#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

EXTRAS:

TWO BOYS ON SCHWINNS
COAL MINERS
COMPANY DOCTOR
NURSE
TOWNSPEOPLE

1969 AND 2000:

BETH

2000:

GUSHIE

INTERIORS:

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

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

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 Schwinnys 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

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

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

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
CONTINUED

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

BACK ON SAM

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
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.

ON SAM

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....

OLD PHILCO RADIO

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....

JAR OF PIG'S KNUCKLES

marinated with hard-boiled eggs in a reddish liquid.

BACK ON SAM

He makes a slight grimace and shifts his eyes to...A 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.

BACK ON SAM

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.

ON THE BARTENDER

watching Sam closely as he polishes the glass.
13 CLOSE ON SAM

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

14 THE MIRROR

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

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
CONTINUED

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.

CLOSE ON A PHOTO

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.
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)

CONTINUED
CONTINUED

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.

ON "THE PITTSBURGH POST-GAZETTE"

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

FEATURE SAM

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.

SAM'S POV - LARGE CLOCK

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
CONTINUED

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 slip it, an energetic little man of considerable age
bangs through the screen door and up to the bar.

FEATURE THE LITTLE MAN

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.

EXT. AL'S PLACE - DAY

Sam steps through the screen door and squints into a
surrealistically bright sun. Two boys are sitting on the (X)
ground working on their bikes.
22A ON THE BOYS
They both look up with that look reserved for strangers.

22B ON SAM
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
A slate dump dominates the town, rising hundreds of feet above the company houses. A tipple 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
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
Sam slowly reenters the tavern and crosses to the bar.

SAM
You said his name was Gushie?

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
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.

**AL**
Don't all boys look a bit alike?

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

(pause)
I'll bet that sounded strange.

**AL**
Just a little.

---

**ON THE SCREEN DOOR**

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.

**ON AL**

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

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

FEATURE SAM

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

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
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

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

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

32 STUTTER CUT - SCENE FROM JIMMY - STOCK

Sam, as Jimmy, hugging Frank and clowning around.

33 BACK ON SAM

He comes off the stool and rushes Tonchi to hug him.
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
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!
(soften)
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!

ANOTHER ANGLE

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!
TONCHI
You a revenue agent?

SAM
I don't think so.

TONCHI
Let's see your wallet.

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

37 BACK ON AL
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.
ACROSS STAWPAH

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.

(softener)
I wish they were.

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

CLOSE ON SAM

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...

OBSERVER'S VOICE

He had to leap into someone!

SMASH CUT TO

INT. PROJECT QUANTUM LEAP WAITING ROOM - DAY

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.

(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.

GUSHIE

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

CONTINUED
40 CONTINUED

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

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

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.

ON SAM

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. (X)

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

(MORE)

CONTINUED
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....

A 1949 RCA TELEVISION SET

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?

ON SAM AND THE MINER

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

STUTTER CUT - CAPTAIN GALAXY

Holding forth to a crowd of kids.

ON SAM AND THE MINER

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

SAM
Captain Galaxy!

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

SAM
(still stunned)
There is.

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!

MINER ZIGGY
You heard of me?

SAM
I have a friend named Ziggy.

CONTINUED
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
MINER ZIGGY

Them, too.

FEATURE STAWPAH

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.

AL

What's he pretending to be, Stawp?

STAWPAH

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

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

FLASHBACK - ON THE OBSERVER
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.

BACK ON SAM
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.

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

(beat)
Russians, Poles, Serbs, Croatians....

(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
CONTINUED (2)

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.

CLOSE ON THE PUNCHBOARD

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.

ON SAM AND AL

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

EXT. PROJECT QUANTUM LEAP - NIGHT - STOCK

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

CONTINUED
CONTINUED

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

INT. IMAGING CHAMBER CORRIDOR - NIGHT

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.

INT. IMAGING CHAMBER - SFX

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.

CLOSER ON THE OBSERVER

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

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

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

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)

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

CONTINUED
GHEE
Radiation.

MINER ZIGGY
That too.

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

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.

63 ANGLE FEATURING SAM

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
CONTINUED

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 zigged and zagged for a week.

MINER ZIGGY
Al's called me Ziggy ever since.

Sam turns to the bar.

SAM'S POV - AL, THE BARTENDER

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.

BACK FEATURING SAM

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

SAM
I'll bet he is.

MUTTA

MINER ZIGGY

GHEE

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 sober.

CONTINUED
CONTINUED (2)

SAM
What is it?

ANOTHER ANGLE

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

EXT. MINE TIPPLE - DAY - STOCK

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

CLOSER ANGLE

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.

KRUGER
Explosion in Butt 18.

COLLINS
How bad?

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

COLLINS
Who?

KRUGER
The Palermo Brothers. Tonchi and Pete.
ON SAM

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

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.

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!

(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
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
CONTINUED (2)

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?

ANOTHER ANGLE

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.

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?

COLLINS

This mine is closed.

(to Kruger)

Lock the cage and put guards on the shaft.

KRUGER

Yes, sir.
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.

ON SAM
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.

SAM
Arthritis disabled you.

ON STAWPAH
The smoldering anger comes bursting out.

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

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

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.

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.

OMITTED

ON SAM

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
CONTINUED

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

INT. AL'S PLACE - DUSK.

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.
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.

