

#68126

QUANTUM LEAP

MIRROR IMAGE

AUGUST 8, 1953

CAST

SAM BECKETT  
AL/THE OBSERVER

1953:

AL, THE BARTENDER  
BEARDED GUSHIE  
STAWPAH  
TONCHI  
MINER ZIGGY  
MUTTA  
SKAGGS  
KRUGER  
MISTER COLLINS  
POLICE CAPTAIN  
PETE

1969 AND 2000:

BETH

2000:

GUSHIE

INTERIORS:

1953: AL'S PLACE  
2000: PROJECT QUANTUM LEAP  
WAITING ROOM  
IMAGING CHAMBER/CORRIDOR  
CONTROL ROOM

VEHICLES

1953: AMBULANCE

EXTRAS:

TWO BOYS ON SCHWINNS  
COAL MINERS  
COMPANY DOCTOR  
NURSE  
TOWNSPEOPLE

EXTERIORS:

1953: AL'S PLACE

STOCK:

COAL-MINING TOWN  
MINE TIPPLE  
"JIMMY"  
"FUTURE BOY"  
"QUANTUM LEAP PILOT"  
"MIA"  
EXT. PROJECT QUANTUM  
LEAP

FOR EDUCATIONAL  
PURPOSES ONLY

QUANTUM LEAP

MIRROR IMAGE

AUGUST 8, 1953

TEASER

LEAP IN

1 INT. AL'S PLACE - DAY - CLOSE ON SAM 1

The electric blue shimmer of the leap dissipates to reveal Sam with his back to a slowly-closing screen door. He's wearing a snap-brimmed straw hat, sport shirt, slacks and loafers. To his right, venetian blinds dispel the worst of summer sun penetrating the large glass window front. Beyond these partially opened blinds, we can make out a small town street lined with company houses. Two boys pedal past on Schwinn's with cards clattering in the wheel spokes. The only other sound is a faint blues melody drifting on the hot air with the dust motes.

2 ON AL THE BARTENDER 2

He stands softly in the cool shadows of the oak wood bar, polishing a beer glass. A John Goodman look-alike, Al is in his forties, sports a small moustache and sensitive blue eyes. He wears a crisp sport shirt, slacks and a white apron tied neatly around his Falstaffian belly. The ruby ring on his right hand glints as he holds the glass to the light to examine it for smudges. Satisfied, he sets it, with a tinkle, beside a dozen others on a white cloth atop the bar. He picks up another from the drainboard next to the zinc sink and begins to polish it.

3 BACK ON SAM 3

The slow-turning floor fan momentarily propels a blast of air in his direction and Sam removes his hat to let the breeze ruffle his damp hair. He pulls a handkerchief from his pocket and wipes the headband as he takes in the room.

4 SAM'S POV - THE TAVERN 4

The tin ceiling tiles, oak bar and vertical fluorescent light fixtures are typical of the 1930's. While the red leatherette and chrome chairs and bar stools, Formica-topped-tables, jukebox and pinball machine are strictly early fifties.

CONTINUED

4 CONTINUED

4

There's a large 1949 RCA commercial television set in a corner near the vertical floor fan that's pushing air around the room.

5 BACK ON SAM

5

He puts the hat back on his head and crosses to the bar, taking a stool at the near end.

AL  
What can I get you?

SAM  
What's on tap?

AL  
Schlitz.

SAM  
Schlitz?

AL  
I've got Iron City, Duquesne or Fort Pitt in bottles.

SAM  
Schlitz'll be fine.

Al picks up an 8-ounce glass and holds it next to the 12-ounce schooner he's polishing.

AL  
Regular or schooner?

SAM  
Schooner.

Al brings the schooner to the tap, draws a beer with a nice head of foam and slides it in front of Sam.

SAM  
How much?

AL  
Fifteen cents.

SAM  
(smiles)  
Fifteen cents.

He reaches into his pocket, finds a dime and a nickel and drops the coins on the bar. Al turns his back to Sam and

CONTINUED

- 5 CONTINUED 5  
punches the sale up on an old brass and nickel NCR cash register. He drops the coins in the till and closes it with a thrust from his belly before returning to wipe more glasses.
- 6 ON SAM 6  
He takes a deep sip, his eyes still absorbing the atmosphere as he tries to decipher who and where he is. In the back, beyond a sign announcing the "Tenth Annual Beer Barrel Reunion," he spots an....
- 7 OLD PHILCO RADIO 7  
It's yellow back-lit dial and cloth-covered speaker are straight out of the 1930's. Above it is a 1953 Pittsburgh Pirate baseball schedule with wins and losses marked up to August the 8th. From there he looks to a....
- 8 JAR OF PIG'S KNUCKLES 8  
marinated with hard-boiled eggs in a reddish liquid.
- 9 BACK ON SAM 9  
He makes a slight grimace and shifts his eyes to...A (X)  
COLLECTION OF WORLD WAR II PHOTOS. This homemade display contains photos of all the men from this small town who went to war. They range from backyard snaps to official boot camp graduation photos. Young men, some shirtless, standing next to planes, tanks, ships, buddies and lovers. A few are half-tones, clipped from newspapers. All-in-all there are nearly fifty photos in the display.
- 10 OMITTED 10
- 11 BACK ON SAM 11  
He smiles at the photos, then turns his eyes to the back bar with its stacked rows of Scotch, rye and whiskey bottles and most importantly...its circular mirror. Curious as to who he has leaped into, Sam takes another sip from the beer and moves down the bar to take a peek at his reflection.
- 12 ON AL THE BARTENDER 12  
watching Sam closely as he polishes the glass.

13 CLOSE ON SAM

13

He moves in front of the mirror and his eyes widen in surprise. After a beat, we move to....

14 THE MIRROR

14

O+ all the people Sam has leaped into, none could surprise him more than this. The face in the mirror is his own!

SAM

Oh, boy.

SMASH CUT TO MAIN TITLE

CREDITS

END OF TEASER

ACT ONE

FADE IN

15 INT. AL'S PLACE - DAY

15

We find Sam as we left him...stunned as he stares at his reflection in the mirror.

SAM'S VOICE OVER

No reflection could shock me more than my own. It shattered all the quantum truths I'd come to accept as gospel. It was as if someone told Einstein that E didn't equal MC squared.

AL

Something wrong?

SAM

(still awed)

That's me in the mirror.

The bartender looks to the mirror and then back to Sam.

AL

A reasonably-close resemblance.

Realizing how foolish he must sound, Sam turns to the bartender and sputters through a covering explanation.

SAM

I haven't seen my reflection in a while and it surprised me. I mean, I could look in a mirror more often if I wanted to, but I haven't wanted to.

AL

Neither do vampires.

SAM

I'm no vampire....  
(remembering a past leap)  
...this time.

Sam turns back to the mirror.

SAM

Oh, my God!

CONTINUED

15 CONTINUED

15

AL

What?

SAM

My hair's turned gray!

AL

Just a little. You really ought  
to look in a mirror more often.

Sam is mesmerized by his reflection and who can blame him; it's been five years since he's seen himself.

SAM

I'm starting to get crow's feet.

AL

How long has it been since you've  
taken a good look at yourself?

SAM

I guess it's been a while.

AL

Let too much time go by and you'll  
lose touch with reality.

(beat)

'Course, I shouldn't talk. I  
looked into this mirror every day  
for years and still thought of  
myself as a skinny kid.

Al walks over to the collection of World War II photos and taps one.

AL

It took this picture to wake me  
up.

16 CLOSE ON A PHOTO

16

Al is in civilian clothes, but wearing a German helmet. He has a rifle on his shoulder and is sticking his belly out in a crude caricature of Hitler and Mussolini rolled into one. In the photo with him is a young army lieutenant.

SAM'S VOICE

(being kind)

You pushed your stomach out to  
make it look fat.

17 BACK ON BOTH MEN

17

The bartender looks closely at the picture then turns back to Sam.

AL  
(straight)  
No, I didn't.

For a moment neither one speaks, then the bartender smiles and Sam realizes he's joking. It breaks the tension for Sam and he reverts to his usual leap-in behavior, tactfully trying to discover the date and who he is. He takes a look at some of the other photos.

SAM  
Those all from World War II?

AL  
Everyone from Cokeburg who served  
is up there.

SAM  
Who's in the photo with you?

AL  
My brother, Joe. We took that  
when I visited him at Camp Edwards  
before he shipped to Europe.  
(beat)  
He's a teacher now.

SAM  
You haven't changed much since  
then.

AL  
My hair's thinned.

SAM  
Not much considering it's been  
nearly....

Sam waits for the bartender to fill in the blanks and when he doesn't....

SAM  
...some time.  
(quickly)  
Do you have today's paper?

AL  
I already tossed the  
'Post-Gazette.' 'The Press' will  
get here about six.  
(MORE)

(X)

CONTINUED



17 CONTINUED

17

AL (Cont'd)  
(remembers)  
Wait...I may have saved the sports  
page.

Al rummages under the bar and comes up with the sports  
section. He hands it to Sam.

AL  
Pirates lost, again. Never should  
have traded Kiner to the Cubs.

SAM  
Guess not.

18 ON "THE PITTSBURGH POST-GAZETTE"

18

The headline reads "Half of Buc Staff Pitches; Braves Win,  
9-2". The date is August 8th, 1953.

19 FEATURE SAM

19

He looks up from the paper in surprise.

