

QUANTUM LEAP

“Pilot”

Written by

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TEASER

FADE IN:

We're speeding through a kaleidoscope of LIGHT -- as if we're traveling through a wormhole in time -- faster and faster. Under this, we begin to HEAR the din of a bar, the first chords of a classic 80's song. Within the light, an IMAGE slowly comes into FOCUS and we LAND ON --

1 **INT. PLAYERS SPORTS GRILL - SAN FRANCISCO - DAY (1989)** 1

A CLOSE UP of **BEN**, think DEV PATEL, early 40's, handsome with kind, soulful eyes, but at this moment he looks lost. As if he's awoken from a dream. Or maybe it's a nightmare because --

Ben has no memory of who he is or how he's gotten here.

As he takes in his surroundings we ARM AROUND TO REVEAL we're in a YUPPIE BAR. Transporting us back to the year 1989. Double Breasted SUITS, high-pleated CAVARICCI'S, big Vidal Sassoon HAIRDOS. The mood is lively. An after work crowd gathered to watch a baseball game on TUBE TVs behind the bar.

BACK ON: Ben, slightly wider now as we SEE he's sitting in a booth, taking it all in, deeply confused, when he HEARS --

A WOMAN'S VOICE (O.S.)
John -- are you listening to me?

He snaps out of it -- and for the first time we NOTICE there's a WOMAN sitting across from him. This is **NAOMI**, late-30's, think Rachel McAdams, strong, complicated, and in this moment very annoyed --

NAOMI
See, this is the problem. I'm
trying to talk to you and you just
zone out like you're not even here.
(off his look)
Are you here with me?

Ben searches his mind, but he has no idea who she is --

BEN
I gotta be honest, I'm not entirely
sure what's happening right now.

NAOMI
(frustrated)
Look -- I've been waiting for the
right time to tell you this, but
the truth is there's never really a
(MORE)

NAOMI (CONT'D)

right time, so I'm just gonna say
it --

(mustering the courage)

John, I want a divorce.

Ben stares at her a beat --

BEN

From me?

NAOMI

(knits her brow)

Yeah... from you.

BEN

(panicking)

Would you excuse me for a second? I
just need some fresh air.

He gets up and heads for the exit --

NAOMI

John --?

We follow Ben, his mind spinning, as he pushes through the
crowd and exits the bar --

2

EXT. PLAYERS SPORTS GRILL - CONTINUOUS (1989)

2

Where we WIDEN TO REVEAL he's in SAN FRANCISCO -- the
Fisherman's Wharf. Surrounded on all sides by restaurants and
shops. A mixture of locals and tourists who use DISPOSABLE
CAMERAS to capture memories. STREET VENDORS hock RUBIK'S CUBE
KEYCHAINS and GLOW EARRINGS. BREAKDANCERS do the WINDMILL.

BACK ON BEN -- trying to make sense of this Twilight Zone
episode he's stuck in --

BEN

(to himself)

Okay... just take a deep breath.
It's just a dream. Get a hold of
yourself, Ben.

(suddenly remembering)

That's right... my name is Ben.

(then, noticing something)

But that is *not* what I look like --

His eyes take us to his REFLECTION in one of the BAR WINDOWS.
Only the reflection is NOT his own. Staring back at him is a
Caucasian Man, stocky with a mustache, 40s.

On Ben -- disbelief gathering in his eyes. He brings his hand
to his face -- the reflection mimicking his every move.

BEN (CONT'D)

Okay. I'd like to wake up now.

He closes his eyes as if to will himself awake, but when he opens them, he's still there. And now a teenager wearing a Milli/Vanilli t-shirt is staring at him like he's crazy -- Ben throws him a look --

BEN (CONT'D)

I'd rethink that shirt if I were you.

With that Ben heads back inside --

3

INT. PLAYERS SPORTS GRILL - MOMENTS LATER (1989)

3

-- crosses to the bar. The BARTENDER throws him a look --

BARTENDER

What can I get you?

BEN

What's the strongest thing you've got?

BARTENDER

That bad?

BEN

Well -- I have no idea how I got to this bar, all I can remember is my first name and when I look at my reflection I see that guy --

The Bartender follows Ben's eye-line to the mirror behind the bar where he sees the Caucasian Man -- who he assumes Ben is.

BEN (CONT'D)

So yeah, I'd say it's pretty bad.

BARTENDER

(side-eyes him)

I make a mean Whiskey Sour.

Ben nods. The bartender moves off as Naomi approaches --

NAOMI

John -- what are you doing?

Ben looks to Naomi -- he almost forgot about her --

NAOMI (CONT'D)

You can't just walk away like that.

BEN

Look, I'm really sorry about all this and I know how this is gonna sound -- but I'm not your husband.

NAOMI

Yeah. That's what I'm trying to tell you. It's over.

BEN

No. You don't understand --

NAOMI

Actually, I think I do. You'd rather watch the game than deal with our problems.

She throws a look to the TV behind the bar. Ben turns and SEES AL MICHAELS doing the pre-game from Candlestick Park.

AL MICHAELS/ON THE TV

It's game three of the World Series tonight between the A's and Giants, with the A's leading two games to none --

ON Ben, something about this broadcast is *eerily* familiar --

BEN

Wait a minute? What's today's date?

NAOMI

What?

BEN

The date --

NAOMI

October 17th.

BEN

What year?

NAOMI

1989. Are you serious?

As this lands on Ben, he looks back to the TV. Al Michaels in the booth. And suddenly he's hit with a realization --

BEN

They're not gonna play... This game got cancelled.

NAOMI
(confused)
John, you're not making any sense.

Ben's eyes go to an ANALOG CLOCK above the bar -- 5:03:45...
46... 47... TICK. TICK. TICK. Time slows to a nightmarish
crawl as Ben looks to the game and then back to Naomi --

BEN
We need to go. Now --
(calls out)
Everyone needs to get out of here.

NAOMI
John --

But he just grabs her hand and takes off running -- and just
as they hit the doorway -- the ground starts violently
SHAKING. People start SCREAMING. It's a fucking EARTHQUAKE.
Ben and Naomi make it outside --

4 **EXT. FISHERMAN'S WHARF - CONTINUOUS (1989)**

4

To the street where shop windows SHATTER. A ROOF collapses.
People duck for cover. Just then, a HUGE CRACK rips through
the road! A CAR slams into the FISHERMAN'S WHARF SIGN. It
starts to fall right toward Ben and Naomi.

BEN
Look out --

He grabs her and dives out of the way -- as the sign CRASHES
to the GROUND -- narrowly missing them. In the distance, the
UPPER DECK of the BAY BRIDGE collapses onto the LOWER. The
sound of it echoing across the city. It's 15 seconds of total
fucking chaos. And then it STOPS. The ground settles.

Ben and Naomi pick themselves up, taking in the devastation
all around them. SMOKE filling the air. People scattered like
litter. A surreal scene. Ben turns to Naomi --

BEN (CONT'D)
Are you okay?

