school... I never wanted to grow up to be just like her. Get it?  
(then, calmer)  
It's not them. And nothing that can happen in two days will change that.

(X)

(X)

(X)

(X)

Arturo steps up, he's carrying a large directory which looks very much like a humongous telephone book.

ARTURO  
Ah, there you are. I've got what I need. Let's go.

(X)

But, before they can make their exit, Kelly and Mr. Welles are coming towards them. Kelly comes right to Arturo.

KELLY  
Wouldn't he make a great Santa?

(X)

MR. WELLES  
I could really use the extra help in the Food Division.

KELLY  
They're too perfect.  
(opens her folder)  
Let me get your names. Starting with you --

ARTURO  
I am Professor Maximillian Arturo.

Wade and Quinn share a look. A realization. (X)

WADE  
(low; to Quinn)  
They don't know me...

7 OMITTED

7

7A INT. SKY HIGH PLAZA - CONCOURSE - AFTERNOON

7A

The Sliders come around the corner...

REMBRANDT

But without her name, the directory  
is useless.

ARTURO

I'll find her if I have to knock on  
every door in this Plaza.

(X)

Camera pans to find Arturo, who's dressed as Santa.  
Rembrandt is next to him, wearing an elf outfit. (Quinn  
and Wade are dressed as elves behind them). They pass a  
mirrored pillar, stop for a look -- Remmy is bummed.

(X)

(X)

(X)

REMBRANDT

I don't suppose you'd consider a  
trade?

(X)

(X)

Arturo gives Remmy a look. They move on... Wade is  
shuffling her elves shoes across the mall floor sadly.  
Little BELLS on her shoes jingle-jangle softly.

WADE

I must not exist on this world.  
It's such a weird feeling.

(X)

(then)

(X)

I know. It's stupid. I shouldn't  
even care.

(X)

But she does. Quinn tries to comfort her.

(X)

QUINN

You care because you wanted them to  
know you. Because if they did, you  
might've had a real Christmas with  
them.

(X)

WADE

(shakes her head)

(X)

I'm never having Christmas with my  
family again -- ever.

QUINN

We'll make it home, Wade.

(X)

WADE

When? The next slide? The slide  
after that? Next year? Tell me  
when!

She knows he can't.

8 INT. SKY HIGH PLAZA - SANTA'S WORKSHOP - LATER

8

Arturo and Remmy are with an officious, snooty INSTRUCTOR. The Santa stand is the usual raised platform covered in green felt, giant candy canes and fake snow. The required velvet rope to line up behind. Beside Santa's throne is a work station (also decorated) that includes a computer terminal, a plaza card scanner, and a VCR connected to an enormous monitor. Quinn and Wade walk up.

INSTRUCTOR

Be late again and you're fired.

(X)

(continues)

Here's the deal, each of you earns two hundred a day, half is deducted for housing. You're required to spend eighty dollars a day. You can spend it however you like... But you must spend it.

(X)

(X)

REMBRANDT

All we keep is twenty dollars?

ARTURO

That's outrageous.

(X)

INSTRUCTOR

If you don't like it, you can catch the next reindeer back down to the flats. We don't tolerate troublemakers up here.

Arturo sees a WOMAN PUSHING A BABY STROLLER. It reminds him of his mission. He nods.

(X)

The Instructor turns on the video system. Over the electronic melody of "Joy To The World," products dissolve one into another, interspersed with happy children's faces.

(X)

INSTRUCTOR

Never stand between the monitor and the kids. It's grounds for dismissal.

(then; smiles)

Okay, school lets out in ten minutes so think happy, think toys, think sales!

(X)

DISSOLVE TO

9 INT. SKY HIGH PLAZA - SANTA'S WORKSHOP - LATER 9

Arturo's on the throne. A kid in his lap... Wade's at the computer. Quinn hands out candy canes. Remmy watches the video with the kids. Kelly approaches, smiling at Quinn. (X)

KELLY  
Well, you make a handsome elf. (X)

QUINN  
(hands her a cane)  
Thanks. You make a very pretty assistant to the president. (X)

KELLY  
As cute as you are like that, I have a better offer. Stop by my office in twenty minutes. (X)  
(X)

Arturo and Wade exchange a look of suspicion. TED BERNSEN (Gordon Gekko, Jr.) approaches. Kelly snaps into business mode. (X)

BERNSEN  
How did you manage to get a new crew here so quickly? I just fired the last one, two hours ago. (X)  
(X)

KELLY  
You said not to waste any time, Ted.

BERNSEN  
You're getting better at running this place than I am.

Kelly blushes at the compliment.

KELLY  
People, this is Mr. Bernsen, Plaza President. (X)

BERNSEN  
The last crew didn't live up to our standards. I expect you will. (X)  
(X)

Bernsen and Kelly head out. She smiles at Quinn, points to her watch. He nods, then turns to see Wade giving him a look. She hops off her stool and walks off. (X)  
(X)  
(X)

10 INT. FOOD COURT - AFTERNOON 10

Wade is at a table sipping a soda. Ginny is still at the food counter.

CONTINUED

10 CONTINUED:

10

Wade sees Bernsen and Kelly exit a store. He tells her something (MOS), then indicates toward Ginny. Kelly nods gravely, then crosses to Ginny.

GINNY  
(knows something's up)  
Hi, Miss Welles.

She smiles nervously. Kelly looks a little uncomfortable.

KELLY  
I need to talk to you about your spending, Ginny. It's only at forty-eight percent. Last month it was only-sixty-two.

GINNY  
You know my mom's sick. Her prescriptions are eating up my spending money.

KELLY  
I'm going to have to dock you three weeks pay. I'm sorry.