SAM  
August the eighth, nineteen  
fifty-three. It's the day I was  
born!

AL  
Happy Birthday.

Sam looks to the clock.

20 SAM'S POV - LARGE CLOCK

20

with a Duquesne beer logo. It indicates it's 12:47.

SAM  
I was born at twelve-thirty.  
(beat)  
Forty-three minutes from now in  
Indiana.

AL  
No. Actually, it was seventeen  
minutes ago.  
(beat)  
Time's a little funny here.  
(MORE)

CONTINUED

20 CONTINUED

20

AL (Cont'd)  
The town voted not to go on  
Daylight Savings Time.  
Twelve-thirty here is the same as  
twelve-thirty in the midwest.

SAM  
Then I was born about the time I  
walked through your door.

Al pours a shot of Seagram's Seven and places it in front of  
Sam.

AL  
On the house. Happy Birthday.

Sam is still stunned at the realization that he was  
literally just born. He picks up the shot glass, but before  
he can sip it, an energetic little man of considerable age  
bangs through the screen door and up to the bar.

21 FEATURE THE LITTLE MAN

21

This gnome-like creature wears a Russian peasant cap and  
sports a tobacco-streaked white beard that extends to the  
missing button above his belt. He slaps a half-dozen  
letters on the bar and looks expectantly to Al who pours him  
a shot of whiskey. He tosses down the whiskey in a single  
gulp and releases a burp in Sam's direction. The smell  
sends Sam reeling. Then the little Russian is off the stool  
and out the door without so much as a word. Al picks up the  
mail and flips through it.

AL  
Should have warned you. Gushie's  
got the worst breath in Cokeburg.

SAM  
Gushie?  
(beat)  
His name is Gushie?

The bartender nods. Sam is off the stool and out the screen  
door like a shot.

22 EXT. AL'S PLACE - DAY

22

Sam steps through the screen door and squints into a  
surrealistically bright sun. Two boys are sitting on the  
ground working on their bikes. (X)

22A ON THE BOYS 22A (X)

They both look up with that look reserved for strangers.

22B ON SAM 22B (X)

There is something familiar about them, but he can't quite make the connection. He takes a deep breath and looks down the street.

23 SAM'S POV - COAL MINING TOWN - DAY - STOCK 23

A slate dump dominates the town, rising hundreds of feet above the company houses. A tippie can be seen in the distance and beyond it the softly rolling hills of Western Pennsylvania.

SAM'S VOICE

Come on, Al. What's taking you so long?

24 BACK ON SAM 24

He turns to go back in and sees the name of the tavern scrolled in red and gold across the window --AL'S PLACE.

25 INT. AL'S PLACE - DAY 25

Sam slowly reenters the tavern and crosses to the bar.

SAM

You said his name was Gushie?

(X)

AL

Un-huh.

Sam picks up the shot and tosses it down. He shudders slightly.

SAM

And your name's Al?

AL

Albert. Alberto actually.

SAM

(hesitant)

Not...Calavicchi?

AL

No. Not Calavicchi.

CONTINUED

25 CONTINUED

25

Sam lets out a breath of relief. He feels a bit foolish, again.

SAM

I know a Gushie, which you have to admit isn't a household name, and I know an Al.

AL

Al's pretty common.

SAM

But Gushie isn't, especially since the Gushie I know and this Gushie have the same horrid breath.

AL

Halitosis isn't rare, especially with the old timers.

SAM

Maybe not, but there are two boys out front who look familiar, too.

(X)

AL

Don't all boys look a bit alike?

(X)

SAM

It's all a little too coincidental, especially when I'm me.

(X)

(pause)

I'll bet that sounded strange.

AL

Just a little.

26 ON THE SCREEN DOOR

26

It squeaks open and a badly-hunchbacked man shuffles in and takes a seat at a table nearest the door. Only in his forties, his rheumatoid arthritis has given him the immobility of a man in his nineties. His name is Stawpah.

27 ON AL

27

He pulls a 12-ounce bottle of Pepsi Cola from the cooler, uncaps it and delivers it to Stawpah's table.

28 ON STAWPAH 28

He pays Al the nickel and suspiciously eyes Sam as he sips from the tall bottle.

29 FEATURE SAM 29

as Al walks back behind the bar. (NOTE: Whether due to arthrisitis or an inability to look one in the eye, most of the time Stawpah speaks to the floor.) (X)

AL  
His name's Stawpah. Any Stawpahs in your life? (X)

SAM  
Not that I can remember.

STAWPAH  
(loudly, with a Russian accent)  
You no miner.

SAM  
No. I'm just passing through. My name's Sam.

STAWPAH  
I was miner. Best damn loader in Marianna.  
(beat)  
I load twenty-four ton a shift. Twenty-four. Today sixteen is big deal. My Bubba....  
(sign of the Cross)  
...could load sixteen ton.

Al rings the cash register, drops the nickel in and flips the till shut with his belly.

SAM  
(to Al)  
Bubba?

AL  
Grandmother.

Sam chuckles to himself, but Stawpah sees it.

STAWPAH  
You think I lie!

CONTINUED

29 CONTINUED

29

AL

Easy Stawpah. Let the man enjoy his beer.

STAWPAH

I know. How could a cripple load twenty-four ton of coal? I no always look like this. I was big. Strong like bull.

SAM

I'm sure you were.

STAWPAH

Loading coal in water did this. Soak my bones. Rust them.

(beat)

I be lucky to live to see fifty.

AL

I thought it was forty?

STAWPAH

I was forty in March.

He takes a sip of the Pepsi. Behind him another miner enters through the screen door.

30 ON TONCHI

30

He's wearing his mine cap, full work gear and toting a lunch pail. He's quite clean since he's on his way to work. (Tonchi is played by John D'Aquino.)

TONCHI

Al, give me a double shot of whiskey and a can of snuff.

31 ON SAM

31

It's time to be stunned, again. He recognizes Tonchi as Frank La Matta.

32 STUTTER CUT - SCENE FROM JIMMY - STOCK

32

Sam, as Jimmy, hugging Frank and clowning around.

33 BACK ON SAM

33

He comes off the stool and rushes Tonchi to hug him.

CONTINUED

33 CONTINUED

33

SAM

Frank!

TONCHI

(warning)

Hey...whoa.

Tonchi's tone stops Sam in his tracks.

TONCHI

(wary)

Who the hell are you?

SAM

It's me. Jimm....

He stops, realizing "Frank" had never seen him except as Jimmy.

TONCHI

I don't know you, Jim.

STAWPAH

(to Tonchi)

He tell me his name Sam.

(X)

Al hands Tonchi the snuff and pours him a shot of whiskey. Tonchi dribbles a little of it into the snuff can to moisten the tobacco.

TONCHI

Which is it?

SAM

Sam. Sam Beckett.

(beat)

But your name is Frank, isn't it?

TONCHI

My name's Tonchi.

(X)

SAM

Do you have a younger brother?

(X)

Tonchi tenses at the mention of his younger brother. He takes a pinch of snuff and inserts it behind his lower lip.

TONCHI

What about him?

(X)

SAM

Was he born with Down's Syndrome?

(X)

CONTINUED

33 CONTINUED (2)

33

TONCHI  
What the hell's that?

SAM  
A genetic disorder that causes  
mental retardation.

TONCHI  
(flaring)  
You saying he was born stupid!

SAM  
I'd never say that!  
(softer)  
I was asking if he was born with  
a mental disability.

STAWPAH  
That mean born stupid.

TONCHI  
Pete may be a little slow, but he  
ain't stupid!

34 ANOTHER ANGLE

34

A long blast of the mine whistle echoes through the town.  
Tonchi pockets the snuff and stands.

TONCHI  
I got to go to work.  
(pointing to Sam)  
Don't talk about my brother. Even  
usin' fancy words, don't talk  
about him.  
(to Al)  
Put it on my tab, Al.

STAWPAH  
What if he State Liquor Control  
Board?

SAM  
State Liquor Control Board?

AL  
Running a bar tab is illegal in  
Pennsylvania. If you were from  
the Liquor Control Board, I could  
lose my license.

STAWPAH  
Check his wallet!

CONTINUED



34 CONTINUED

34

TONCHI  
You a revenue agent?

SAM  
I don't think so.

TONCHI  
Let's see your wallet.

35 CLOSE ON SAM

35

He pats his back pocket, feels a wallet and pulls it out. He recognizes it as his own. He tears open the Velcro strip which, of course, evokes a surprised reaction from Tonchi and Stawpah.

STAWPAH  
What that?

SAM  
Just a Velcro....  
(realizing)  
...a new kind of zipper.

Sam looks at the wallet.

36 SAM'S POV - HIS DRIVER'S LICENSE

36

Issued by New Mexico, it has a holographic photo of him and a bold expiration date of 1998.

37 BACK ON AL

37

Sam realizes he can't show this to Tonchi. He closes the wallet.

SAM  
You know...who I am is really none  
of your business.

STAWPAH  
Take it, Tonchi!

Tonchi gets off his bar stool and moves toward Sam.

AL  
You'll be late for work, Tonch.

Tonchi stops and looks at Al, who nods toward the door. He eyes Sam for a beat, then turns back to the bar. He tosses down the shot and walks toward the screen door.

38 ACROSS STAWPAH

38

as Tonchi pushes open the screen door.

STAWPAH

(a dig)  
In old days, I take it from him.

TONCHI

Yeah, well, these aren't the old days, Stawp.