Naomi nods, staring at Ben, confusion in her eyes --

NAOMI
How did you know that was going to
happen?

BEN
I-I just remembered it...

NAOMI

What do you mean you remembered it?

Before he can respond, they HEAR a frantic voice call out --

A WOMAN'S VOICE (O.S.)

Help! Please! My husband.

Ben and Naomi look over and SEE -- a WIFE tending to her HUSBAND, blood rushing down his forehead. Naomi quickly moves over -- Ben right behind. As she lands in front of them --

NAOMI

It's okay. My name's Naomi. I'm a doctor. Let me take a look.

Ben watches as Naomi kneels down and examines the Man -- there's a lot of blood --

NAOMI (CONT'D)

We need to stop the bleeding.

She rips off her jacket -- applies pressure to the wound. That's when Ben NOTICES other people around -- injured -- in need of help -- like a war zone --

BEN

Oh my God --

In the distance SIRENS wail. Naomi turns to Ben --

NAOMI

You need to flag down an ambulance.
(off Ben's hesitation)
Go --

Ben nods. Takes off RUNNING -- moving through a sea of people -- his eyes wide, his heart pounding. He emerges onto the STREET -- an AMBULANCE races past -- waves his arms at it --

BEN

Wait! Stop!

But it speeds by -- hitting an intersection where traffic's at a standstill -- Ben races up to the driver's side door --

BEN (CONT'D)

Hey. There are people hurt at the Wharf. They need your help.

PARAMEDIC

I got calls coming in all across the city. Everyone needs help.

Ben looks down the street -- sees the traffic isn't moving --

BEN

You're not going anywhere. But if
you turn around you can help those
people.

The Paramedic looks at the traffic jam -- knows he's right.

PARAMEDIC

(keys the radio)
Dispatch, I'm heading to the Wharf.
Send another unit to 5th and Main.
And tell them to avoid Broadway.

BEN

Thank you.

The Paramedic pulls a U-turn and speeds off. ON Ben, trying to catch his breath -- his mind still reeling. As he takes in the scene around him. A MOTHER clutching a CRYING CHILD, a FAMILY of TOURISTS dazed, wishing they never came to California and --

A WOMAN standing across the street, 30's, think Emily Blunt, staring at him with an uncanny familiarity -- as if she can see the real Ben. And he's struck by this. Starts toward her. A group of PEOPLE cross his path, obstructing his view. When they pass -- she's gone. Ben looks around. *Where did she go?*

WOMAN'S VOICE (O.S)

Ben --

Every hair on his neck stands at attention as he hears his name -- spins to SEE the woman standing in front of him. This is **ADDISON**, fearless, clever, with a biting wit, who stares at Ben with relief in her eyes --

ADDISON

Thank God. We've been trying to
locate you for hours.

(then)

You scared the hell out of me.

Ben looks at her, stunned --

BEN

Who are you? How do you know my
name?

ADDISON

Ben -- it's me, Addison.

(then, realizing)

You don't remember me, do you?

BEN

No. But you clearly know me, so why don't you tell me what the hell's going on.

ADDISON

(takes a beat, then --)

Look, there's no easy way to put this, so I'm just gonna rip the band-aid off.

(beat)

You're a time traveler. Surprise.

BEN

(blinks)

Say again?

ADDISON

Your name is Dr. Ben Prasad. You're from the year 2022. You're the lead quantum physicist of a time travel project called Quantum Leap.

ON Ben, trying to process what she's saying but he doesn't remember a damned thing --

BEN

Yeah. That's not ringing any bells.

ADDISON

Because you have amnesia. It's a side effect of the leap.

(off his look)

I know how it must sound --

BEN

Do you? Because it sounds insane.

ADDISON

Doesn't mean it's not true.

Ben sees the conviction in her eyes, but remains skeptical --

BEN

Okay, say it is. Then time travel me out of here --

ADDISON

It's not that simple. The project's still in trial phase. You weren't supposed to leap.

BEN

Then why did I?

ADDISON

I was hoping you could tell me.
No one knows.

On Ben as that lands -- the mystery at the heart of our story, but before he can fully process it -- THE GROUND STARTS SHAKING! A 5.5 AFTERSHOCK strikes the city! (FYI: *we're not making this up. It really happened.*)

A loud CRACK can be heard. They turn to SEE the front FACADE of a building collapse. A FIRETRUCK, speeding by, SWERVES to avoid it -- JACKKNIVES. Back-side swinging across the width of the street -- heading right for Ben and Addison!

BEN

Get out of the way!

He goes to grab her -- but his hand passes right through her like a ghost. WTF? The firetruck closing fast -- Ben dives out of the way -- looking up just in time to see it CRASH right into Addison! *Holy shit!* The firetruck clears FRAME and slides to a stop just as the AFTERSHOCK subsides. And that's when Ben sees Addison standing there -- unharmed.

BEN (CONT'D)

How -- ?

Addison begins to FLICKER! In and out. Like a GLITCH. *Because, y'know, she's a fucking hologram.*

ADDISON

Ben, listen to me, to get home, you need to --

But before she can finish, she FLICKERS and DISAPPEARS.

BEN

Need to what?

But she's gone. Leaving Ben standing there, stunned, alone, the aftermath of the earthquake all around him.

And as we BOOM UP, showing the scope of the devastation, we SMASH to our TITLE CARD: **QUANTUM LEAP.**

END TEASER

ACT ONE

5 **INT. QUANTUM LEAP HQ - IMAGING CHAMBER - DAY (PRESENT DAY) 5**

PAN ACROSS a stark-white, HIGH-TECH, circular space. 3D motion capture cameras from floor to ceiling.

A CHYRON READS: **QUANTUM LEAP HEADQUARTERS. LOS ANGELES. 2022**

In the center of the room we FIND Addison, wearing super-thin, OCULUS-type glasses straight from the mind of Elon Musk -- the original series didn't have anything like this. Through them she can SEE --

Ben staring back at her on the street in San Francisco. Exactly where we left him. A look of confusion in his eyes. Only now HE'S the one FLICKERING.

ADDISON

Ben? Ben, can you hear me?

But he can't. Just then, the virtual environment disappears, Ben along with it. Leaving us in a room filled with BLUE LIGHT projecting the words: SYSTEM OFFLINE. ON Addison, removing the glasses, eyes full of emotion and anxiety -- we sense she has a deeply personal stake in bringing Ben home. Though, what that is will remain a mystery for now, as we --

6 **INT. QUANTUM LEAP HQ - CONTROL ROOM - DAY (PRESENT DAY) 6**

FIND Addison on the move -- collecting herself -- pushing aside the emotion we just saw as she crosses into the main hub of Quantum Leap. A next-gen control room with all the bells and whistles you'd expect from a top-secret government project. *And for the fans at home this will be a huge moment, because in the original series we never got a peak into this world.*

ADDISON

Ian -- get him back online now.