Ginny's stunned, heads into the back. Wade has overheard this. Mr. Welles approaches. Kelly knows that look. (X)  
(X)

(X)

KELLY  
Don't start, Dad... (X)

Bernsen comes up next to them. (X)

BERNSEN  
Problem handled?

MR. WELLES  
Mr. Bernsen, could I have a moment with my daughter, please?

BERNSEN  
Sorry, Don. I need her.

They walk off, leaving Mr. Welles less than pleased. He and Wade share a look, then he walks off. (X)  
(X)

11 INT. SKY HIGH PLAZA - SANTA'S WORKSHOP - AFTERNOON

11

Wade returns to her seat at the computer. More children and their parents watch the video tape. Remmy watches too, mindlessly handing out candy canes. Quinn is gone... Arturo deals with a squirmy kid, JASON, on his lap.

CONTINUED

11 CONTINUED:

11

JASON

And I want a Sammy Spender Doll,  
and a Cosmic Turbo Fighter Jet, and  
some Creepy-Nasty-Gooney-Ooze...

ARTURO

Why not be different? Ask for  
something that stimulates the  
imagination -- like a chemistry set  
or building blocks.

JASON

(Damien)

Look, Santa. If you don't give me  
what I want, they'll know.

The kid points to A SECURITY CAMERA aimed straight at them.  
Arturo becomes aware that security cameras are more like  
spies than theft deterrents.

ARTURO

Very well, I'll bring you  
everything you've asked for, but  
first, you're going to listen to a  
little story --

The boy looks intrigued. Wade notices Remmy singing by the  
monitor -- along with the commercial.

REMBRANDT

"Hark, the Herald Jewelers sing;  
Buy your wife a diamond ring...  
Prices are the lowest here; No  
interest paid until next year..."

Wade crosses to Remmy, giving him a look.

REMBRANDT

Catchy tune, huh?

WADE

Not bad. If you don't mind  
corrupting the meaning of Christmas  
completely...

Remmy frowns...

DISSOLVE TO

11A INT. SKY HIGH PLAZA - DAY

11A

A female JANITOR pushes a cleaning cart across the plaza.

CONTINUED

11A CONTINUED:

11A

ARTURO (V.O.)  
The boy foolishly chose the large  
box, leaving the small one under  
the tree...

CAMERA PANS to Santa's Workshop. The kid is glued to  
Arturo's every word --

JASON  
What'd he get? A bike? A new TV?

ARTURO  
He got -- nothing!  
(then)  
You see, Jason, Santa doesn't  
reward greed. He only brings gifts  
for little boys who are good. Bad  
children only get socks of coal.

JASON  
What a buzz kill.

(X)

ARTURO  
Exactly.

Arturo spots the cleaning woman and realizes.

ARTURO  
Now, be a good boy and tell all  
your friends.

Arturo moves toward --

11B INT. SKY HIGH PLAZA - ACROSS FROM SANTA'S WORKSHOP

11B

Arturo approaches the woman. Her name tag reads CAROL.

ARTURO  
So, it's Carol, is it?

She looks up, recognizing him.

CAROL  
You're the one from the church.

ARTURO  
Yes... I'd like to have a word with  
you about your son.

CAROL  
(looks around nervously)  
Please. Leave me alone. You'll  
get me docked.

(X)

She turns to go. Arturo grabs her arm, spinning her around.

CONTINUED

11B CONTINUED:

11B

ARTURO

You've made a grave mistake.  
There's still time to correct it.  
Let me take you back to the church.

CAROL

I haven't make a mistake. I know  
what I'm doing.

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

CAROL

They own me. As long as I'm  
wearing this, he's better off in  
the flats without me.

Carol breaks away from Arturo and disappears into the crowd.  
Arturo tries to follow, but somehow -- he loses sight of  
her... Off his frustration --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

12 OMITTED 12

12A INT. SKY HIGH PLAZA - ACROSS FROM SANTA'S WORKSHOP - DAY - 12A  
A MOMENT LATER

Arturo is in the middle of the aisle, shaking his head in disbelief. Rembrandt crosses to him.

REMBRANDT

Professor, the kids are... Hey,  
you alright?

ARTURO

No, I'm not. This world is  
despicable. The children are  
spoiled, greedy brats. Women think  
nothing of abandoning their  
children. Everything here is  
fake -- including me. Who am I  
kidding, playing jolly Santa Claus?  
(shakes his head)

Why am I helping to perpetuate this  
incredible fraud on the children?

REMBRANDT

That last story didn't sound like  
perpetuating the fraud to me. You  
were trying to teach that kid a  
lesson.

ARTURO

Do you think he heard me?

REMBRANDT

Maybe he did.

ARTURO

I doubt it. How could they hear  
anything with the example their  
elders are setting, with all this  
noise; the advertisements,  
ad-jingles..?

REMBRANDT

You're just going to let them down  
because it's too much work to reach  
them?

(no way)

As long as you're wearing that  
suit, you got strings attached.  
You've got to keep trying.

CONTINUED

Prepared by Earth Prime

12A CONTINUED:

12A

Arturo starts to unbutton the suit. But Jason steps up --

JASON

Santa, I broke my little brother's favorite toy. I promised him I'd get him another, but I never did. Please don't bring me a sock full of coal.

Arturo stares at the boy. Rembrandt leans down --

REMBRANDT

Telling the truth just put you on Santa's good list.

JASON

(smiles; then)  
Can I hear another story?

Remmy and Arturo exchange a look. Arturo rebuttons his suit.

DISSOLVE TO

12B INT. SKY HIGH PLAZA - NIGHT (NIGHT #1)

12B

Quinn comes down the aisle dressed in a new Armani suit. Very styling. He stops, a broad smile on his face. He moves to --

12C INT. SANTA'S WORKSHOP

12C

A half dozen kids are seated before Santa's throne. Arturo holds their every eye as he tells a story. Wade and Rembrandt are towards the back, helping to seat newcomers. The TV is still on, but the volume is down, but it doesn't matter -- no one is interested...