CLOSE ON SAM

watching Al walk away.

STAWPAH'S VOICE
You want help Tonchi and Pete?

Sam turns and crosses to....

STAWPAH'S TABLE

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.

ON THE NICKEL

The Indian head is showing.
BACK ON THE TWO MEN

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

EXT. MINE TIPPLE - NIGHT

China lights eerily illuminate the cage beneath the tipple 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.

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

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.
ON THE PHONE

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.

ON THE CAGE

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 tipple 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 resuscitors.

GHEE
Resuscitators.

MINER ZIGGY
(lowering out of sight)
That, too.

ON SAM AND STAWPAH

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
CONTINUED

STAWPAH

God.

Over their strained faces, we hear...

OBSERVER'S VOICE

This isn't working, Gushie.

CUT TO

INT. IMAGING CHAMBER - SFX

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

OBSERVER

I'm getting dizzy.

INTERCUT WITH

INT. CONTROL ROOM

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.

CLOSE ON THE OBSERVER - SFX

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

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?

WIDER ON AL

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

INT. AL'S PLACE - NIGHT

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
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

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
(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

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

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?

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

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?

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.

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

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.
CLOSE ON SAM

who looks across the crowd to Stawpah.

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

ON STAWPAH - SFX

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!

CLOSE ON SAM

On his astonished expression, we....

FADE OUT

END OF ACT THREE
ACT FOUR

FADE IN

INT. AL'S PLACE - NIGHT

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?

SAM
Stawpah.

MUTTA
Steve?

SAM
Not Steve, Stawpah!

MINER ZIGGY
Stawpah is 'Steve' in Russian.

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

Everyone looks at the table.

ON THE TABLE

All that's there is the empty Pepsi bottle.

FEATURE SAM

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 BEARDED GUSHIE

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

BEARDED GUSHIE
How you know Stawpah?

SAM
I met him here...today!

BEARDED GUSHIE
Not Stawpah. He die in
thirty-three.

On everyone's reaction, we....

CUT TO

INT. IMAGING CHAMBER - SFX
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
CONTINUED

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.

IMAGING CHAMBER CORRIDOR

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. (realizing)

Unless, of course, you literally meant his birthday.

What?

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

Oh, my God.

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

CUT TO

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

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
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....

CLOSE ON SAM

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.
103 CONTINUED

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

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

105 ON SAM

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

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

107 FEATURE SAM

Al picks up another glass and polishes it.

AL
Can you accept what you see as
reality?

CONTINUED
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?

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

AL
I wouldn't say that.

SAM
What would you say?

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

Sam looks to the mirror.

CLOSE ON SAM'S REFLECTION
He's looking at himself.

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

CLOSE ON SAM AND AL
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?
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 (2)

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

INT. IMAGING CHAMBER - SFX

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!
ON SAM - SFX

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

A red neon sign fizzes 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.

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

(OBSERVER)
(cautious)
Yeah.

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

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

OBSERVER'S POV - AL, THE BARTENDER
laughing and joking with the miners.

SAM
That bartender's been leaping me around.

BACK ON SAM AND THE OBSERVER
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.

CONTINUED
OBSEVER
We got to get you out of here, Sam.

SAM
Every word I've said is true, Al.

OBSEVER
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.

OBSEVER
(punching handlink)
Gushie!

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

OBSEVER
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.

OBSEVER
(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 (2)

OBSERVER

Stawpah?

(X)

SAM

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

(X)

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.

FEATURE SAM

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

OBSERVER

It's not funny.

SAM

Yes, it is.

Why?

OBSERVER

I don't know.

SAM

OBSERVER

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

(CLOSE ON THE OBSERVER - SFX)

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
He taps the handlink and the door closes.

CLOSE ON SAM

He smiles and softly says to himself....

SAM
You always do, buddy.

The screen door squeaks open and Sam looks up.

TWO SHOT - SFX

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 have sent you from parish to parish, don't you have to accept responsibility for the life you lead?

SAM
Even priests can quit.
AL
(sad)
That's true.
(beat)
They can also take sabbaticals,
especially before embarking on a
difficult new assignment.

SAM
The Leaps are going to get
tougher?

AL
Where would you like to go, Sam?

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?

AL
(smiles)
God bless, Sam.

Sam begins to shimmer and.....

QUANTUM LEAPS TO

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

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

His eyes brim with excitement.

122  SAM'S POV - AL AND BETH

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

CONTINUED
(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....

ON SAM

He steps out of the shadows.

SAM

Beth....

ON BOTH

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.

CONTINUED
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.
(beat)
Al's alive and coming home.

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

SILVER FRAMED PHOTO OF YOUNG AL
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....

AL'S DEN
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....

THE OBSERVER AND BETH
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.

CONTINUED
BETH
Because no one's in the Waiting Room?

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.

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

OBSERVER
I made a lucky guess.

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

(beat)
You'll find him.

OBSERVER
How can you be so damn sure?

Beth looks to the photo in Al's hands.

CLOSE ON THE PHOTO
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

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

131A SILVER FRAMED PHOTO OF YOUNG AL

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

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

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
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

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

OBSERVER
I might not come back.
CONTINUED

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.

CLOSE ON BETH
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

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

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.
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?

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
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.

FEATURING AL

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.
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!
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.

CLOSER ON BOTH
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.