ANGLE ON **IAN WRIGHT**, 20's, they/them, non-binary, clinical, chief architect of QL's AI program, someone who prefers the company of computers more than people, sits behind a bank of glass monitors -- their fingers flying across the keyboard --

IAN

I'm working on it.

ADDISON

Then work faster.

IAN

I think the words you're searching for are, "Thank you, Ian, for finding Ben in a vast data field of infinite variables considering the tracking system's never been tested before."

(off Addison's look)

Which... is all the more reason to work faster.

Just then, **HERBERT "MAGIC" WILLIAMS**, 60's, thick Denzel Washington, no-nonsense, career military man and head of the project enters, talking on his CELL, effecting an air of total control that belies the absolute chaos of the moment --

MAGIC

I can assure you it was nothing more than a routine test. Absolutely. We're still on track for a demo in six weeks.

(then, with charm)

You just tell General Posin to work on that short game of his. Don't want to take all his money.

He hangs up. Magic served two tours in Vietnam, but the stress of this morning might just top that --

MAGIC (CONT'D)

Well, that was fun. I just spent the last 30 minutes doing the Texas two-step with the Pentagon about why we had an unauthorized energy surge last night.

(then, to Addison)

What did Ben say? Why did he leap?

ADDISON

He doesn't remember. He has amnesia.

As that lands on Magic, he gives her a pointed look --

MAGIC

You're telling me you didn't know anything about this?

And the way he say it hints at a closeness between Addison and Ben. Addison holds Magic's look, never one to back down --

ADDISON

We wouldn't be standing here if I did. And I don't appreciate the insinuation.

A beat of tension as Magic reads her -- it's clear she's telling the truth -- so he presses ahead --

MAGIC

I want to know how he pulled this off. We have security protocols in place to prevent this --

JENN (O.C.)

And yet he bypassed every single one of them --

Our attention is drawn to -- the head of security, **JENN CHOU**, 30's, quirky but formidable, entering, iPad in hand --

JENN (CONT'D)

He Dennis Nedry'd the system.
(off their looks)
Jurassic Park... Wayne Knight?

ADDISON

(now's not the time)
Jenn --

JENN

Point is, he erased all traces of his movements last night.

MAGIC

And the backup servers?

JENN

Wiped clean.

IAN

Why would he do that? He knows he couldn't hide the leap from us.

MAGIC

Which means he's hiding something else. Question is what.

As that settles on the team -- an air of suspicion around Ben permeates the room -- but Addison comes to his defense --

ADDISON

Hey -- this is Ben we're talking about.

(MORE)

ADDISON (CONT'D)

He cares way too much about the project -- about all of us -- to jeopardize everything we've been working for. He wouldn't have done this unless he had a good reason.

Ian and Jenn trade looks, nod in agreement --

IAN

Ben *is* an ENFJ on the MeyersBriggs, so...

They all look at them, uncertain what that means. Then --

JENN

He's kinda like Tom Hanks.

MAGIC

The Pentagon isn't going to see that way. In their eyes he's a rogue scientist who could change the timeline in ways he's not supposed to. That's not just a threat to National Security, but to the world as we know it.

(then)

They get wind of this, they'll shut down the project and court martial our asses.

As the weight of this lands on the group --

ADDISON

Then we get Ben home before they ever know he's gone.

As Magic considers this, Ian gets an ALERT --

IAN

Imaging chamber's back online.

MAGIC

(looks to Addison)

Find out what he's there to do and bring him home.

Addison nods and heads out. Magic looks to Ian --

MAGIC (CONT'D)

Get Ziggy up and running.

And off us teasing Ziggy (the AI computer from the original series) to the fanboys, we --

7

EXT. SAN FRANCISCO - MARINA DISTRICT - DAY (1989)

7

FIND BEN -- in front of the fire truck -- still reeling from the fact Addison just disappeared. He scans the area for her. SEES steam escaping from CRACKS in the STREET -- INJURED PEOPLE being tended to by PARAMEDICS -- DEBRIS on the sidewalk. But no sign of Addison.

Just then -- the FIREMAN who was driving the truck that almost hit Ben, rushes over to check on him --

FIREMAN

Hey, buddy! Christ, that was close -
- you okay?

BEN

There was a woman -- did you see
her?

FIREMAN

What woman?

BEN

She said her name was Addison --
she was right here and then she...
disappeared...

The Fireman clearly has no idea what he's talking about.

BEN (CONT'D)

So that's a 'no'. Great. I'm
officially losing my mind.

ADDISON (O.S.)

Don't be so dramatic --

Ben looks up, relieved to SEE Addison has returned --

BEN

You're back --

FIREMAN

(confused)
I never left.

ADDISON

He can't see me, Ben. And the more
you say, the crazier you'll sound.
So just tell him you're fine and
that you have to go.

BEN

I'm fine -- I have to go.
(off the fireman)

(MORE)

BEN (CONT'D)

Believe me, if I was in your shoes
I'd be giving me the same look.
Thanks for your help.

Ben moves off, the fireman not sure what to make of him.
Addison starts walking with Ben, after a beat --

BEN (CONT'D)

Alright, so I'm the only one who
can see you. What're you some kind
of hologram?

ADDISON

(playful)

What gave it away?

(off Ben, explaining)

We use a sub-atomic agitation of
carbon quarks tuned to the mesons
of your optic and otic neurons so
we can communicate.

(Ben's totally lost)

Basically, I'm tuned to your brain
waves. Think of it like our own
private Zoom.

BEN

(trying to keep up)

And why am I trapped in someone
else's body?

ADDISON

Because that's how the program
works. You time travel into other
people -- in this case, John
Pierce. You're occupying the same
time and space as him -- it's his
body, but you're at the wheel.
Which is why you're seeing his
reflection and not your own.

BEN

You know about that?

ADDISON

Yeah. Kinda trippy, right?

Ben takes this all in, clearly overwhelmed -- *could he really
be a time traveler?*

BEN

I think I need a minute.

ADDISON

Hey, look at me -- don't freak out.

BEN

Little late for that.

(takes a beat, then --)

Okay, let's say I'm not having a nervous breakdown, that you're not some bizarre hallucination -- how do I get home?

ADDISON

You have to leap.

Addison pulls out a sleek, colorful HANDLINK device (a nod to the original), it's like a SMART PHONE on steroids. She taps it and an IMAGE POPS UP projecting a PHOTO of Sam Beckett (*hello, Scott Bakula.*)

ADDISON (CONT'D)

This is Dr. Sam Beckett. He created the original project in 1999. He would leap into people and need to help them in order to get home.

BEN

Help them how?

ADDISON

By putting right what once went wrong. Basically fix a really big problem in their life.

BEN

What the hell kind of time travel project is this?

(off Addison's look)

How does helping someone cause me to leap?