ARTURO

You see, the Who's didn't care about their gifts. What was important was Christmas and being together...

Quinn steps up next to Wade and Rembrandt.

(X)

QUINN

The magic of a good old-fashioned Christmas story...

(X)

(X)

CONTINUED

Prepared by Earth Prime

12C CONTINUED:

12C

WADE

The kids love it. They won't let him stop. (X)

There's applause, then some disappointed moans from kids. They get up to leave. Arturo rises, stretching and crosses to Wade, Rembrandt and Quinn. (X)

QUINN

Hey, Santa. How 'bout another story? Maybe Rudolph..?

ARTURO

Three recitations of Rudolph a day is all anyone can take... You tell me a story. What did you learn about Carol and the bracelet?

QUINN

The bracelet monitors you and shocks you if you go out of your approved zone... Anybody who couldn't pay their debt on command has to wear one. They're forced to live and work here until the money's paid back. (X)  
(X)  
(X)

REMBRANDT

If you only get to keep twenty dollars a day, paying off a debt would take a lifetime. (X)

QUINN

I found forty-two Carols who work here and wear bracelets. I couldn't narrow it down any more. (X)

He hands Arturo a list. It's a lot of Carol's to find. (X)

(X)

13 INT. SKY HIGH PLAZA - ESCALATOR - NIGHT

13

Wade is in her own clothes, carrying a tray of food, going up. As she reaches the mid-tier, she sees Mr. Welles stepping off the down escalator. At the sight of him, she turns to go the other way, dropping her tray of food...

She bends to pick it up, he crosses to help.

CONTINUED

13 CONTINUED:

13

MR. WELLES

Wade, right?  
(off her look)  
Do I make you uncomfortable? You  
seem awfully nervous around me.

WADE

No, it's just... You're staring at  
me.

They pick up the items and stand.

MR. WELLES

I'm sorry. It's hard not to. You  
look so much like Kelly. You could  
almost be related.

WADE

Yeah. I guess.

An awkward beat. She tosses her tray into the garbage.

WADE

Well, good night.

MR. WELLES

Wait, please. Allow me to buy you  
another dinner. On the plaza... (X)  
(X)

WADE

No thanks. On second thought, I'm  
not really interested in plaza  
food. (X)  
(X)

MR. WELLES

I make a pretty legendary Texas  
chili... (X)  
(X)

Wade reacts. This means something to her... (X)

MR. WELLES

Let me cook you dinner, to make up  
for the one you dropped. (X)

(X)

He smiles, clearly wanting her company. How can she refuse?

14 INT. HOTEL ROOM - NIGHT

14

Remmy (still in his elf clothes) is perched at the foot of  
the bed, mesmerized by a commercial.

CONTINUED

Prepared by Earth Prime

14 CONTINUED:

14

TV ANNOUNCER (O.S.)  
Remember, a gift shows how much you  
love someone. Hurry. Stores close  
at midnight...

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

ARTURO  
The search would go faster if you  
helped. (X)  
(X)

REMBRANDT  
(eyes on screen)  
Can't Q-Ball help?

ARTURO  
Mr. Mallory is dining with Kelly  
Welles.  
(re: TV)  
That thing is becoming an obsession  
-- and now it's nothing but  
commercials!

REMBRANDT  
Sssh!

Arturo doesn't like being ssshed. He stands in front of  
the TV. (X)  
(X)

REMBRANDT  
Hey... (X)

ARTURO  
Mr. Brown, please. (X)

REMBRANDT  
Why do you care, anyway? (X)

ARTURO  
It's important to me. That should  
be enough. (X)  
(X)

Remmy looks around Arturo.

REMBRANDT  
I'll help tomorrow, okay? I want  
to watch this. (X)  
(X)

Arturo looks somewhat hurt. He shakes his head and exits. (X)

14A INT. SKY HIGH PLAZA - NIGHT

14A

Quinn and Kelly stroll through the plaza. They each hold a  
coffee cup from the plaza's Starbuck equivalent.

CONTINUED

14A CONTINUED:

14A

A few shoppers pass by, arms loaded.

QUINN  
Don't they ever stop shopping?

KELLY  
That's kind of the point of  
Christmas, isn't it?

QUINN  
No...

He spots a window display -- evoking a classic Christmas.

QUINN  
See that -- that's the point. The (X)  
family, a big meal, being together.  
(off her look) (X)  
Haven't you ever had a Christmas (X)  
like that?

KELLY  
Not in a long time. After my mom (X)  
died, Christmas really changed.

QUINN  
I know that feeling. I lost my dad  
when I was eleven. For years  
afterward, Christmas seemed, empty.

Kelly nods. They walk on thru --

QUINN  
But then one year, I guess when I  
was about fifteen, my mom and I  
were at this tree farm. We were  
walking all over the place, arguing  
about which tree to get and we  
found one that had already been cut  
down. The bottom was crooked, the  
branches kind of twisted and  
broken. Totally pathetic. Even  
Charlie Brown wouldn't want it.

KELLY  
Who's Charlie Brown?

QUINN  
Just a kid I grew up with... The  
point is though, my dad had been  
coming home with trees like this my  
whole life and when we found that  
one lying there. It was like he  
cut that tree down for us.

(MORE)

CONTINUED

Prepared by Earth Prime

14A CONTINUED: (2)

14A

QUINN (CONT'D)

Christmas never felt empty for me again, because I realized he was there; in that tree, in the house, in our family traditions.

They come to a railing, next to a beautifully decorated tree. Kelly touches the tree. It's fake. We HEAR a scent misting out. Quinn shakes his head.