(X)

(softer)  
I wish they were.

Tonchi pushes on through the door and Stawpah stares at the bottle.

39 CLOSE ON SAM

39

He watches Tonchi exit, then opens his wallet and looks at his license, again. After a moment, he looks up into the mirror. As we move in on his reflection, we hear.... (X)

OBSERVER'S VOICE

He had to leap into someone!

SMASH CUT TO

40 INT. PROJECT QUANTUM LEAP WAITING ROOM - DAY

40

We move past the Observer and Gushie to reveal an empty room and mirrored table.

GUSHIE

He didn't. Ziggy even scanned for ectoplasm on the remote chance-that Doctor Beckett leaped into a specter. It was negative.

(X)

(beat)  
There's no one here, not even a ghost.

OBSERVER

That's impossible, Gushie. The only way no one could be here is if Sam leaped into himself.

(X)

GUSHIE

Ziggy gives that a ninety-nine point two percent probability.

CONTINUED

40 CONTINUED

40

OBSERVER  
(stunned)  
He's somewhere in time as himself? (X)

GUSHIE  
Apparently so. (X)

OBSERVER  
How in God's name will Ziggy ever find him? (X)

GUSHIE  
We don't know that she can. (X)

On their troubled expressions, we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

41 INT. AL'S PLACE - DAY - CLOSE ON THE BAR

41

The first shift at the colliery has let out and the bar is lined with coal-dust blackened miners tossing down whiskies with beer chasers. The cigarette smoke is thick; the laughter loud. Stawpah kibitzes between a Pinochle game at one table and a Hearts game at another, irritating everyone within earshot, which is quite an accomplishment since the melting pot of sound includes a blasting jukebox, pinging pinball machine and chattering television, all of which is punctuated by the ringing of the cash register. Over this, through the magic of brilliant sound mixing, we hear Sam spin his narrative.

SAM'S VOICE OVER

It was August the eighth, nineteen fifty-three; literally the day I was born. But instead of nursing at my mother's breast, I was nursing my third beer in a vain attempt to make sense out of this bizarre leap.

(beat)

I had leaped into a coal-mining tavern peopled with names and faces both strange and familiar to me. But the biggest surprise was that I was me.

42 ON SAM

42

legs stretched out beneath the Formica table as he slumps in the chair and nurses a beer. His eye line is slightly upward.

SAM'S VOICE OVER

(continuing)

For the first time in years the reflection in the mirror was mine, gray hair, crow's feet, and all.

(beat)

So why had I leaped here? What wrong was I to put right? And where in God's name was Al?

(MORE)

(X)

CONTINUED

42 CONTINUED

42

SAM'S VOICE OVER (Cont'd)

(beat)

I was desperate for answers. So  
desperate I was even looking for  
them....

We pan from Sam to....

43 A 1949 RCA TELEVISION SET

43

CAPTAIN Z-RO, an early fifties Sci-Fi series, is playing on  
this black and white commercial projection model.

SAM'S VOICE

...on TV.

ANNOUNCER'S VOICE

Captain Z-RO!

(beat)

In this secret location known only  
to a few in the outside world,  
Captain Z-RO and his associates  
conduct experiments in time and  
space, to learn from the past...to  
plan for the future.

MINER'S VOICE

Wouldn't it be great to travel in  
time?

44 ON SAM AND THE MINER

44

who just spoke, as he pulls up a chair and sits at the  
table.

45 STUTTER CUT - CAPTAIN GALAXY

45

Holding forth to a crowd of kids.

46 ON SAM AND THE MINER

46

Even through his coal-dust blackened face, the miner is  
recognizable as Captain Galaxy (Richard Herd).

SAM

Captain Galaxy!

CONTINUED

46 CONTINUED

46

MINER  
(looking at TV)  
He's Captain Z-RO. (X)  
(to Sam)  
Is there a Captain Galaxy, too?

SAM  
(still stunned)  
There is. (X)

MINER  
He must be on canal eight. Al  
don't get canal eight too good.  
Only now and then, late at night  
when the iodine bounces the  
signal.

SAM  
Iodine?

MINER  
I read about it in the 'Post-  
Gazette.' This iodine layer  
bounces TV signals hundreds of  
miles. A station in Texas got  
bounced clear to Canada by the  
iodine.

SAM  
Ionosphere. The signal gets  
reflected by the ionosphere.

MINER  
Yeah. That too.

SAM  
Your name isn't Moe Stein, is it?

MINER  
(offers a hand)  
I'm Ziggy.

SAM  
(stunned)  
Ziggy?  
(beat)  
Your name is Ziggy! (X)

MINER ZIGGY  
You heard of me?

SAM  
I have a friend named Ziggy.

CONTINUED

46 CONTINUED (2)

46

MINER ZIGGY

I never knew anyone named Ziggy.  
What's he do?

SAM

She figures things out.

MINER ZIGGY

She? This Ziggy is a girl?

SAM

Sort of.

MINER ZIGGY

Not much of a looker, huh?

SAM

I wouldn't let her hear you say  
that.

Stawpah, who's passing the table, clenches his arthritic hands as if firing a machine gun and makes a shooting sound with his mouth. Miner Ziggy cringes.

MINER ZIGGY

(angrily)

How'd you like me to straighten  
your back, Stawpah?

(to Sam)

He makes fun of me 'cause I didn't  
qualify on the machine gun. I  
failed the written test.

(beat)

You ever fire a machine gun, Sam?

SAM

I'm not sure.

MINER ZIGGY

You'd remember if you did.  
There's nothing in the world like  
shootin' a water-cooled fifty.

(romancing the  
memory)

You squeeze the trigger and she  
spits out a stream of red  
tracers....

(brrrrrrrap sound)

...empty cabbages fly everywhere.

SAM

You mean cartridges?

CONTINUED

46 CONTINUED (3)

46

MINER ZIGGY

Them, too.

46A FEATURE STAWPAH

46A (X)

He bangs the bar with the empty Pepsi bottle.

STAWPAH

Gimme another, Al.

Al puts a fresh Pepsi on the counter in front of Stawpah and picks up the nickel.

STAWPAH

(nodding toward Sam)

He ain't what he pretend to be.

(X)

AL

What's he pretending to be, Stawp?

STAWPAH

When I figure that out, I know why he here.

(X)

AL

Maybe he's here for the same reason you are....

Stawpah twists his stiff neck to shoot a look at Al.

AL

....to get a beer.

STAWPAH

I no drink beer, Al, you know that.

AL

I forgot.

STAWPAH

You no forget nothing.

(beat)

I wonder what happen around here if you did?

AL

Things might go a little...ka-ka.



47  
thru  
50

OMITTED

47  
thru  
50

51

ON SAM  
He spins in his chair at the sound of "ka-ka."

51

52

FLASHBACK - ON THE OBSERVER

52

Hung over and wearing his bathrobe as in the pilot episode,  
he explains to Sam that something went wrong.

OBSERVER  
It went a little...ka-ka.

53

BACK ON SAM

53

He stares at Al, the bartender, sure there is some sort of  
connection. Ziggy thinks he's staring at Stawpah.

MINER ZIGGY  
Don't let Stawpah get your coat.  
He don't trust nobody. He forgets  
this ain't Russia where everybody  
works for the BVD.

SAM

KGB?

MINER ZIGGY/SAM  
Them, too.

Sam gets up and passes Stawpah who is walking back to his  
table.

54

ON THE BAR

54

Sam steps up near Al, who's pouring a shot for Mutta.

SAM  
I know another Al who says  
'ka-ka.'

AL  
Common expression.

SAM  
Not where I come from.

AL  
You're not where you come from.

SAM  
So it's just another coincidence?

CONTINUED

AL  
'Ka-ka's' a pretty common  
expression in Cokeburg since  
nearly everyone comes from the old  
country.

(beat)  
Russians, Poles, Serbs,  
Croatsians....  
(louder)  
Mutta!

A miner looks up in time to catch the shot glass Al sends  
sliding down the bar.

AL  
(continuing)  
...they all say 'ka-ka.'

SAM  
Do you know where I come from, Al?

AL  
You said Indiana.

SAM  
I also said I was born in  
nineteen fifty-three. Why doesn't  
that bother you?

AL  
First rule of bartending is to  
listen and nod, no matter what the  
customer says.

SAM  
You know why I'm here don't you?

AL  
Don't you watch old Bogart films?  
The second rule of bartending is  
never to give away information for  
nothing.

Al reaches for a punchboard.

AL  
Like to take a chance? Only cost  
you a quarter.  
(beat)  
You could hit the jackpot.

SAM  
(reading)  
Fifty dollars.

CONTINUED

54 CONTINUED (2)

54

AL  
And the answer to your question.

SAM  
You mean that?

AL  
Yes.

Al hands the punchboard to Sam who tosses a quarter on the bar and picks up the key punch.

54A CLOSE ON THE PUNCHBOARD

54A

Sam's hand slides back across the un-punched holes as he waits for some sixth sense to tell him which is the jackpot. Finally, his hand stops, retraces a few holes and punches out the paper.

55 ON SAM AND AL

55

Sam takes the roll of paper from the back of the board and slowly begins to unravel it.

SAM  
Why am I here?

AL  
You hit the jackpot?

SAM  
(checking)  
No.

AL  
Then I guess you have to figure that out for yourself, Sam.

They hold looks for a beat, then Al works his way down the bar wiping water spots from the polished oak surface. On Sam's look, we....