ADDISON

We don't know. That's what we've been trying to figure out. How it all works.

BEN

I'm sure Beckett must have an idea. Why don't you just ask him?

ADDISON

We can't... he never made it home.

On Ben as the gravity of that lands --

BEN

Seriously? You don't lead with that?

ADDISON

I was trying to soften the blow.

(off Ben)

The past five years you've been working on an algorithm that isolates your energy when you leap - - allowing us to bring you home. It hasn't been tested -- but the math is sound and we think it'll work.

BEN

You think?

ADDISON

You're really good at math.

(then)

Look, we need to figure out what you're here to do. Normally, Ziggy would be able to help us with that, but it's offline --

BEN

I have amnesia, remember. I don't know who Ziggy is --

ADDISON

(throws him a look)

Our AI supercomputer. It's from the original project. We've done some major upgrades on it, but this is its first real world scenario, so it's gonna take a minute to get it going.

BEN

Well, I don't need a super computer to tell me what the problem is in John Pierce's life. His wife just asked me for a divorce.

ADDISON

Oh. Wow. How'd that go?

BEN

Have you ever heard of a good divorce story?

(off Addison)

This is crazy. How am I supposed to save their marriage? Am I even good at relationships?

ADDISON

(considers)

You have your moments.

As that lands --

NAOMI (O.S.)

John?

They turn to SEE Naomi emerging from a crowd of people.

NAOMI (CONT'D)

I've been looking all over for you.
You never came back.

BEN

(with a look to Addison)
Sorry, I got a little sidetracked.
The ambulance make it over to you?

NAOMI

Yes. Thanks. I was able to stop the
bleeding. He's on his way to the
hospital now. Come on. We need to
get going.

BEN

Where?

NAOMI

Home. Make sure Eric's okay.

BEN

Eric?

NAOMI

(shoots him a look)
Our son --

BEN

Of course. No. I meant, let's go
check on him.

Naomi heads off, annoyed with him. Ben looks to Addison, he's clearly in over his head, but knows he has no other choice.

8 **EXT. STREET - DAY (1989)**

8

A long row of townhouses on a hilly street. People congregate outside their homes, chatting with their neighbors. There's minimal damage here. We FIND Naomi rushing up toward the front steps of her home -- Ben and Addison just behind --

9 **INT. PIERCE'S TOWNHOUSE - CONTINUOUS (1989)**

9

We enter and take in the space -- a tastefully decorated two-story townhome with late-80's touches -- a few broken items on the floor, frames of art that fell off the wall.

NAOMI

Eric?! Eric?

No response. Naomi goes to check another room. We STAY with Ben and Addison, looking around. Ben moves over to the mantle, picks up a FRAMED PHOTOGRAPH off the ground. SEES it's a family photo -- John, Naomi and Eric (15, blond hair, small for his age, warm smile) standing outside an apartment complex, looking very much the happy family.

ADDISON

They look happy --

BEN

Trust me, she's not anymore.

ADDISON

My point is, if you truly love someone, that never goes away. You just have to help her find it.

BEN

Oh, that's all...

ADDISON

If their marriage couldn't be saved, you wouldn't be here. You can do this.

But something's nagging at Ben --

BEN

We both know you don't create time travel to save a marriage.

(off her look)

What's the plan with this tech once we figure out how it works? Why'd we really reboot this project?

Addison holds his stare -- it's clear there's a much larger purpose, but before she can respond, Naomi reenters --

NAOMI

John? Eric?

(looks to Ben)

I thought I heard you talking to someone?

BEN

Me? No. Just looking at this photo.

(shows it to her)

We were happy once. Maybe it's not too late for us.

NAOMI

That's what we said six months ago.
We gave it another try, but nothing
changed.

(then)

Did you check Eric's room?

BEN

I was just about to.

Naomi exits. Ben throws a beleaguered look at Addison --

ADDISON

I didn't say this was gonna be
easy.

10

INT. PIERCE'S TOWNHOUSE - ERIC'S ROOM - MOMENTS LATER (1989)

Naomi enters, Ben and Addison in tow --

NAOMI

Eric?

CAMERA ARMS AROUND to reveal a classic '80s bedroom. BACK TO THE FUTURE POSTER hangs on the wall next to an OAKLAND A's PENNANT. A NINTENDO is hooked up to a small TV, games scattered about. And a few Models of SKYSCRAPERS adorn the windowsill. But no Eric. Naomi SEES his backpack --

NAOMI (CONT'D)

His book bag's here. So he
definitely came home after school.

BEN

Maybe he went to a friend's?

NAOMI

You're probably right. I'll go
check and see if he's at Brandon's.

BEN

Hold on. I'll come with you.

NAOMI

No. Just stay here in case he comes
back.

Ben nods. Naomi exits. He turns to Addison --

BEN

You heard her -- they've been
trying for six months. There's no
love there. How am I supposed to
fix that?

Addison tries to stay positive, but she's clearly concerned.

BEN (CONT'D)
Can I ask you something?
(she nods)
I'm assuming I knew what would
happen to me if I leaped -- losing
my memory, possibly being stuck in
the past?

ADDISON
(nods, then --)
Same thing happened to Beckett. And
since you're the only other person
to leap, we didn't know what to
expect.

As Ben takes that in, he can't help but ask --

BEN
What happened to him? I mean, is he
still out there?

ADDISON
Truth is, we don't know.

Not the answer Ben was looking for. His anxiety deepening --

BEN
I can't believe I would do this.
How could I be so reckless?

ADDISON
Hey. Beating yourself up about it
isn't gonna change anything. And
you're not alone. Okay? You have
me. We're gonna figure this out
together.

On Ben, feeling a deep sense of gratitude for her --

BEN
I'm guessing we've known each other
for a while.

ADDISON
Five long years...

BEN
(smiles)
And are we friends?

ON Addison -- a loaded moment. She considers her response --

ADDISON

Yeah. We are.

BEN

So how does one become a hologram anyway? Is there like a training course for that?

ADDISON

Just a couple tours in Afghanistan and graduating top of my class at West Point. Not that I'm bragging.

He gives her smile, charmed by her confidence --

BEN

So I'm the brains of the operation and you're the brawn, is that it?

ADDISON

Oh no, I'm definitely smarter than you.

He laughs, comforted by their familiar repartee.

ADDISON (CONT'D)

And look at the bright side. We're in the past. That's pretty cool.

Ben nods -- taking in the 1980's nostalgia of the room.

BEN

Why did I choose to come to 1989?

ADDISON

You didn't. The machine chooses the time and place. You've been working to fix that, but --

BEN

-- I leaped before I did.

She nods. As that settles -- Ben's eyes LAND ON the NINTENDO and suddenly he's hit with a MEMORY. We FLASH TO:

11

INT. BEN'S CHILDHOOD BEDROOM - EVENING (FLASHBACK)

11

Impressionistic. Almost dream-like. Ben (age 10) sits on the floor playing NINTENDO. His mom, NISHA (30's) crosses over --

NISHA

Ben -- dinner's ready.