QUINN

Isn't anything up here real?

KELLY

It's too hard to bring real trees up. But this is fine...

QUINN

No. It's not.  
(then)  
There's so much more out there, Kelly. You should go down and see it.

KELLY

There's nothing down there for me.

QUINN

Don't you ever want to go back to San Francisco, see your home again?

At this suggestion, she becomes stronger, resolute --

KELLY

This is my home.

Now Bernsen steps up --

BERNSEN

Kelly! I've been looking for you everywhere. They just called. I'm getting the promotion. I start as Regional Manager in January.

KELLY

That is so great! Everything you've worked for.

BERNSEN

Everything we've worked for. I'm not going alone. You're coming with me...

They share elated smiles...

15 INT. WELLES' HOME - DINING ROOM - NIGHT

15

Wade and Mr. Welles enter. The PHONE is ringing.

MR. WELLES  
Make yourself at home, I'll be  
right back

He moves into the kitchen. Wade looks around the house. It's charming. The holiday decorations are in boxes. The tree is where it should be, but not yet decorated.

Wade realizes, she shouldn't be here, turns for the door. She actually grabs the knob... and then she sees -- A box of Christmas tree ornaments. On the top are three distinct homemade ornaments. They each have a picture: one of Mr. Welles. One of Mrs. Welles and one of a baby...

Wade crosses and picks the ornament with Mrs. Welles photo. She doesn't even notice that Mr. Welles has re-entered the room until he's right beside her.

MR. WELLES  
We made those when we were too poor  
to buy any. The baby's Kelly...  
and that's my wife.

WADE  
She looks so young.

MR. WELLES  
She wasn't more than your age when  
we married.

WADE  
If you don't mind me asking, what  
happened to her?

MR. WELLES  
Died in childbirth, with our second  
daughter.

Wade is stunned. She sinks onto a chair's back --

WADE  
Oh, God...

Of course, that second daughter was Wade's double.

WADE  
I'm so... sorry.

MR. WELLES  
Thanks.  
(looks around the room)  
Kelly and I didn't move to the mall  
until after Liz died.

(MORE)

CONTINUED

15 CONTINUED:

15

MR. WELLES (CONT'D)

But I look around the room and I  
feel her presence... I look at  
Kelly and I see her smile, her  
intelligence.

(then; looks at Wade)

Even you remind me of her.

WADE

It's my eyes. People always say my  
eyes look like --

She realizes Mr. Welles is staring at her.

WADE

I mean, I could see the resemblance  
in the picture.

Mr. Welles nods. He places the ornament onto the tree.

MR. WELLES

I've been meaning to trim the tree,  
but -- Kelly's been busy...

He smiles and turns to head back into the kitchen. Wade  
picks up an ornament and hangs it next to the one he hung.  
He stops, giving her a look.

16 CAROL'S EMPLOYEE HOUSING ROOM - NIGHT

16

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

ARTURO

(exhausted)

Thank God... I was about to give up  
hope.

CAROL

Why don't you leave me alone?

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

ARTURO

Madam, I have knocked on  
thirty-eight doors this evening,  
all in search of you. Please.  
Fifteen minutes. Then if you like,  
I'll leave, never to bother you  
again.

A beat, Carol relents, lets him inside. He takes a seat on  
the new sofa. There is a lot of unopened merchandise

CONTINUED

16 CONTINUED:

16

in the room. Arturo takes it all in, but doesn't comment... What he sees instead is all the photos of her son. They are everywhere.

Arturo picks up a framed photo, admires it --

ARTURO

Would you tell me his name?

CAROL

Alexander.

17 INT. WELLES' DINING ROOM - NIGHT

17

The tree is trimmed. Mr. Welles and Wade are going through some family photos that they found in one of the boxes...

MR. WELLES

My wife and I talked about living in a mall somewhere, about the opportunities it would provide for Kelly. But Liz was against it. I should have listened to her. If I had it to do over again, I would never bring Kelly here.

WADE

You could leave. Take Kelly back to San Francisco, show her all the great things she's missing outside.

MR. WELLES

It's too late. I can't leave. I'm up to my neck in debt. And besides, she loves working for Bernsen. Her whole life is about profit, business. I feel like I'm losing her.

WADE

Have you told her how you feel?

MR. WELLES

She wouldn't listen. Kelly's always needed more than I could give her. Maybe it has to do with losing her mother at such a young age. Bernsen fills a void in her that I can't seem to touch.

WADE

You're her father. You'll always have a special place in her heart...

(MORE)

CONTINUED

17 CONTINUED:

17

WADE (CONT'D)  
Talk to her. I know she'll listen  
to you.  
(then)  
Trust me, the only way you can lose  
her, is if you give up on her.

Mr. Welles looks up, considering these words.

17A  
THRU OMITTED  
19

17A  
THRU  
19

20 HOTEL ROOM - NIGHT

20

Pan across a huge pile of presents, to find Rembrandt  
wrapping a gift. He's startled by Quinn's entrance.

(X)  
(X)

REMBRANDT  
Don't look! This one's for you.

(X)

QUINN  
What's all this stuff?

REMBRANDT  
I bought you guys Christmas  
presents.  
(then)  
You know, they say, a gift shows  
how much you love someone...

(X)  
(X)

QUINN  
Remmy, man -- something's going on  
with you. Trust me, you don't love  
us this much.

Remmy suddenly rises, eyeing the mound of presents.

REMBRANDT  
What was I thinking? There's only  
ten presents here for Wade.  
Fortunately - here at Sky High  
Plaza, stores never close!

(X)  
(X)

He starts for the door, but Quinn blocks his way.

(X)

QUINN  
I don't think she needs you to buy  
her anything more.