CUT TO

56 EXT. PROJECT QUANTUM LEAP - NIGHT - STOCK

56

The mountain is glowing with the energy Ziggy is using to search for Sam.

CONTINUED

56 CONTINUED

56

OBSERVER'S VOICE  
How long is this nano-search going  
to take?

57 INT. IMAGING CHAMBER CORRIDOR - NIGHT

57

The Observer and Gushie are hurrying through the bright  
white tunnel that leads to the Imaging Chamber.

GUSHIE  
A little over a month.

OBSERVER  
A month! I'm supposed to stand in  
the Imaging Chamber for a month!

GUSHIE  
Well, Ziggy estimates there's an  
eighty percent chance we could  
acquire a neuron lock in as little  
as two-and-a-half weeks....  
(off Al's look)  
...give or take a day or two.

The Observer's glowering look sends Gushie scurrying back to  
the main control room. Al hits the handlink buttons and the  
Imaging Chamber door opens.

58 INT. IMAGING CHAMBER - SFX

58

Al enters this deep blue room devoid of anything except two  
silver disks. One in the floor and another floating eight  
feet above it. He enters another code in the handlink and  
the Chamber Door closes behind him.

59 CLOSER ON THE OBSERVER

59

He steps forward onto the silver disk. He touches the  
handlink.

OBSERVER  
Ready, Gushie?

GUSHIE'S VOICE  
Affirmative, Admiral.

Al takes a breath and punches a button on the handlink.

60 WIDER ANGLE - SFX

60

Liquid light pours from the silver disk above the Observer's head. It's a shower of light that begins to swirl and solidify into kaleidoscoping images.

61 CLOSE ON THE OBSERVER - SFX

61

With images whirling faster and faster about him, Al seeks a holographic lock across time with Sam's mind.

OBSERVER

Come on, Sam. I know you're out there somewhere.

(beat)

Lock on to me, buddy. Lock on.

DISSOLVE TO

62 INT. AL'S PLACE - DAY

62

Sam is leaning against the wall watching Miner Gushie play Hearts with three other miners. Stawpah is sitting at the next table reading the "Pittsburgh Press."

STAWPAH

Now Reds got H-Bomb!

MUTTA

So, they got the H-Bomb.

STAWPAH

What if they drop it on Pittsburgh?

SAM

They won't.

STAWPAH

How you know?

SAM

I'm a spy. Spies know everything.

STAWPAH

(sarcastic)

Ha. Ha. You make big joke. Very funny.

MINER ZIGGY

Don't worry, Stawpah. If the Ruskies drop the bomb, we can hide in the mine until the radiator blows away.

CONTINUED

62 CONTINUED

62

GHEE  
Radiation.

MINER ZIGGY  
That too.

STAWPAH  
'That too.' 'That too.' You so  
damn dumb, you no know your own  
name.

(X)

MINER ZIGGY  
Simo. Simo Servonovich. Want me  
to spell it?

STAWPAH  
Da.

MINER ZIGGY  
S-I-M-O.

STAWPAH  
Last name. Spell you last name.

(X)

63 ANGLE FEATURING SAM

63

Miner Ziggy looks uncomfortable and Sam intervenes.

SAM  
So Ziggy's a nickname.

MINER ZIGGY  
(relieved)  
Yeah.

STAWPAH  
He no can spell it.

SAM  
How'd you get a nickname like  
Ziggy?

GHEE  
A donkey threw him into a steam  
radiator.

SAM  
What?

MUTTA  
We were playing donkey basketball  
in the school gym to raise money  
for the town's widows.

CONTINUED

63 CONTINUED

63

SAM  
Doesn't it tear up the gym floor?

MINER ZIGGY  
We wear tennis shoes.

Sam takes that without a blink...he's getting used to Ziggy.

MUTTA  
After Ziggy got tossed into that  
steam radiator, he zipped and  
zagged for a week.

MINER ZIGGY  
Al's called me Ziggy ever since.

(X)

Sam turns to the bar.

64 SAM'S POV - AL, THE BARTENDER

64

laughing and talking as he serves drinks. His eyes catch  
Sam's and seem to twinkle.

SAM'S VOICE  
Does Al do all the nicknaming  
around here?

MUTTA  
Yeah. He's good at it.

65 BACK FEATURING SAM

65

The miners continue to play cards as Sam turns back to them.

SAM  
I'll bet he is.

MUTTA  
He nicknamed Baba. Ghee. Nuzo.

(X)

MINER ZIGGY  
Kitty. Munja. Herky.

GHEE  
Jughead. Snaggs. Mutta.

(X)

STAWPAH  
Why you care what Al call us?

SAM  
I need it for my KGB report.

CONTINUED

The card players laugh and Stawpah grumbles as he retreats behind the newspaper.

SAM  
What about Gushie? Did Al  
nickname Gushie?

MINER ZIGGY  
He must have. He nicknames  
everybody.

STAWPAH  
He no name me and he no name  
Gushie! Gushie been Gushie since  
day he was born.  
(beat)  
Al only name dummy like Ziggy.

SAM  
I'm tired of hearing you call him  
a dummy.

STAWPAH  
Why?

SAM  
How'd you like someone to call you  
a cripple?

STAWPAH  
(confused)  
I am cripple.

SAM  
Wouldn't physically disabled be  
a more humane way to describe your  
affliction?

STAWPAH  
What you call it, no gonna change  
it.

SAM  
No. But it might change attitudes  
toward you.

MINER ZIGGY  
Only shutting Stawpah's mouth  
would do that.

The miners' laughter is pierced by a series of sharp blasts from the mine whistle. Everyone instantly sobers.

CONTINUED



65 CONTINUED (2) 65

SAM  
What is it? (X)

66 ANOTHER ANGLE 66

The bar empties as everyone makes a mad dash for the door, even Stawpah.

MINER ZIGGY  
Trouble in the mine!

He turns and rushes after the others, as we....

SMASH CUT TO

67 EXT. MINE TIPPLE - DAY - STOCK 67

Smoke is billowing out of the main shaft as men, women and children come running from all parts of town.

68 CLOSER ANGLE 68

The water dripping cage surfaces through the dense smoke with a load of gasping, choking miners. They stumble into the clear air and the arms of the gathering crowd. Kruger, a German foreman, drops to his knees coughing and gagging in front of the only man in sight who's wearing a suit...Mister Collins, the Mine Superintendent. (X)

KRUGER  
Explosion in Butt 18.

COLLINS  
How bad?

KRUGER  
Fire blew itself out, but we lost about a hundred feet of tunnel. (X)  
(beat)  
Two men are trapped.

COLLINS  
Who?

KRUGER  
The Palermo Brothers. Tonchi and Pete.

69 ON SAM

69

He's run up from the others in the bar to have heard that.  
As we move in for his reaction....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

70 EXT. COKEBURG TIPPLE - DAY

70

We move through drifting smoke past the company doctor and nurse who are tending injured miners until we find a small knot of men including Mine Superintendent Collins, Foreman Kruger and Sam. (X)

KRUGER

The bottom's filling with gas.  
We'll have to ventilate before  
anyone can go down. (X)

MUTTA

Why? We've got air tanks.

KRUGER

Breathing isn't our only problem.  
One spark and the whole damn  
mine'll blow! (X)  
(to Mine Super)  
We'd be a year putting out the  
fire.

MINER ZIGGY

(fretting)  
What about Frank and Pete?

COLLINS

They'll have to wait.

SAM

What if they can't? What if  
they're hurt?

COLLINS

Who are you?

STAWPAH

He State Safety Inspector.

COLLINS

(nervous surprise)  
You're from the Bureau of Mines?

CONTINUED

70 CONTINUED

70

SAM

How long will it take to ventilate  
the mine?

The Superintendent exchanges a glance with Kruger and nods.  
Kruger sighs and faces Sam.

KRUGER

Forty-eight hours.

MUTTA

In forty-eight hours, they'll be  
dead.

KRUGER

They're probably already dead.

STAWPAH

They alive.

KRUGER

How do the hell do you know?

STAWPAH

(eerily)  
I know.

COLLINS

(to Kruger)

Any chance they are alive?

KRUGER

There's always a chance, Mister  
Collins. But they'd a had to  
survive the blast, a hundred feet  
of tunnel caving in and, wherever  
they're trapped, have good air  
trapped with them.

GHEE

Good air ain't gonna last  
forty-eight hours.

MUTTA

Let us dig 'em out, Mister  
Collins. It's our lives we'll be  
risking.

COLLINS

But I'm responsible for them.

(to Sam)

Isn't that so, Mister....

CONTINUED

70 CONTINUED (2)

70

SAM

Beckett.

MUTTA

Well, I for one relieve you of  
that responsibility.

MINER ZIGGY

Me for two!

MUTTA

(yells out)  
Who goin' down with me?

71 ANOTHER ANGLE

71

Most of the miners loudly volunteer.

COLLINS

Nobody's going down that shaft  
until I say so!  
(to Mutta)  
I run this mine, Mutta, not you.  
I'm not risking any more lives.

(X)

STAWPAH

(pointed)  
You no worry about lives. You  
worry about mine catchin' fire.

The miners grumble their agreement and Collins angrily turns  
on Stawpah.

COLLINS

You've got a big mouth, Stawpah.  
Always have. Especially when it  
isn't your neck on the line.

STAWPAH

I risk my neck plenty. Work in  
bottom since I twelve.  
(beat)  
How many time you work bottom,  
Mister Collins?