Ben looks to her as we FLASH BACK TO:

12

INT. PIERCE'S TOWNHOUSE - ERIC'S ROOM - CONTINUOUS (1989) 12

Ben -- taking this in, hit by a tidal wave of emotion --

BEN

Oh my god --

ADDISON

What is it?

BEN

The Nintendo... It triggered a memory. I was playing... My mom was there --

(with a smile)

Her name... it's Nisha --

ADDISON

That's good -- anything else?

Ben searches his mind -- but there's nothing --

BEN

No -- it's like my memory's full of holes.

(then, frustrated)

How come I can remember certain things like the earthquake and my mom but nothing about you or my life *now*?

ADDISON

Because your amnesia's affecting your short term memory more than your long term. Over time the holes will fill in and everything will come back to you. I promise.

But it's hard for Ben to take comfort in that right now.

ADDISON (CONT'D)

Y'know, you never talk about your mom. I always got the sense something happened between you two.

Ben holds her look -- suddenly remembering --

BEN

She died when I was in high school. That was in '95... But it's '89... She's still alive.

He spots a PHONE with a cord (*remember those?*) on Eric's DESK -- moves to it -- Addison throws him a look ---

ADDISON

Ben, what're you doing --

BEN

I can call her. Talk to her.

ADDISON

That's against protocol.

BEN

So is leaping --

Ben picks up the phone but there's no dial tone. He sees the chord's plugged into the wall socket --

ADDISON

Ben, the phone lines are down.

On Ben, his face falls, his eyes full of disappointment. He hangs up the phone -- takes a beat to collect himself -- when he notices something -- an EMPTY PICTURE FRAME. *Odd.* Addison reads the look on his face --

ADDISON (CONT'D)

What is it?

BEN

Where'd the picture go?

ADDISON

Maybe there wasn't one.

BEN

What kid has an empty picture frame
in their room?

Ben's gut is telling him something's off -- he searches around for the photo and that's when he spots a trash can. In it there's a PHOTOGRAPH RIPPED IN HALF. Ben pulls it out. It's of Eric as a YOUNG BOY with Naomi and John.

BEN (CONT'D)

Kid tore up a picture of his
family...

ADDISON

His parents *are* getting divorced.

BEN

Yeah, but I got the sense from
Naomi she hadn't told anyone.

(then, realizing)

I'm starting to get the feeling I'm
not here to fix their marriage.

ADDISON
 (takes out her handlink)
 Ian -- do a search on Eric Pierce.
 Find out everything you can.

13 **INT. QUANTUM LEAP HQ - CONTROL ROOM - INTERCUT (PRESENT DAY)**

Ian sits at the glass monitors -- on one, we see a LIVE FEED from the Imaging Chamber -- where they've been watching Addison's interactions with Ben. Magic at their side --

IAN
 On it --

BEN
 Ian?

ADDISON
 They run Ziggy back at Quantum Leap.

ON Ian, pulling up info, their expression turning to worry --

IAN
 Addison, I found something --

Addison taps her handlink -- concern washing over --

BEN
 What's wrong?

ADDISON
 Eric Pierce died in the aftermath of the earthquake.

The gravity of that lands hard on both of them --

BEN
 How --?

ADDISON
 I don't know. They used paper records back then. All we have is a death certificate that says his body turned up in the morgue the day after the quake.

(then)
 Ben, I think you were right. You're not here to fix their marriage. You're here to save their son's life.

And off Ben as the enormity of it all sinks in, we --

END ACT ONE

BEN

For now.

As they land at the bottom of the steps, one of John's neighbors, GREG, crosses up --

GREG

John Boy! You believe this? We were just saying the other day how there hadn't been a quake in years.

BEN

It's like we knew the future --

GREG

Exactly. Spooky stuff.

BEN

Have you seen Naomi by chance?

GREG

(points down the block)
Yeah. She's down by Connie's.

BEN

She said she was going to Brandon's.

GREG

Connie's his mom.

BEN

(covers)
Yeah. I know.

Greg throws Ben a look as he heads off with Addison. A few houses down he spots Naomi talking to a WOMAN. She SEES Ben approaching, crosses over, her face a canvas of concern --

BEN (CONT'D)

What's wrong?

NAOMI

Connie saw Eric two hours ago. She said he was really upset, that he wanted to go home. He didn't come back did he?

(Ben shakes his head 'no')
This doesn't make sense. Where would he have gone?

BEN

I'm not sure. But I think I know why he took off.

He shows Naomi the ripped up picture he found --

BEN (CONT'D)

This was in his room. Maybe he found out about the divorce.

NAOMI

Oh God. I was on the phone with a lawyer this morning before he left for school. I was in the office, but he must've overheard me.

Naomi's racked with guilt. She looks out at the city -- smoke billowing in the air, sirens echoing. She starts to panic --

NAOMI (CONT'D)

This is all my fault. He's out there alone. He could be hurt. He could be --

BEN

(takes her hands)

Hey, look at me. I know you're scared. I am too. But we're not gonna let anything happen to him, okay?

Naomi nods, comforted by his words --

BEN (CONT'D)

Do you have any idea where he would go?

NAOMI

I don't know.

ADDISON

Come on, Naomi. Think.

BEN

He must have a favorite place in the city.

NAOMI

You'd know better than I would. Since we moved here, he's been so distant with me.

Hearing the word "moved" lands on Ben -- he turns over a thought -- putting the pieces together --

BEN

We moved from Oakland. That's why he's an A's fan --

NAOMI

What's your point?

BEN

Connie told you he wanted to go home. The picture that fell off the mantle -- that was our old place. Maybe that's the home he was talking about.

NAOMI

Right. I mean, we were so happy there. And he always talks about how much he misses it.

As that lands, Addison's handlink lights up --

ADDISON

Ben -- Ian just forwarded me public records. The Pierce's old apartment building collapsed in the quake. It went down at 7:34 PM -- that's an hour and a half from now.

ON Ben as the tension ratchets -- the CLOCK NOW TICKING -- he has 90 minutes to save Eric's life.

BEN

That has to be where he's going --

NAOMI

It's across the Bay. How're we supposed to get there? The Bridge is down.

ADDISON

(checking her handlink)
She's right. Ferries and trains aren't running either, but... the BART tunnel does go under the Bay.

BEN

(picking up the thread)
We can walk it. Make it across to Oakland.

NAOMI

What're you talking about? How?

BEN

The Bart tunnel.

NAOMI

I guess that could work.

They nod in agreement, start to head off as Addison gets an ALERT on the handlink --

ADDISON

Ben, I have to go. I'll check back
as soon as I can. Be careful.