(X)  
(X)

(X)

CONTINUED

20 CONTINUED: 20

The tone of this turns ugly --

REMBRANDT  
So now you're going to tell me  
whether or not I can buy you guys  
gifts? I don't think so -- Get out  
of the way.

He tries to push past. Quinn holds firm. Remmy tries to  
exit again. Quinn doesn't yield.

REMBRANDT  
I'm not going to ask you again,  
Q-Ball. Move.

A tense beat, then Quinn steps aside. Rembrandt exits.  
Quinn looks at the presents, baffled...

A20A INT. SKY HIGH PLAZA - MOMENTS LATER A20A

Rembrandt comes around the corner, still looking a little  
angry. He's making a b-line for an accessory store when he  
stops, seeing Wade across the mall, leaning over a railing,  
lost in thought. He crosses to her.

REMBRANDT  
That Q-ball can be so irritating  
sometimes.

WADE  
Yeah.

Something about her. Remmy realizes she's pretty down.

REMBRANDT  
You okay?

WADE  
(no...)  
I just had a great evening with my  
dad. I can close my eyes and  
almost forget he doesn't even know  
who I am. Almost.

She almost starts to cry. He doesn't know what to say, so he  
simply hugs her. It's exactly what she needed.

After a beat, he pulls out of the hug.

REMBRANDT  
I was going to do a little  
shopping. Wanna come?

CONTINUED

A20A CONTINUED:

A20A

WADE

No. You go ahead. (X)

He looks at the stores, a moment of hesitation. (X)

REMBRANDT

Actually, I'd rather stay here with you, if you don't mind. (X)  
(X)

She takes his hand, lacing her fingers in his, holding him close. She doesn't mind at all. (X)

20A INT. CAROL'S EMPLOYEE HOUSING - NIGHT

20A (X)

Carol pours coffee for them. Arturo looks at a photo of Alex as -- (X)  
(X)

CAROL

I don't even want these things, but I still can't stop buying. (X)  
(X)

(re: bracelet; bitterly)

And now, I'm a prisoner. I used (X)

all of my available credit to pay someone to smuggle me out. That's how I was able to get Alex to the flats. He won't have to grow up, a prisoner, like his mother. (X)  
(X)

ARTURO

No. He'll live with the horrible reality of having been abandoned.

CAROL

Who are you to judge me? What I did, I did for him.

She's bitter towards Arturo too. He's fed up.

ARTURO

You're absolutely right. Why should I give a damn if you destroy both your lives with one foolish act?

He gets up to walk out. Carol calls after him... (X)

CAROL

I've been wondering that myself. No one else here cares about anybody but themselves. What makes you so special?

Arturo turns, slowly crosses, taking a seat. He looks her in the eye, full of an emotion we've never seen. He takes a deep breath -- what he's about to say is painful for him --

CONTINUED

20A CONTINUED:

20A

ARTURO

Carol, at the end of the Second World War, my parents had to place me in a bovfs 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 for four of the most painful months of my life -- thinking I would never see them again.

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

ARTURO

Thankfully, they did come back. But the fear of abandonment haunts me to this day.

(then)

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

CAROL

He won't. I'm going to pay off my debt and have this removed...

(she means the bracelet)

Then, I'm going to get him back.

Arturo looks grave, shakes his head.

ARTURO

Carol, you don't understand. This system is set up so you'll never be able to get out of debt. You will never be free of that bracelet. And subsequently... you'll never be able to get Alex back.

(X)

(X)

She looks sick, the truth sinking in --

ARTURO

I'm not sure what I can do, but I promise you this -- I will do whatever it takes to help you.

(X)

(X)

(X)

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

20B INT. HOTEL ROOM - MORNING (DAY #2) 20B

Arturo is on the phone... Remmy is watching TV, mesmerized again. He's also back in his elf outfit.

ARTURO

I know she wants Alex back. She (X)  
just needs some time to get her  
situation in order.

(beat)

I understand. Thank you, Father. (X)

(X)

He hangs up, looking grim. Quinn exits the bathroom in a new suit, looking dapper.

ARTURO

We must find a way to help Carol by  
tonight, or she will lose her son.

QUINN

I'll dig around. See if there's  
anything in the office that can  
help.

Remmy gets up, giving Quinn... (X)

(X)

REMBRANDT

Clmon, Professor, we got orders to  
take. (X)

He and Arturo exit... Now Quinn hears. (X)

TV ANNOUNCER (V.O.)

Remember... a gift shows how much  
you love someone...

Quinn's head turns to the TV --

TV ANNOUNCER (V.O.)

Fortunately... Here at Sky High (X)  
Plaza, stores never close. (X)

Quinn moves toward the TV. A sudden realization hits. (X)

20C  
THRU OMITTED  
22

20C  
THRU  
22

23 INT. SKY HIGH PLAZA - DAY

23

Kelly crosses, carrying a briefcase on her way to a meeting.  
Mr. Welles approaches.

MR. WELLES

Merry Christmas.

KELLY

It's tomorrow, Dad.

(then)

I've got a meeting. What's up?

(X)

(X)

(X)

Welles gently grabs her. In the b.g., Wade, in her elf  
suit, comes down an escalator, witnessing this --

MR. WELLES

Spare me a minute.

KELLY

Go ahead.

(X)

MR. WELLES

I saw a side of you yesterday that  
I didn't recognize. You were  
pretty cold when you docked Ginny.

KELLY

It's business, Dad.

MR. WELLES

Business. That's all you ever  
think about these days.

(shakes his head)

Your mother was right. These  
malls destroy people.

(X)

(X)

(X)

KELLY

Why do you always bring her up?

MR. WELLES

She's still part of our lives, Kel.

There are times, like now, that I  
wish she were here for you. But

I'm all you have. Like it or not.

(X)

(X)

KELLY

Ted's waiting.