(X)

COLLINS

This mine is closed.  
(to Kruger)  
Lock the cage and put guards on  
the shaft.

KRUGER

Yes, sir.

CONTINUED

71 CONTINUED

71

Kruger pushes through the men and the Superintendent turns to Sam.

COLLINS

I assume you'll be investigating this. Feel free to use my office.

He turns and forces the miners to part with his eyes. He then slowly walks this gauntlet of angry, but silent men.

72 ON SAM

72

As the men disperse in groups of two and three, he turns to (X) Stawpah.

SAM

Why'd you tell him I was a Safety Inspector?

STAWPAH

Company men like Collins make me cripple...so I make them sweat.

(X)

SAM

Arthritis disabled you.

73 ON STAWPAH

73

The smoldering anger comes bursting out.

STAWPAH

Loadin' coal in water company too cheap to pump out cripple me!

(X)

SAM

Stawpah, you've got plenty to be bitter about, but how's sweating Collins going to help Tonchi and Pete?

(X)

The anger seems to drain from him at the mention of their names and be replaced by a great sadness.

STAWPAH

You right.

(beat)

I need find way to get them out this time.

(X)

CONTINUED

Sam looks up sharply at that. Stawpah hangs his head even lower than usual and stares at the ground as if his eyes are piercing six hundred feet of earth to where they're trapped.

STAWPAH

They cold. Wet. Scared. Pete real scared cause he no can see his brother.

SAM

They have lamps.

STAWPAH

Carbide lamp burn air, so Tonchi put it out.

(staring)

It black like coal down there. But that not worse thing. Worse thing is water. Pump no work in bottom. Water already up to Tonchi belt.

(looks to Sam)

We no get them out soon they no come out.

SAM

How do you know all this?

Stawpah pushes his twisted hand through his black hair for a moment and then looks to Sam with close to tears in his eyes.

STAWPAH

I been there. Too many time...I been there.

And then he hobbles away.

He doesn't know if he's witnessed a revelation or lunacy; either way, he looks upon Stawpah with new respect.

SAM'S VOICE OVER

I'd thought Stawpah's pain had turned him bitter and blind to anyone's plight but his own.

(MORE)

CONTINUED

75 CONTINUED

75

SAM'S VOICE OVER (Cont'd)

(beat)

I was wrong. He needed to save  
Tonchi and Pete as much as I  
did...maybe more.

AL'S VOICE

You're not here to save them.

SMASH CUT TO

76 INT. AL'S PLACE - DUSK .

76

The rays of the setting sun cast an orange glow as they  
shaft through the venetian blinds. The bar is filled with  
miners, but the earlier boisterousness has been replaced by  
somber drinking. Sam, who has been staring out the window,  
spins around to find Al standing behind him. The bartender  
is wearing a fresh shirt and tie and has changed his ruby  
ring to a diamond one.

SAM

How'd you know what I was  
thinking?

AL

A good bartender is part  
philosopher, part psychiatrist  
and part psychic. (X)

SAM

I'd like to talk to the  
philosopher part. (X)

AL

I stick to the basics. (X)

SAM

To be or not to be. I think  
therefore I am. That sort of  
thing?

AL

Un-huh.

SAM

How about...why am I here?

AL

That, again. (X)

CONTINUED



SAM

And I'm not buying any more chances on your punch board.

AL

(smiles)

Why do you think you're here, Sam?

SAM

Answering a question with a question is the psychiatrist part. We were talking philosophy.

AL

That's good, Sam.

SAM

Thank you. Why am I here?

AL

You're beginning to think it's to save Tonchi and Pete.

SAM

But it isn't.

AL

Not directly.

SAM

(hopeful)

How about indirectly?

AL

Who knows what Don Quixote can accomplish.

Sam's eyes narrow on Al.

SAM

Who are you?

AL

A bartender.

SAM

Who knows everything.

AL

Only God knows everything.

Sam stares at him until Al smiles.

CONTINUED

- 76 CONTINUED (2) 76
- AL  
You don't really think I'm God,  
do you? (X)
- SAM  
You're not just a bartender.
- AL  
That's true.  
(walking away)  
I own the place, too.
- 77 CLOSE ON SAM 77  
watching Al walk away.
- STAWPAH'S VOICE  
You want help Tonchi and Pete?  
Sam turns and crosses to....
- 78 STAWPAH'S TABLE 78  
The arthritic man takes a swig from his Pepsi as Sam pulls  
up a chair.
- SAM  
I think that's why I'm here. (X)
- STAWPAH  
Me, too. (X)
- Hard to tell if Stawpah's answer was referring to himself  
or agreeing with Sam. (X)
- SAM  
How dangerous would it be to go  
down that shaft after them? (X)
- Stawpah flips a nickel into the air, catches it and slaps it  
onto the back of his other hand. He looks to Sam.
- SAM  
Heads.
- Stawpah uncovers the coin.
- 79 ON THE NICKEL 79  
The Indian head is showing.

80 BACK ON THE TWO MEN

80

Stawpah nods as if it's a talisman he likes.

STAWPAH

No danger.

SAM

And if it was tails?

STAWPAH

Boom.

Sam takes a deep breath.

SAM

What can I do?

STAWPAH

Be Safety Inspector.

On Sam's reaction, we....

CUT TO

81 EXT. MINE TIPPLE - NIGHT

81

China lights eerily illuminate the cage beneath the tippie where mine police stand guard, their uniforms rippled by the rush of air being sucked into the mine. Sam and a dozen miners, equipped with breathing apparatus, face the police captain. (X)

CAPTAIN

You heard Mister Collins, the shaft's closed until the mine's ventilated.

SAM

He changed his mind.

CAPTAIN

Mister Collins don't change his mind.

SAM

He does when the head of the Bureau of Mines talks to him.

Sam pulls a paper from his pocket and holds it out.

CONTINUED

81 CONTINUED

81

SAM  
I called my boss in Pittsburgh and  
he spoke to Mister Collins,  
convinced him to rescind his  
order.

(X)

The Captain reaches for the paper. Sam lets go and it  
whooshes past the Captain's outstretched hand and down the  
shaft.

CAPTAIN

Damn.

SAM

You did that on purpose.

CAPTAIN

I did it on purpose! You were the  
one who let go!

SAM

You're trying to stall. Why?  
(beat)Is there something down there you  
don't want a Safety Inspector to  
see?

CAPTAIN

How the hell would I know, I'm  
just a company cop. I ain't never  
been down in the pit.

SAM

Then why'd you let those orders  
slip through your hand?

CAPTAIN

I didn't, you did!  
(giving up)  
Never mind. I'll get Mister  
Collins on the phone.

SAM

Do that. In the meantime, we'll  
load up.

The miners open the gate and begin stepping into the cage.  
The other guards look to the Captain for direction. He's  
torn between stopping them and making the call. He opts for  
the phone.

## 82 ON THE PHONE

82

The Captain picks it up and cranks the ringer. He clicks the lever a couple of times and cranks again. As he's muttering and doing this, we move down the back of the post the phone is mounted on to reveal the line has been cut.

## 83 ON THE CAGE

83

Sam is about to step into the cage when Stawpah grabs him.

STAWPAH

You do your part, Sam.

Mutta closes the slated gate and latches it.

MUTTA

Stawpah's right. No need to risk your life.

SAM

I'm a doctor. If they're injured, I can help.

Mutta presses the button. A motor starts and a big wheel high up in the tibble begins to turn. The cage begins to lower and miners don their rescue masks.

SAM

Mutta....

MINER ZIGGY

You couldn't come anyway, Sam. We don't have enough resurrectors.

GHEE

Resuscitators.

MINER ZIGGY

(lowering out of sight)

That, too.

## 84 ON SAM AND STAWPAH

84

watching the cage disappear into the shaft. Stawpah puts an arm on Sam's shoulder.

STAWPAH

Now it's up to Boszha.

SAM

Boszha?

CONTINUED

84 CONTINUED

84

STAWPAH

God.

Over their strained faces, we hear....

OBSERVER'S VOICE

This isn't working, Gushie.

CUT TO

85 INT. IMAGING CHAMBER - SFX

85

Al is still standing between the silver disks with scenes whirling around him at incredible speed.

OBSERVER

I'm getting dizzy.

INTERCUT WITH

86 INT. CONTROL ROOM

86

Gushie is at the console, working the controls.

GUSHIE

We've hardly begun, Admiral.

OBSERVER

I know we've hardly begun but I feel like Ziggy's got me on spin dry!

GUSHIE

If we could only narrow the search.

87 CLOSE ON THE OBSERVER - SFX

87

He's taking on a green pallor. His eyes roll slightly and then he focuses on a thought.

OBSERVER

Sam's birthday.

GUSHIE

What about it?

OBSERVER

Wherever he's at, it's his birthday.

CONTINUED

87 CONTINUED

87

GUSHIE  
How do you know?

OBSERVER  
A feeling. A hunch. I don't  
know, just have Ziggy search his  
birthdays!

GUSHIE  
Starting where?

OBSERVER  
With his first.

GUSHIE  
August the eighth...nineteen  
fifty-four.  
(beat)  
Hang on.

OBSERVER  
To what?

88 WIDER ON AL

88

The whirling column of images reverses direction. Al groans  
and tries to maintain his balance.

SAM'S VOICE  
If I'm Don Quixote, Al's my  
Sancho.