They share a look. As he and Naomi head off, we HOLD ON Addison, concern in her eyes for Ben --

17

EXT. SAN FRANCISCO - THE EMBARCADERO - DAY (1989)

17

A long strip of road along the waterfront. FIND Ben and Naomi on the move -- taking in the scene -- cars abandoned. Fallen street lamps. News helicopters circle overhead capturing the devastation. Naomi takes it all in. Speechless. Scared. On Ben -- the ticking clock of Eric's death weighing on him. He checks his (John's) watch -- Naomi clocks this --

NAOMI

I'm pretty sure it's the same time
it was when you checked 10 seconds
ago.

(then, reads his anxiety)

Is there something you're not
telling me?

On Ben -- knowing he can't tell her the truth --

BEN

No. I just want to get there --
that's all.

Naomi can sense he's holding something back --

NAOMI

We're really not gonna talk about
this?

BEN

About what?

NAOMI

(throws him a look)

Oakland. You can say it, we never
should have left.

BEN

I promise you, I wasn't gonna say
that.

NAOMI

But it is what you're thinking.
(off his look)

(MORE)

BEN

Because I was just like him.

(off Naomi)

My mom wanted to give me a better life too. Of course, I was too stubborn to see it. I fought her every step of the way.

(beat)

Point is, you did what you thought was best for this family. You're a good mom. I can see that.

NAOMI

Am I? Look how it turned out. I work all the time, barely see the two of you -- when I do, Eric's always so angry with me.

(beat)

And now, the way he found out about the divorce -- I'm afraid he's gonna hate me forever.

BEN

If that were true, he wouldn't be going to Oakland.

NAOMI

What do you mean?

BEN

You said it yourself -- the place in Oakland is where you were happiest. I think that's why he's going there. Not because he doesn't care, but because he does.

ON Naomi as the wisdom of that lands. She nods, thankful. And as they pick up the pace, we --

20

INT. QUANTUM LEAP HQ - CONTROL ROOM - DAY (PRESENT DAY) 20

FIND Addison crossing into the control room. ON MONITORS we SEE a MAP of San Francisco with Ben's location. A DROP PIN in Oakland of the Pierce's previous address. And a RUNNING CLOCK of how much time Ben has left before the building collapses -- 01:17:23... 22... 21. As she lands next to Ian --

ADDISON

Why'd you pull me out?

IAN

Magic wants to see you.

ADDISON

He say why?

IAN

Didn't occur to me to ask --

Addison throws them a look. Clicks an INSTAGRAM page open --

ADDISON

Instagram? I thought you hated social media?

IAN

It's the downfall of society. But I figured I'd see if there was anything else I could find out about the family.

They hit a key and we SEE a post on their monitor. A picture of Naomi and Eric from his 15th birthday.

IAN (CONT'D)

Naomi posted this last year on Eric's birthday.

ADDISON

(reads the caption)

Happy 47th birthday, my beautiful boy. I think about the life you should've had. How amazing it would've been. Missing you today. And every day. Love, Mom.

(then, to Ian --)

What happened to her and John?

IAN

They got divorced. She moved out of San Fran. He stayed. Neither remarried. No happy ending there.

The impact Eric's death had on their lives lands on Addison.

ADDISON

Let me know when Ben gets to the Bart station.

Addison's about to leave. Ian can see the hurt in her eyes, it's not their style to get emo, but they ask --

IAN

Hey -- are you -- okay?

Addison takes a beat considering this -- her emotions rising to the surface -- appreciates Ian asking --

ADDISON

I'll be fine. We just need to get him home.

IAN

Are you gonna tell him about --

ADDISON

(cuts them off)

No. He's got enough to deal with.

Ian nods. Leaving us to wonder what they're talking about. As Addison reigns in her emotions, Magic enters --

MAGIC

Addison -- Jenn found something --

21 **INT. QUANTUM LEAP HQ - SECURITY ROOM - DAY (PRESENT DAY)** 21

CLOSE ON a WALL OF MONITORS that show video feeds of every inch of Quantum Leap, including the outside. WIDEN to FIND Addison, Magic and Jenn focused on one monitor in particular. ON IT: A STILL FRAME of Ben inside the Quantum Accelerator.

JENN

I was able to recover some footage from the data Ben erased. This is the moment he leaped --

Jenn taps her TABLET -- we GO CLOSE on the MONITOR -- Ben wears a WHITE, JUMP SUIT (a la the original QL) -- arms outstretched like the Vitruvian Man -- engulfed in LIGHT.

Addison, Magic and Jenn take this in. It's the first time they've seen someone leap and they can't help but be in awe.

JENN (CONT'D)

Now take a look at this --

She brings up VIDEO from outside Quantum Leap. ON IT we SEE Ben and a MYSTERY WOMAN moving toward the building. We can't make out the Mystery Woman's face, only her silhouette.

JENN (CONT'D)

This is Ben entering the building last night. As you can see -- he wasn't alone.

ADDISON

Who the hell is that?

Magic looks to Jenn --

MAGIC
Go to infrared.

JENN
That was the first thing I did --
but check this out --

She hits a BUTTON. We see the VIDEO in INFRARED NIGHT VISION -
- all the details are clear as day but over the MYSTERY
WOMAN'S FACE is a DIGITAL HALO -- hiding her identity.

MAGIC
They were using an LED blocker.

JENN
(shakes her head 'no')
LED's standard run-of-the-mill
spycraft. That, I could bypass no
problem. This is something new.

As that lands -- Addison's eyes narrow on the image --

ADDISON
Jenn, play that back --

As Jenn does, Addison steps toward the monitor --

ADDISON (CONT'D)
Look at that -- in the window --
there's a glint of light --

Addison points to a small glint of light in the glass wall
Ben and the Mystery Woman are walking past.

MAGIC
Go back to the original image.

Jenn switches the infrared back to the original image -- and
in the reflection of the glass -- the MYSTERY WOMAN'S HAND.

JENN
It's her hand --

ADDISON
She's wearing a ring.

Jenn ZOOMS IN on a SIGNET RING with an ENGRAVED CREST -- a
FALCON WITH TWO KNIFES FORMING AN "X" BEHIND IT.

JENN
Anyone recognize that symbol?

MAGIC
No. But it's military --

Magic holds up his hand REVEALING a SIGNET RING, but with a SOLDIER ON HORSEBACK WITH A SWORD on his crest.

MAGIC (CONT'D)

I got this after my second tour in Nam. Everyone in my platoon did.

JENN

So someone in our military is working with Ben --

MAGIC

Who says they're our military?
(off their looks)
Truth is, we don't know who they are or what they want. Only thing we know is Ben has compromised this program.

ADDISON

What are you saying?

MAGIC

I have to brief the Pentagon.

ADDISON

Magic, you make that call, they'll shut us down and we'll never get a chance to bring Ben home.

MAGIC

This is bigger than Ben.
(then, pointed)
You know what's at stake. I'm sorry, Addison, but things have changed.