(X)

MR. WELLES

You don't even see what he's done  
to you? How he's totally warped  
your sense of right and wrong?

(X)

CONTINUED

23 CONTINUED:

23

KELLY

Ted hasn't done anything to me.

MR. WELLES

So being cold and heartless is your own choice?

KELLY

That's not fair. It's my job and sometimes it stinks. But I'm going to keep doing the best I can. You how why? Because I don't want to spend my life just being a Food Service Manager.

(X)  
(X)

MR. WELLES

At least I can look at myself in the mirror and like what I see. Can you say the same?.

(X)

A beat. Kelly puts on a brave front.

KELLY

I was going to wait until after Christmas to tell you this, but since we're having this conversation, Ted's getting a promotion. He's going to Paly, up north. And I'm going with him.

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

Mr. Welles is stunned. After a moment --

(X)

MR. WELLES

If you're leaving to follow your own dream, I support you. But if you're going to follow Bernsen, to become just like him, that breaks my heart.

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

MR. WELLES

Let me give you one last word of advice. All the malls are the same, Kelly. You're not going to find anything up there you can't get here.

(X)

Another look. Kelly isn't sure what to say -- She simply turns and walks off. Mr. Welles looks up to find Wade.

(X)

MR. WELLES

I was wrong when I said I was losing her... She's gone. Bernsen owns her.

(X)

24 INT. SKY HIGH PLAZA - SANTA'S WORKSHOP - LATER

24

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

ARTURO

It's here, too.

REMBRANDT

I can't believe I didn't see this.

ARTURO

It's designed so you won't.

They watch a video screen as it moves frame by frame. We see, toy, toy, toy. Words. It stops on --

WADE

(reads the screen)

"Gift = Love?"

Arturo hits the frame advance. Toy. Toy. Toy. More words.

REMBRANDT

Buy means love means buy."

Rembrandt sits in Santa's seat.

ARTURO

Subliminal messages designed to coerce people to buy anything and everything... one look around here and you can tell how effective they've been.

Quinn shows up, carrying some files. Remmy crosses to him.

REMBRANDT

Q-ball, about last night.

QUINN

Forget it. You weren't yourself.

REMBRANDT

I'm not talking about me. I'm talking about you -- trying to tell me what to do...

(beat)

Thanks. You know you've got a real friend when he'll tell you straight up what a jerk you're being.

QUINN

You can pretty much count on all of us for that.

CONTINUED

Prepared by Earth Prime

24 CONTINUED:

24

They share a smile. Arturo and Wade cross to them.

ARTURO

Did you find something?

QUINN

There wasn't anything specific to subliminal messages, but check this out. I looked up a few other employees' files. They've all got huge credit lines from a company called Crescent Vista Funding. Carol's in for over six figures.

WADE

Why would a company make loans to people who can't pay them back?

(X)

ARTURO

But they will, Miss Welles. They'll pay them back at an inflated interest, and for the rest of their lives.

(X)

(X)

(X)

(X)

(X)

25 INT. MALL - COMMON AREA - DAY

25 (X)

Arturo, Quinn and Wade talk with Carol.

ARTURO

They essentially cheated you out of your home, your savings... and Alex.

Carol is heartbroken.

CAROL

How could I be so stupid?

WADE

You're not stupid. Subliminal messages work on your unconscious level. It's a form of mind control.

QUINN

They hooked you with the ads, then loaned you money to support your habit. It's like a drug addiction.

CONTINUED

Prepared by Earth Prime

25 CONTINUED:

25

WADE

If you could help us get into  
Bernsen's office, we might be able  
to prove he's responsible for all  
this... (X)  
(X)  
(X)  
(X)

CAROL

(fearful)  
...If I get caught, he can throw  
me in jail for non payment of the  
debt. I'll never get Alex back. (X)

ARTURO

But if we're right, you'll get your  
life back. You'll get Alex and  
you'll be free of this place.

CAROL

Can you promise me that?

ARTURO

No.  
(then)  
Christmas is about miracles, Carol.  
Miracles and faith.

DISSOLVE TO

26 INT. BERNSEN'S OFFICE - NIGHT (NIGHT #2)

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 through the roof,  
Steve. Everything you promised,  
your tapes delivered.

Something on a monitor catches his eye. He moves closer and  
turns up the volume. We HEAR Arturo with a group of kids  
sitting around him on the floor.

ARTURO (V.O.)

(filtered)  
...and on the night of December  
fifth, St. Nicholas' Eve, all the  
Dutch children go to bed, leaving a  
wooden shoe filled with carrots and  
hay for Sinterklaas' horse. The  
next morning, when they awake, they  
find their shoes are now filled  
with beautifully wrapped gifts...

CONTINUED

26 CONTINUED:

26

Bernsen burns.

BERNSEN

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

Bernsen hangs up and storms out his private side door. A  
beat. The CAMERA PANS to the front door... The door opens.  
Carol enters, looks around.

CAROL

Cleaning crew, Mr. Bernsen...

There's no answer. She opens the door wider -- Quinn eyes  
the monitors as Wade works at the computer.

QUINN

You'd better go, Carol. Might be  
dangerous if you get caught.

WADE

Thanks for your help.

CAROL

No. Thank you. All of you.

She exits. Quinn and Wade concentrate on getting "in". The  
computer BEEPS.

(X)

QUINN

You're already in?

(X)

WADE

That was too easy.

(X)

Wade types. The computer BEEPS again.

QUINN

Figures. Multi-level security  
system.

(X)

(X)

WADE

This could take forever.. Look for  
a boot disk. We'll go around the  
system.

(X)

(X)

Quinn opens some drawers. Wade tries another entry... It  
BEEPS again.

WADE

Uh oh.