CUT TO

89 INT. AL'S PLACE - NIGHT

89

Al is polishing a glass. Sam sits on a stool across from  
him, nursing a beer. In the background, Stawpah sits at his  
table, sipping another Pepsi and waiting. They are the only  
three people in the bar.

SAM  
(continuing)  
There isn't anything he wouldn't  
do for me.

AL  
Or you for him.

CONTINUED

89 CONTINUED

89

SAM

Or me for him.  
 (remembering)  
 That's not true. He asked me to  
 do something for him once and I  
 didn't.

AL

Something you could have done?

SAM

I could have tried.

AL

Why didn't you?

SAM

Because I wasn't there to save his  
 first marriage to Beth. I was  
 there to save an undercover cop  
 from being killed.

AL

Did you save him?

SAM

Yes.  
 (beat)  
 Yes, I did.

AL

And then?

We move into Sam's face, and....

DISSOLVE TO

90 EXT. LA JOLLA STREET - NIGHT

90

Al stands before Sam with tears in his eyes, pleading for  
 Sam to somehow stop Beth from marrying Dirk. (NOTE: This is  
 a scene from MIA that has already been filmed.)

OBSERVER

(a wail of pain)  
 Sam, I love her!  
 (beat)  
 Beth's the only woman I've ever  
 loved. The only one I ever wanted  
 to grow old with. That's why none  
 of my other marriages lasted.  
 (MORE)

CONTINUED



90 CONTINUED

90

OBSERVER (Cont'd)

(plea)

Sam, if you're lucky, life gives one chance at true love. Beth was mine. I lost her, but you, you can give her back to me!

SAM

God, Al, I wish I could. But I can't...and no one knows that better than you.

OBSERVER

I don't know that!

SAM

In your heart, you do.

DISSOLVE TO

91 INT. AL'S PLACE - NIGHT - SAM'S FACE

91

We slowly pull back from Sam's watering eyes.

AL'S VOICE

You played by the rules.

SAM

I always play by the rules.

AL

Even as a child?

SAM

What do you mean?

AL

Didn't you ever test the limits?

SAM

Sure. What kid doesn't. I stepped over the line a few times until Dad jerked me back.

(beat)

What are you trying to tell me?

(X)

At that moment, there is joyful singing and shouting in the street. Sam and Al both turn to....

92 THE FRONT DOOR

92

The miners burst through the door with Tonchi and Pete in tow. (NOTE: Pete is played by the young man who was the mirror image in JIMMY.)

SAM  
They found 'em! They found 'em!

The men sweep to the bar like a wave and engulf Sam. He grabs Pete.

SAM  
Jimmy!

PETE  
My name's Pete.

SAM  
(hugging him)  
Of course, it is.

PETE  
(confused)  
Is he a friend, Tonch?

(X)

TONCHI  
He's a friend, Pete. A good friend! Set 'em up, Al. The drinks are on me!

PETE  
And me.

GHEE  
We broke through the fall and found them under a coal car in Butt 18.

(X)

MUTTA  
In water up to their necks. Another few minutes and they'd a drowned.

(X)

MINER ZIGGY  
It's a good thing you flaked out the mine police, Sam.

SAM  
(laughs)  
That, too.

Everyone in the bar laughs. Someone puts a nickel in the jukebox and the music blares out.

93 CLOSE ON SAM

93

who looks across the crowd to Stawpah.

SAM

Only it wasn't my idea to 'flake'  
them out...it was Stawpah's.

94 ON STAWPAH - SFX

94

He lifts his bottle in a toast to Sam and, for the first  
time, smiles. Then Stawpah is engulfed with the blue light  
and tingling streaks of electricity and a beat later, he  
vanishes leaving an empty chair at the table!

95 CLOSE ON SAM

95

On his astonished expression, we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

96 INT. AL'S PLACE - NIGHT

96

Al is running the bottle from one shot glass to another as Skaggs pours beers from the tap. The talk is loud and boisterous. The music, rowdy. Everyone is having a hell of a time, except Sam. He's on the verge of losing it.

SAM  
Where'd he go?

GHEE  
Who?

(X)

SAM  
Stawpah.

MUTTA  
Steve?

(X)

SAM  
Not Steve, Stawpah!

(X)

MINER ZIGGY  
Stawpah is 'Steve' in Russian.

(X)

SAM  
Stawpah, Steve, he was....  
(pointing)  
...sitting at that table a moment ago!

Everyone looks at the table.

97 ON THE TABLE

97

All that's there is the empty Pepsi bottle.

98 FEATURE SAM

98

The miners turn back to him, looking confused.

SAM  
He was there! He turned blue and this electricity ran all through him and then he...disappeared.

CONTINUED

MUTTA

Whatever Sam's drinking, I'll  
have one.

GHEE

Me, too.

MINER ZIGGY

Me, three.

The miners all laugh. Sam stares at the empty table and  
begins to realize what he saw.

SAM

(to himself)

He leaped. That must be what it  
looks like to leap.

(aloud)

Stawpah was a Leaper!

BEARDED GUSHIE'S VOICE

Stawpah was a Ukranian.

They all turn to....

The little Russian pushes through the crowd to the bar and  
looks to Al, who pours him a double. Gushie tosses it down  
and slides the shot glass forward for another before  
speaking.

BEARDED GUSHIE

(heavy Russian  
accent)

I come over on boat with Stawpah.  
We work Marianna mine together  
till I move Cokeburg. He best  
damn loader I ever see.

SAM

Right. He said he could load  
twenty-four tons a day!

BEARDED GUSHIE

Nobody can load twenty-four ton,  
not even Stawpah. But he come  
close.

Al pours him another drink and he tosses it down.

CONTINUED

99 CONTINUED

99

BEARDED GUSHIE

Then Marianna mine blow up and Stawpah only miner come out pit alive. After that, people look funny at him.

(X)

(beat)

It was stone on his back.

(aping Stawpah's posture)

Stoop him over.

Gushie tosses down the double and holds it out for another refill.

SAM

A stone didn't stoop him, he had arthritis from loading coal in water.

(X)

BEARDED GUSHIE

How you know Stawpah?

(X)

SAM

I met him here...today!

(X)

BEARDED GUSHIE

Not Stawpah. He die in thirty-three.

On everyone's reaction, we....

CUT TO

100 INT. IMAGING CHAMBER - SFX

100

The Observer is reeling as the images continue to swirl around him.

OBSERVER

Gushie, I'm gonna Ralph.

GUSHIE'S VOICE

Ralph?

OBSERVER

Barf. Upchuck. Spew. Make like Mount Helena.

GUSHIE'S VOICE

Oh, regurgitate.

OBSERVER

That's it, I'm out of here.

CONTINUED

100 CONTINUED

100

The Observer steps off the disk and the swirling images dissolve and disappear. He takes a breath and enters a code on the handlink and opens the Imaging Chamber door.

101 IMAGING CHAMBER CORRIDOR

101

The Observer emerges to be met by Gushie.

GUSHIE

I was going to suggest a break anyway, Admiral. We scanned all of Doctor Beckett's birthdays from nineteen fifty-four to the end of the twenty first century. Wherever he is, it's not his birthday.

(X)

(realizing)

Unless, of course, you literally meant his birthday.

OBSERVER

What?

(X)

GUSHIE

We started the search on his first birthday, we never checked the actual day he was born.

(X)

OBSERVER

Oh, my God.

Gushie spins and runs back to the control room as Al punches the handlink, reopening the Imaging Chamber door.

CUT TO

102 INT. AL'S PLACE - NIGHT - CLOSE ON SAM'S MIRROR IMAGE

102

He is staring at himself in the mirror as, behind him, the happy miners sing and celebrate the rescue. The jukebox and pinball machine are both in action.

SAM'S VOICE OVER

My Leap had taken a quantum twist. I no longer knew what was real and what was imagined. And, if imagined, whose mind was imagining it...mine or someone else's.

Al's face appears in the mirror beside Sam.

CONTINUED

102 CONTINUED

102

SAM  
You created all this, didn't you.

AL  
I built the bar if that's what  
you mean.

We move off the reflections to....

103 CLOSE ON SAM

103

facing Al across the oak wood bar as he polishes a glass.

SAM  
This is more than just a bar.

AL  
(looks around)  
There is something special about  
this place.

SAM  
Dead men who save miners and then  
vanish in an aura of blue light,  
yeah, I'd say there was something  
about this place.

AL  
I was thinking of the comraderie  
these men have.

SAM  
And not what just happened here?

AL  
Books are full of stories of the  
dead saving the living.

SAM  
So Stawpah was here?

AL  
I remember him.

SAM  
Why don't they?

AL  
That's the way it is.

CONTINUED



103 CONTINUED

103

SAM

(incredulous)

One moment he's one of them and the next, they have no memory of him and all you can say is 'That's the way it is?'

AL

'That's the way it is' is sometimes the best explanation.

SAM

Not for me.

AL

I'm not sure you're ready for more.

SAM

Try me.

Al stares at Sam a moment and then moves aside to lay the polished glass on the bar. When he does, Sam looks into the mirror.

104 SAM'S POV - THE MIRROR

104

Everyone in the bar is reflected in it except Ziggy, Gushie, Tonchi and Pete.

105 ON SAM

105

He spins around. Behind him, Tonchi, Pete, Gushie and Ziggy are trying to sing along with the song on the jukebox.

106 SAM'S POV - THE MIRROR

106

The four miners singing the song are men we have never seen before.