ADDISON

(emotional)
Not for me they haven't. I won't leave him out there.
(collecting herself)
I'm asking you to trust me. All I need is 90 minutes and I'll bring him home.

MAGIC

(considers, then --)
90 minutes. Then I make that call.

Addison nods, the weight of the world on her shoulders. And off this, we --

END ACT TWO

ACT THREE

22

INT. BART STATION - DAY (1989)

22

OPEN ON Ben and Naomi moving down a long, narrow stairwell leading into the station. A wave of PEOPLE file up the stairs with urgency, trying to exit. The tension palpable. Ben and Naomi trade nervous glances. Ben tries to reassure her --

BEN
We'll be fine.

As they continue down the stairwell, it gets darker and darker -- the overhead lights FLICKERING in and out. Suddenly a rush of anxiety overtakes him --

BEN (CONT'D)
Or maybe not --

NAOMI
What's wrong?

BEN
I'm starting to get the feeling I might be claustrophobic...

NAOMI
No you're not --
(off his fearful look)
John, you ride the BART everyday.

BEN
This look like a normal commute to you?

Ben pushes past his fear as they land on the subway platform -- taking in a devastating scene.

A SUBWAY CAR has crashed into a concrete beam. A busted WATER MAIN on the opposite platform spills water onto the tracks. The CEILING above the train is CRACKED OPEN -- an EXPOSED POWER LINE sways over the metal train -- SPARKS flying.

Inside the car FRIGHTENED PASSENGERS are trapped. Screaming for help.

BART PASSENGER
The doors are stuck. We can't get out!

TRANSIT COP
Just hang tight! Fire and rescue will be here in 10 minutes.

ON Ben -- taking this in -- a sinking feeling as he looks to the exposed WIRE, the train car, and the water at their feet.

BEN

We have to get them out of there.

NAOMI

No, John, we need to get to Eric.
You heard him, help is coming --
they'll be okay --

BEN

No. They won't.

Ben knows the clock is ticking on saving Eric's life, but he can't just walk away. He crosses over to the TRANSIT COP --

BEN (CONT'D)

If we don't get those people out in
the next five minutes they're all
gonna die.

TRANSIT COP

Sir, you need to leave the station!

NAOMI

John --?

BEN

(points to the ceiling)
That ceiling is about to cave in.
And the moment it does, those wires
will hit the water and electrocute
everyone inside.

TRANSIT COP

That's reinforced concrete and
steel. It's designed to hold.

BEN

Newton's first law. Objects in
motion stay in motion. It's already
coming down and nothing can stop
it.

Naomi and the Transit Cop share a look trying to follow what Ben just said, when the ceiling shifts, dust begins to fall.

BEN (CONT'D)

We have to help them now.

The Transit Cop sees the dust. The conviction in Ben's eyes. Nods. Ben looks over to a nearby bench. Has an idea --

BEN (CONT'D)

We can use the bench. Break the window.

In a SERIES OF CUTS: Ben, Naomi and the Transit Cop pick up the bench. Smash it through the window -- breaking the glass. Ben and Naomi climb in --

23

INT. BART TRAIN - CONTINUOUS (1989)

23

Naomi checks to make sure passengers are okay as Ben starts helping people climb out -- an OLD MAN, a YOUNG COUPLE, a STUDENT. Eyes filled with relief as they get to safety. Only a YOUNG MOTHER and DAUGHTER (4) remain. The mother's leg is hurt, she can't carry her daughter. Naomi looks to Ben --

NAOMI

I'll help her -- take the little girl.

Ben picks up the girl and climbs out of the train -- we STAY WITH him as he takes her over to a dry area of the platform.

BEN

Don't worry. Your mom's gonna be okay.

BACK ON THE TRAIN -- Naomi helps the injured Mom out -- the Transit Cop leads her over to Ben and her daughter.

ON Ben -- watching as Naomi climbs out of the train -- when -- CRACK! -- a CHUNK OF CONCRETE FALLS TO THE GROUND. The steel groans and the SPARKING WIRES starts to fall. ON Ben as time slows down --

BEN (CONT'D)

Naomi -- move!

Naomi is about to get out of the train when the wire hits the water on the tracks sending a JOLT OF ELECTRICITY through the train car -- throwing Naomi backwards onto the Platform! Ben's eyes WIDEN -- as Naomi lays unconscious --

BEN (CONT'D)

Naomi!

24

INT. QUANTUM LEAP HQ - CONTROL ROOM - DAY (PRESENT DAY)

24

PICK UP with Addison on the move, deeply hurt by the revelation Ben was working with someone, trying to push her feelings aside as she enters --

ADDISON

Get the imaging chamber online.

IAN
(reads her eyes)
What's wrong?

ADDISON
Let me see -- everything.
(then)
I keep telling myself Ben did this
for a good reason, because that's
the Ben I know. But maybe I don't
know him at all.

ON Ian, not entirely sure what she's talking about, when an
ALERT SOUNDS. Ian looks to their monitor. Reads it. Then --

IAN
Oh, no.

ADDISON
What?

IAN
Something's wrong. According to
Ziggy, there's a 54 percent chance
Naomi's going to die --

Off Addison --

25

INT. BART STATION - DAY (1989)

25

We're BACK WITH Ben -- carrying an unconscious Naomi to a
safe area on the platform. Gently puts her down -- places his
head on her chest, listening for a HEART BEAT -- when Addison
APPEARS.

ADDISON
Ben -- what happened?

BEN
We were helping people and she got
electrocuted. She's not breathing --
this is all my fault --

Addison can see him starting to spiral -- stays focused --

ADDISON
Ben, you need to do CPR --

BEN
I don't remember how --

ADDISON
Then we go with Plan B --

BEN
What's plan B?

ADDISON
A precordial thump --
(off his look)
It's a quick fist strike to the
center of the sternum designed to
get the heart started.

BEN
You can't be serious?

ADDISON
I did it in Afghanistan to save
someone's life. It'll work.

Ben looks back to Naomi -- laying on the ground motionless.
His panic growing with every breath --

26 **EXT. QUANTUM LEAP HQ - CONTROL ROOM - INTERCUT (PRESENT DAY)**

Ian types away at their monitors -- concern on their face --

IAN
Addison -- Naomi's odds of dying
just went up to 72 percent.

BACK ON Addison -- she looks to Ben -- balling his hand into
a fist -- but he's losing his nerve --

BEN
I don't know if I can do this --

ADDISON
Yes, you can. I'll make it really
simple for you.

Addison taps her handlink -- hovers it over Naomi -- a 3D
image appears showing the ARC Ben's hand must travel leading
to the EXACT SPOT on Naomi's sternum. Ben gives her a look --

ADDISON (CONT'D)
Like I said, we've upgraded the
tech. Now just follow the arc --

BACK ON IAN -- the odds increasing --

IAN
We're at 90 percent.

BACK ON Addison --

ADDISON

Ben -- she's gonna die.