Quinn's head pops Up --

QUINN

What uh oh?

CONTINUED

26 CONTINUED: (2)

26

She indicates the screen, which reads: SECURITY LEVEL THREE.  
YOU HAVE 60 SECONDS TO ENTER YOUR PASSWORD OR SECURITY WILL  
BE NOTIFIED. The 60 turns to 59...

WADE

I've tripped a security alert. In  
60 seconds they're going to be all  
over us.

QUINN

Time to bail.

(X)

They hear a key slip into a lock at a side door. Before  
Quinn and Wade can react --

Kelly enters. Stunned to see Quinn and Wade.

QUINN

Kelly... we can explain.

KELLY

Explain to security.

She reaches for the phone and we --

27  
THRU OMITTED  
28

27  
THRU  
28

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

29 BERNSEN'S OFFICE - NIGHT - MOMENTS LATER

29

Wade's hand crashes down on the phone. She glances at the computer... Time is ticking off.

WADE

Can you stop the security alert?

KELLY

Why should I?

QUINN

Because Bernsen's running a scam here. He's cheating people out of their homes, forcing them into debt... And the proof is in that computer.

KELLY

Why should I trust you -- I don't even know you people.

20 turns to 19...

WADE

I know you... When you were nine, you found where Dad hid the Christmas presents. Behind the boxes on the upper shelf in the garage.

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

WADE

After you found them, you hated yourself for ruining Christmas.

KELLY

How... could do you know that...?

WADE

Because on my world, you told me.  
(and then)  
Kelly, I'm the sister you never had. The one who died at childbirth.

Kelly looks uncertain. There're nine seconds left.

WADE

The first boy you ever kissed was Christopher Sliney.

CONTINUED

Prepared by Earth Prime

29 CONTINUED:

29

Kelly is shocked. She rushes to the computer... Tap, Tap. The countdown stops at 1 second. Quinn and Wade high-five with relief. Kelly stares at her, so stunned... then:

KELLY

I never kissed Christopher. When I tried, he ran home... But I never even told anybody I tried.

WADE

On my world, he didn't run until after you kissed him. On my world Mom and I came home from the hospital. And we grew up as sisters.

30 INT. SANTA'S WORKSHOP - NIGHT

30

Remmy is now teaching Christmas carols to the group of kids. Parents stand around, enjoying this too...

REMBRANDT

(talks the line)  
...On the fourth day of Christmas  
my true love sent to me... Four  
calling birds... got it?

2ND KID

Who'd want calling birds?

REMBRANDT

You're missing the point. It's not really about the gift.

2ND KID

Then what's it about?

ARTURO

(simply)  
Christmas is about giving. About sharing what you have with others. In this case, the woman wants to share her tailing birds.

The kids laugh... Arturo's attention is drawn to... Bernsen with two storm-trooper plaza cops, striding towards the village. He turns to Remmy, nods -- they turn as Bernsen arrives.

ARTURO

(expansive)  
Mr. Bernsen, you've come at a good time. I'm about to tell the children another Christmas story.

CONTINUED

Prepared by Earth Prime

30 CONTINUED:

30

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.

(and then)

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

The kids don't move. They AD LIB for another story.

ARTURO

What a caring gesture. But we've  
already provided for the children.

Bernsen looks. Sure enough, the kids are holding cookies,  
soft drinks on the floor by their knees. Remmy shoots  
Bernsen a triumphant look, then...

REMBRANDT

They look pretty happy, don't they?  
And they're not even shopping...

BERNSEN

Did I also mention that we're  
giving away free video games at the  
toy store?

A few kids look up, but they seem uninterested. We hear  
little voices. Another story. Please. Come on, Santa.  
Arturo gives a smug smile to Bernsen.

ARTURO

Your perfect world of consumerism  
is gone. They know a little more  
about what's important now.

REMBRANDT

I think you'll have a hard time  
convincing these kids that  
Christmas is still just about  
getting things.

Bernsen moves close, pulling Arturo and Remmy aside.

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.

CONTINUED

30 CONTINUED: (2)

30

He turns to go. Arturo and Remmy 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

You can't stop what we've started. These kids now know what the true meaning of Christmas really is.

BERNSEN

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

(all business)

You're living in the past. Christmas today is about cash flow -- from them to me.

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 Remmy exchange a look. Maybe they've said too much.

BERNSEN

(to cops)

Let's take them to the employee holding center instead.

As the cops flank Rembrandt and Arturo...

REMBRANDT

You have no right to take us anywhere.

BERNSEN

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?

CONTINUED

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30 CONTINUED: (3) 30

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.

31 BERNSEN'S OFFICE - NIGHT - SAME TIME 31

Kelly and Quinn hover behind Wade as she downloads the  
incriminating files.

WADE

This guy's a snake. He's taken  
money from widows, young  
families... even minors.

QUINN

Not to mention the slime tactic of  
subliminal advertising. No wonder  
the Plaza's Profit has gone UP over  
three-hundred percent.

KELLY

Our sales are up because of our  
aggressive advertising.

WADE

Aggressive? More like illegal.

KELLY

What are you talking about?

WADE

You really don't know?

Kelly shakes her head. Wade shares a smile with Quinn --

QUINN

Your boss has been pushing up sales  
using subliminal messages to coerce  
people to buy more than they want,  
or can afford.

KELLY

I can't believe Ted would do  
something like that.

CONTINUED

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31 CONTINUED:

31

WADE

(re: a file)

Then take a look at this. We've got him. This proves he's behind Crescent Vista Funding.

(taps a file...)

And this is a bill for the design and production of all of your commercials.

QUINN

It's him, Kelly. Bernsen is the only guy connected to all of this.

Kelly sits on the edge of the desk, upset.

KELLY

How could I be so wrong about him? I did everything he asked me too. I'm part of this.