107 FEATURE SAM

107

Al picks up another glass and polishes it.

AL

Can you accept what you see as reality?

CONTINUED

107 CONTINUED

107

SAM  
 Which reality do I accept?  
 (points to mirror)  
 That one?  
 (points to miners  
 behind him)  
 Or that one?

AL  
 Haven't you accepted both looking  
 into all those mirrors? (X)

SAM  
 You are the one who's been leaping  
 me through time!

AL  
 I wouldn't say that. (X)

SAM  
 What would you say? (X)

AL  
 (nods to mirror)  
 That he's been leaping you  
 through time. (X)

Sam looks to the mirror.

108 CLOSE ON SAM'S REFLECTION

108

He's looking at himself.

SAM  
 No. Oh, no, no, no, no.  
 (beat)  
 No way will I buy that.

109 CLOSE ON SAM AND AL

109

The bartender places the polished glass on the bar and  
 rinses another.

AL  
 Why did you create Project Quantum  
 Leap?

SAM  
 To travel in time.

AL  
 Why'd you want to travel in time?

CONTINUED

SAM  
To change the world.

AL  
To make it a better place?

SAM  
Of course.

AL  
To put right what once went wrong?

SAM  
Yes, but not one life at a time.

AL  
(to himself)  
I've got Mother Teresa here.  
(to Sam)  
Do you really believe that all  
you've done is change a few lives?

SAM  
Yes.

AL  
At the risk of overinflating your  
ego, Sam, you've done more. Much,  
much more.

(beat)  
The lives you touched, touched  
others. And those lives, others.

(beat)  
You've done a lot of good, Sam  
Beckett and you can do a lot  
more.

(X)

SAM  
More? I don't want more. I want  
to go home.

(X)

AL  
Then why haven't you?

(X)

SAM  
Because I don't control my  
future...you do!

(X)

AL  
Ever ride with a cop, Sam?

SAM  
I've been one, you know that.

(X)

CONTINUED

109 CONTINUED (2)

109

AL  
That's right, you have.  
(beat)  
You know how they can't turn it  
off? The shift ends, but they  
take one more call and then one  
more and then....

SAM  
(cutting in)  
That's not me.

AL  
Sam, you'll only do this as long  
as you want to. (X)

SAM  
I can leap home anytime I want? (X)

AL  
Technically, yes.

SAM  
Ah...technically. What's the  
catch?

AL  
You have to accept that....  
(pointing into the  
mirror)  
...you control your destiny. (X)

We move slowly in on Sam's reflection in the mirror.

CUT TO

110 INT. IMAGING CHAMBER - SFX

110

The Observer stands between the silver disks, enveloped in  
swirling images. Suddenly, the images begin to slow and  
expand.

GUSHIE'S VOICE  
We're getting a lock!

The image stops and Al is standing in the bar near the front  
door. He spots Sam and yells out!

OBSERVER  
Sam! Thank God!

111 ON SAM - SFX

111

He spots the Observer through the crowd.

SAM

Al!

Sam pushes through the miners toward Al who turns and takes a step toward the front window.

112 EXT. AL'S PLACE - NIGHT - SFX

112

A red neon sign fizzles and casts a surrealistic glow over the front of the bar as the Observer walks through the window. Sam bursts through the screen door.

SAM

I thought you'd never get here!

OBSERVER

Where's here?

(X)

Sam points to the sign.

(X)

SAM

It's called 'Al's Place.'

(X)

OBSERVER

How about that. I always wanted my own bar.

SAM

This is more than a bar, Al.

OBSERVER

(looks thru window)  
Girls, too, huh.

SAM

No, not girls.

(excited)

Al, this is where it all started.

OBSERVER

Where what started?

(X)

SAM

Quantum Leap.

OBSERVER

(looking around)  
This isn't New Mexico.

CONTINUED

112 CONTINUED

112

SAM  
Not the project. When I leaped  
that first time and someone or  
something grabbed me....

(X)

OBSERVER  
(cautious)  
Yeah.

SAM  
(looking thru  
window)  
...he's the someone...or  
something.

113 ON THE OBSERVER

113

He looks at Sam as though he's crazy, then peeks through the  
screen door.

114 OBSERVER'S POV - AL, THE BARTENDER

114

laughing and joking with the miners.

SAM  
That bartender's been leaping me  
around.

(X)

115 BACK ON SAM AND THE OBSERVER

115

The Observer looks at Sam as if he's lost his marbles.

SAM  
He wants me to accept that it's  
me, but....  
(not sure)  
...it's him.

(beat)  
Have Ziggy...oh, by the way, one  
of the miners is Moe Stein,  
Captain Galaxy, only his name here  
is Ziggy. And Frank and Jimmy La  
Matta are here, too, only their  
names are Tonchi and Pete. And  
there's a little guy with the  
beard named Gushie who doesn't  
look like Gushie, but has bad  
breath.

(X)

CONTINUED

115 CONTINUED

115

OBSERVER

We got to get you out of here,  
Sam.

SAM

Every word I've said is true, Al.

OBSERVER

You're not being leaped by God or  
Time or Fate but by a bartender in  
a coal mining town?

SAM

He's not just a bartender.  
(looking thru screen  
door)  
He is God or Time or Fate or  
something we haven't even thought  
of.

(X)

OBSERVER

(punching handlink)  
Gushie!

SAM

Al, when I leap, do I turn all  
blue and tingle with electrical  
energy?

OBSERVER

How would I know? When you leap,  
I go back to the Imaging Chamber.

SAM

I'll bet I turn blue and tingle  
with electrical energy. That's  
what he did when he leaped.  
(puzzled)

Only no one leaped back in, but  
that was probably because he was  
dead.

(X)

OBSERVER

(keying handlink)  
That's it! I'm out of here.

SAM

(realizing)  
My God, Al, all those stories of  
ghosts who have come back to warn  
the living...what if they're all  
Leapers like Stawpah!

CONTINUED

115 CONTINUED (2) 115

OBSERVER  
Stawpah? (X)

SAM  
That was his name. It means  
'Steve' in Russian.

OBSERVER  
I know what it means. I have an  
Uncle Stawpah. (X)

SAM  
(slowly)  
Suffering from rheumatoid  
arthritis? (X)

OBSERVER  
It's got him twisted like a  
pretzel. (X)

116 FEATURE SAM 116

He laughs and sits on the bench. Al is very uncomfortable.

OBSERVER  
It's not funny.

SAM  
Yes, it is.

OBSERVER  
Why?

SAM  
I don't know.

OBSERVER  
(concerned)  
Sam, I want you to take it easy  
until I can figure this out with  
Ziggy. (X)

117 CLOSE ON THE OBSERVER - SFX 117

He opens the Imaging Chamber door and steps back into it.

OBSERVER  
I'm going to get you out of this,  
Sam.  
(beat)  
No matter what it takes. I'm  
going to get you out of it.

CONTINUED



117 CONTINUED 117  
He taps the handlink and the door closes.

118 CLOSE ON SAM 118  
He smiles and softly says to himself....

SAM  
You always do, buddy.

The screen door squeaks open and Sam looks up.

119 TWO SHOT - SFX 119  
Al, the bartender, exits the screen door and takes a seat next to Sam.

SAM  
(chuckles)  
Al's uncle.

AL  
(smiles)  
I've always found coincidence amusing.

SAM  
And you expect me to buy that I'm leaping me?

AL  
Sam, if you became a priest....

SAM  
Been that.

AL  
So you have.  
(beat)  
If the priesthood had been your chosen life, even though the Church might sent you from parish to parish, don't you have to accept responsibility for the life you lead?

SAM  
Even priests can quit.

CONTINUED

119 CONTINUED

119

AL

(sad)  
That's true.

(beat)  
They can also take sabbaticals,  
especially before embarking on a  
difficult new assignment.

(X)

SAM

The Leaps are going to get  
tougher?

(X)

AL

Where would you like to go, Sam?

(X)

SAM

(remembering)  
Home.  
(beat)  
I'd like to go home. But I can't.  
I've got a wrong to put right,  
first.

(realizes)  
You knew, didn't you?

(X)

AL

(smiles)  
God bless, Sam.

(X)

Sam begins to shimmer and....

QUANTUM LEAPS TO

120 INT. BETH'S LIVING ROOM - NIGHT - SFX

120

The electricity and blue light subside to reveal Sam,  
standing in the corner of the room. We hear the familiar  
strains of "Georgia."

121 CLOSE ON SAM

121

His eyes brim with excitement.

122 SAM'S POV - AL AND BETH

122

They are slow dancing and neither has seen him. (NOTE: This  
footage was shot in MIA.

CONTINUED

122 CONTINUED

122

OBSERVER

(softly)

Beth...I want you to wait for me.

(beat)

Don't give up. I'm alive out there. I'm alive because of our love. And someday...someday, I'm coming home.

He puts his arms around her and gently kisses her lips. There is a rush of wind and the bright blue light of a Leap fills the room. Al vanishes and Beth opens her eyes.

BETH

(softly)

Al....

123 ON SAM

123

He steps out of the shadows.

SAM

Beth....

124 ON BOTH

124

Startled, she turns and gasps.

BETH

Who are you? How'd you get in here?

SAM

I'm not here to harm you, Beth. I'm here to help you. To help you and Al.

BETH

Al.

(beat)

You're a friend of Al's?

(X)

SAM

Yes. I'm a friend of Al's.

(beat)

Could we sit?

(X)

Beth is hesitant, but something about Sam's warmth and smile disarms her. Beth slowly sits on the sofa with Sam beside her. (X)

CONTINUED

124 CONTINUED

124

SAM  
I'm going to tell you a story. A  
story with a happy ending, but  
only if you believe me.

BETH  
And if I don't?

SAM  
You will. I swear you will.  
(beat)  
Instead of 'Once upon a time,'  
let's start with the happy ending. (X)  
(beat)  
Al's alive and coming home.

125 CLOSE ON BETH

125

She catches her breath and tears flood her eyes as we move  
to....

126 SILVER FRAMED PHOTO OF YOUNG AL

126

sitting on the mantle. We hold for a beat and pull back  
past another photo. This one is of Al, Beth and four older  
children. Our move takes us past other family photos of  
Beth and Al and their children. We continue until we reveal  
that we are in....

127 AL'S DEN

127

in his home at Project Quantum Leap. It is the year 2000  
but this room is a classic den with leather and wood and a  
warm, comfortable look. Our move continues until we  
find....

128 THE OBSERVER AND BETH

128

sitting in an overstuffed chair. He's smoking a cigar and  
staring at a silver framed photo in his hand. She's sitting  
half on the chair and half on him. Beth's older and her  
hair is streaked with gray, but she's still the radiant  
beauty...especially when she smiles.

OBSERVER  
Wherever he's leaped, Sam's still  
himself. (X)

CONTINUED

128 CONTINUED

128

BETH  
Because no one's in the Waiting  
Room?

(X)

OBSERVER  
(nods)  
We're starting a nano-second  
search in the morning but it will  
take months and by then, Sam will  
probably have leaped again.

(X)

BETH  
Why months? It didn't take you  
months to find him.

(X)

OBSERVER  
I made a lucky guess.

(X)

BETH  
Luck, Admiral Calavicchi, had  
nothing to do with it. The two of  
you are so close, it makes me  
envious.

(X)

(beat)  
You'll find him.

OBSERVER  
How can you be so damn sure?

Beth looks to the photo in Al's hands.

129 CLOSE ON THE PHOTO

129

of Sam and Al.

BETH'S VOICE  
Because that's what friends are  
for.

FREEZE FRAME

END OF ACT FOUR

The following scene is an example of how we could  
cliffhang into the 1993/1994 season.

ALTERNATE ENDING

- 130A CLOSE ON BETH 130A  
 She catches her breath and tears flood her eyes as we move to....
- 131A SILVER FRAMED PHOTO OF YOUNG AL 131A  
 sitting on the mantle. We hold for a beat and pull back past another photo. This one is of Al, Beth and four older children. Our move takes us past other family photos of Beth and Al and their children. We continue until we reveal that we are in....
- 132A AL'S DEN 132A  
 in his home at Project Quantum Leap. It is the year 2000 but this room is a classic den with leather and wood and a warm, comfortable look. Our move continues until we find....
- 133A THE OBSERVER AND BETH 133A  
 sitting in an overstuffed chair. He's smoking a cigar and staring at a silver framed photo in his hand. She's sitting half on the chair and half on him. Beth's older and her hair is streaked with gray, but she's still a radiant beauty...especially when she smiles.
- OBSERVER  
 Wherever he's leaped, Sam's still himself.
- BETH  
 Because no one's in the Waiting Room?
- OBSERVER  
 There's no other explanation.  
 (beat)  
 Ziggy's starting a nano-second search in the morning but I got a feeling Sam's leaped beyond his lifetime?
- BETH  
 Into the past or future?

CONTINUED

133A CONTINUED

133A

OBSERVER

(firmly)

The future. Don't ask me how I know, I just do.

(beat)

He's in the future, way in the future...far beyond his lifetime.

BETH

How'd he get there?

OBSERVER

The bartender sent him.

BETH

The bartender?

OBSERVER

Why not? Anyone who has the power to leap Sam through time can be anyone he wants to be...a bartender, a train conductor...a steambath attendant.

Beth takes a second to absorb that, then looks down at Al.

BETH

He'd know where Sam was in the future.

OBSERVER

How do I ask him? As a hologram, he couldn't hear me.

BETH

If he's God, I think he'll hear you.

OBSERVER

Good. But without Sam in that bar, I can't get there.

BETH

You could if you leaped.

134A CLOSER ON BOTH

134A

The Observer looks slowly up to Beth, realizing she's hit on the solution.

OBSERVER

I might not come back.

CONTINUED



134A CONTINUED

134A

BETH  
You'll come back. Anyone who came  
back from Vietnam can come back  
from anywhere.

OBSERVER  
Thirty five years and you still  
amaze me.

He pulls her into his arms and passionately kisses her.  
Then, he's out of the chair and gone.

135A CLOSE ON BETH

135A

watching him go.

BETH  
(to herself)  
So do you.

Over her face, we hear the....

ANNOUNCER'S VOICE  
Here's the windup and the pitch.

CUT TO

136A INT. AL'S PLACE - NIGHT - CLOSE ON RADIO

136A

The dial glows yellow from this old Philco model set in the  
backroom of the bar. We hear the crack of a bat and the  
roar of a crowd as the announcer Rosey Rosewell supplies the  
color. We pull back from the radio.

ANNOUNCER'S VOICE  
It's a long fly ball to left  
field.  
(excited)  
Open the window Aunt Minnie, here  
she comes!

Our pull back reveals Ghee standing next to the Philco. The  
miners at the bar stop their raucous celebration and turn to  
the radio to hear the crash of broken glass that's Rosey's  
sound effect for a Pirate home run. The miners cheer as the  
Rosey continues.

GHEE  
Do you believe this!  
(beat)  
They trade Kiner and now half the  
team's hitting home runs.

137A ANGLE ON THE BAR - SFX

137A

Al smiles and slides a draft to Miner Ziggy and then picks up Mutta's glass to refill it.

MINER ZIGGY

Nobody on the Pirates will ever break as many window canes as Ralph Kiner did.

MUTTA

Panes not canes. Window panes.

MINER ZIGGY

I said panes.

MUTTA

You said canes.

A blue light materializes next to Miner Ziggy, coalesces with electric, arcing into Al and dissipates. Mutta and Ziggy seem oblivious to Al's sudden appearance and speak to him as if he'd been there all along.

MUTTA

(to Observer)

Didn't Ziggy say canes? Window canes?

OBSERVER

(swiss cheesed)

I don't remember what she said?

MUTTA

She?

OBSERVER

Ziggy.

MINER ZIGGY

You must be a friend of Sam's.

(explaining to

Mutta)

Sam knows a Ziggy who's a woman, an ugly woman.

Ghee joins them.

GHEE

He must have seen you in your dress at the Beer Barrel Reunion.

OBSERVER

You cross-dress?

CONTINUED

137A CONTINUED

137A

MINER ZIGGY  
Cross-dress?

OBSERVER  
Dress like the opposite sex.

GHEE  
My Aunt Anna does that.

OBSERVER  
Dresses like a man?

GHEE  
No, like a woman.

Ghee slaps the bar and, laughing at having put one over on the Observer, moves off with Mutta and Miner Ziggy.

138A FEATURING AL

138A

He wipes the counter in front of the Observer who is now slightly isolated from the miners.

AL  
What'll it be?

OBSERVER  
Information.

Al shoves the punchboard to him.

AL  
Twenty-five cents a punch. Hit the jackpot and I'll answer your question.

OBSERVER  
I got to gamble to get info from God?

AL  
Who said I was God?

OBSERVER  
Sam did. He said you were God or Time or Fate.

AL  
(laughs)  
Why not an alien while you're at it.

CONTINUED

OBSERVER

(stunned)  
Oh, my God....

AL

What?

OBSERVER

We didn't think of that!  
(realizing)  
It makes sense. You could be a  
higher intelligence from the outer  
reaches of the universe!

AL

I'm afraid the only alien here is  
you, Al.

OBSERVER

Why me?

AL

Because you're the only one who  
doesn't belong here.

OBSERVER

What about Sam?

AL

He's not here anymore...he's on  
the job.

OBSERVER

In the future, right?

AL

Right.

OBSERVER

(pissed)  
Without me!

AL

I didn't think you were needed.

OBSERVER

(incredulous)  
You didn't think I was needed!  
(beat)  
Who flew the X-2? Me! Who taught  
him Elvis' moves? Me! Who showed  
him how to box, shoot pool, draw  
a six-gun...kiss the girl!

CONTINUED

138A CONTINUED (2)

138AA

AL  
(amused)  
You.

OBSERVER  
You're damn right, me!  
(quickly adds)  
If you're God, excuse the  
language.

AL  
If I'm God, you're excused.

OBSERVER  
Sam wouldn't have righted a single  
wrong if it wasn't for me.

AL  
Well....

OBSERVER  
Okay. Maybe one or two, but he  
needs me. And more important...I  
need him.

139A CLOSER ON BOTH

139AA

Al thinks this over for a moment before speaking.

AL  
The past has been mere prologue.  
Where Sam has gone, there is great  
danger.

OBSERVER  
Cut the Star Wars dialogue! Are  
you going to send me with him or  
not?

AL  
You'd no longer enjoy the safety  
of a hologram.

OBSERVER  
I was kinda hoping that would  
continue.

AL  
You'd be a Leaper, like Sam, with  
all the inherent risks.

OBSERVER  
I still want to join him.

CONTINUED