WADE

You can be part of the solution too. Help us, help these people.

32 INT. SKY HIGH PLAZA - NEAR CENTER COURT - NIGHT

32

Bernsen leads the way as the plaza cops escort Arturo and Remmy (no cuffs).

ANOTHER ANGLE

Carol points them toward Bernsen. Quinn leads Wade and Kelly that way.

QUINN

Hang on, Bernsen. I think you want to talk to us before you do anything with them.

The groups meet. Bernsen eyes Kelly.

BERNSEN

What's going on?

KELLY

Talk to me about Crescent Vista Funding. About subliminal advertising. And about using this mall to make millions for yourself.

BERNSEN

Can you prove any of this, Kelly? Because if you can't, your career is history.

CONTINUED

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32 CONTINUED:

32

Wade holds the disk before his eyes.

WADE

It's all here. Every file, every contract. Every link between you and Crescent Vista Funding.

QUINN

We even found a letter warning you of the illegal nature of subliminal advertising.

(then, pointed)

You should've listened to the warning.

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

He takes a step toward Kelly, making this personal.

BERNSEN

I trusted you, treated you like you were my own. How could you do this to me?

KELLY

How could you do this to these people?

BERNSEN

I was wrong about you, Kelly, wasn't I? You really don't have what it takes to make it.

KELLY

(beat; then)

If that means I'm nothing like you, Ted. I'm okay with that.

He and Kelly exchange a look. She will not back down. Bernsen is caught. He panics.

BERNSEN

I'll split the money with you guys. We can just set that disk aside. Go on like things have been.

KELLY

We've already deleted all debts, deactivated the bracelets and destroyed the loan records.

QUINN

It's over. Your career's the one that's history.

Bernsen eyes them a beat, then grabs a cop and pushes him into Quinn. He makes a run for it as Quinn

CONTINUED

Prepared by Earth Prime

32 CONTINUED: (2)

32

disentangles himself from the cop and gives chase. The two cops hesitate, unsure what to do.

Quinn 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. Mr. Welles steps up...

MR. WELLES

Kelly?

She turns to him, crosses slowly and hugs him.

KELLY

I'm sorry, Dad.

MR. WELLES

For what?

KELLY

(thinks, then)

For treating you like I have. For buying into everything Bernsen told me... But mostly for becoming the one thing mom would've hated.

He and Kelly hug. Mr. Welles looks to Wade. She smiles.

DISSOLVE TO

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

33

Dinner's over. Mr. Welles, Quinn and Rembrandt pick up the dishes. Wade tries to help.

REMBRANDT

We got this... you go ahead.

He indicates Kelly, who's by the fire, looking at pictures. Wade kneels next to her. Arturo's on the couch with Carol, who's bottle feeding little Alex.

KELLY

She was so beautiful.

(then)

You have her eyes.

CONTINUED

Prepared by Earth Prime

33 CONTINUED:

33

WADE

I know. People always say that.  
You do too.

KELLY

(nods)

He should know who you are.

WADE

No. He's lost me once already.  
Wouldn't be fair to put him through  
it again. Just when we go, explain  
the whole slide thing, okay?

Kelly nods... the baby gurgles.

ANGLE - THE COUCH

Arturo proudly looks on.

ARTURO

May I? One last time?

Carol hands Alex and the bottle to Arturo...

CAROL

I wanted to ask you... after your  
parents came back to get you, did  
everything work out okay?

ARTURO

Oh yes. We had our difficult  
times, but we were together.

(then)

The first Christmas after we were  
reunited. They couldn't afford to  
buy me a present, so my father made  
me a wooden racer out of some old  
kindling boxes. Best gift I've  
ever gotten.

He and Carol share a smile, then the baby starts to fuss.

ARTURO

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

Remmy materializes from the kitchen, drying his hands...  
Quinn following.

ARTURO

Something particularly soothing  
would be appropriate.

He hands the baby to Rembrandt...

CONTINUED

Prepared by Earth Prime

33 CONTINUED: (2)

33

REMBRANDT

Always love to perform for the  
youth crowd.

(and then)

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

Alex calms.

REMBRANDT/OTHERS

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

(eying the baby)

Hey. He's already there.

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

Quinn, checks his watch.

QUINN

Less than a minute.

A flurry of activity. Kelly heads for a nearby cabinet as L  
Quinn goes for his jacket, hanging on a chair. Mr. Welles  
comes out from the kitchen...

MR. WELLES

What's the rush?

WADE

We've got to go.

Kelly approaches with an instant camera.

KELLY

Okay. Everyone squeeze together.

QUINN

We better make this quick.

As the Sliders gather together, Arturo reaches out to  
include Carol. Wade pulls Mr. Welles in by the hand. He  
puts his arm around Wade. She smiles from the warmth of the  
fatherly embrace...

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

KELLY

(to her dad)

I'll explain later...

CONTINUED

33 CONTINUED: (3)

33

REMBRANDT  
(to the Welles')  
Merry Christmas everyone.

QUINN  
(to Kelly)  
Merry Christmas.

Kelly gives Quinn a hug.

KELLY  
My mom was here tonight.

QUINN  
Yeah. My dad too.

He slides. Then Remmy...

ARTURO  
(to Carol)  
God bless you and little Alex.

CAROL  
He already has.

They hug. Wade smiles at her family...

MR. WELLES  
Thank you, for bringing Christmas,  
a real Christmas, back to us.

WADE  
Thank you for letting us be part of  
it.

She and her dad hug. Then she hugs Kelly... Wade turns from them, heading for the vortex... she wipes a tear... Arturo and she leap out.

The VORTEX CLOSES. Mr. Welles looks down at the now developed photo...

CLOSE ON PHOTO

The Sliders are framed by Carol 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