Ben lifts his arm up to the top of the VIRTUAL ARC -- holds a beat -- gathering the courage -- then SLAMS his FIST down a la Pulp Fiction -- striking Naomi's chest! Her body thrashes. She begins to gulp in life-saving breaths of oxygen --

BEN

Naomi --

(she looks at him dazed)

You're alright. I got you.

Ben exhales -- looks to Addison, thankful as we UPCUT TO:

27

INT. BART STATION - LATER (1989)

27

Naomi's loaded onto a stretcher by two PARAMEDICS -- Ben by her side -- Addison next to him. Ben looks Paramedic #1 --

BEN

Is she going to be okay?

PARAMEDIC #1

Vitals are stable. But we need to take her to the hospital to get checked out.

BEN

(to Naomi, full of guilt)

I'm so sorry --

NAOMI

Just promise me you'll find Eric. I need to make things right with him.

Hearing this strikes a nerve with Ben -- thinking about his own relationship with his mother --

ADDISON

Ben -- you need to go. That apartment building collapses in the next 45 minutes. You don't make it in time, he'll die.

ON Ben as that lands -- he takes Naomi's hand --

BEN

I'll bring him back to you.

Naomi nods. Ben looks to Addison, then heads off -- running toward the dark tunnel -- heading off to save Eric's life.

END ACT THREE

ACT FOUR

28

EXT. OAKLAND - STREET - NIGHT (1989)

28

CAMERA PANS a vacant boulevard of shops. The streets cracked. Glass and bricks from damaged buildings are scattered along the sidewalks. All the lamps are dark -- the moon casts an eerie glow as Ben races into FRAME, sucking wind--

BEN

Now what?

Addison suddenly appears next to him --

ADDISON

Make a left on Spaulding. It's a little less than a mile from here.

Ben nods, more determined than ever, continues running, but he's on the verge of exhaustion -- about to collapse.

ADDISON (CONT'D)

Ben, you don't look so good.

BEN

I'm fine.

ADDISON

You're in someone else's body, their physiology comes into play. And something tells me John Pierce isn't doing workouts at home with Jane Fonda.

BEN

I can make it.

ADDISON

You're about two seconds away from passing out. You can walk for a few minutes and still get to the building in time. I wanna get you home just as much as you do, but you need to listen to me.

But Ben doesn't care, there's something deeper running through him, a core wound, and we see a flash of emotion --

BEN

It's not just about getting home.

ON Addison -- struck by this, sees it's personal for him --

ADDISON

And clearly it's not just about saving Eric either.

(off his silence)

What's going on, Ben?

BEN

Nothing. I'll walk a minute.

Ben starts walking. Addison shakes her head, all of her frustrations boiling to the surface -- follows after him --

ADDISON

No. You don't get to do that. You don't get to hide things from me anymore.

On Ben, surprised by the anger and hurt in her eyes --

BEN

You're upset about me leaping without telling you, is that it?

ADDISON

No, Ben. I'm upset because I thought you trusted me but clearly you don't.

BEN

Look, I don't know what happened before, but right now, you're the only person I do trust.

ADDISON

I want to believe that. I really do. But how can I?

He holds her look, can see how much pain she's in. Wants to show her that he means it, so he makes a decision --

BEN

Earlier you said I never talk about my mom -- when I was with Naomi, I remembered why.

(off Addison)

It's because of how things ended between us.

(then, explaining)

The night she died we got into a huge argument. I brought home my first report card from high school. It was all B's. She was furious.

ADDISON

You have an IQ of 197, I could see why. You did it on purpose, didn't you?

BEN

(nods)

I was tired of her telling me how special I was. That moving us to the States was so I could achieve something. I just wanted to be a normal kid. And I didn't like living in New York. I told her I hated her for it. And then I took off.

(a beat, then --)

When I got home later that night, I saw her on the kitchen floor. She wasn't moving. Doctors said she had a brain aneurysm.

ON Addison, all of this news to her -- her heart breaking --

ADDISON

Ben -- I'm so sorry.

(off Ben, realizing)

You never got to make things right. That's what this is about -- saving Eric will give them the chance you never had.

ON Ben -- his look confirming this. But before he can say anything else, her HANDLINK lights up. Addison checks it --

ADDISON (CONT'D)

The building's just up ahead --

Ben looks over and sees an intersection. Residents placing their personal effects in piles out front their damaged buildings. They switch gears, rush ahead with urgency --

BEN

Which one is it?

Addison motions to the one on the Northwest corner -- flames and smoke coming out windows -- people taking in the scene --

ADDISON

Over there --

Ben pushes through the crowd -- desperately searching for Eric -- but there's no sign of him. Ben looks to Addison -- suddenly worried --

BEN
I don't see him.

ADDISON
He has to be here --

BEN
Unless we were wrong. What if he
died somewhere else?

As the thought of that hits them, Addison stays focused,
unwilling to lose hope -- she taps her handlink --

ADDISON
Hold on...

BEN
What are you doing?

ADDISON
Having Ziggy run facial recognition
on the crowd. If Eric's here, we'll
find him.

29

INT. QUANTUM LEAP - IMAGING CHAMBER - INTERCUT (PRESENT DAY)

Addison hits her handlink -- a BLUE LIGHT flashes across the
room -- on the wall in front of her -- facial recognition
begins to search all the people on the street -- one by one
their identities pop up on screen until finally -- a MATCH is
found for Eric Pierce --

ADDISON
He's over there --

She points to -- **ERIC PIERCE** -- rushing toward the front
entrance of the building -- Ben takes off after him --

BEN
Eric! --

But Eric doesn't hear him -- he's about to head inside when --
a hand grabs his shoulder -- he spins around to see Ben --

ERIC
Dad? What are you doing here?

BEN
(full of relief)
Eric -- thank God you're okay.
(then)
You can't go in that building. It's
gonna collapse any minute.

ERIC

But Mr. Wheeler's still inside --
(off Ben)

I got here before the earthquake
hit -- I was talking to some of our
old neighbors -- I saw him -- but
he hasn't come out.

Ben looks to the building -- the fire getting worse -- CRACKS
running up its facade -- then back to Eric --

BEN

I'll get him. But you have to stay
here.

ERIC

No -- I'm coming with you --

BEN

Listen to me -- no matter what
happens, I need you to promise me
you won't go inside that building.

ERIC

Dad --

BEN

Just promise me.

Eric nods. Addison checks her handlink --

ADDISON

Ben, you go inside that building,
Ziggy says you only have a 30
percent chance of making it out.

Ben holds her look -- but he's already made up his mind.

30

INT. DAMAGED BUILDING - MOMENTS LATER (1989)

30

Ben races down the hall -- Addison looks at her handlink --

ADDISON

He's in apartment 2B.

As the building starts to groan -- Ben looks to her --

BEN

Just so I'm clear -- if the person
I leaped into dies --

ADDISON

You die too.

BEN
Good to know.

They reach apartment 2B. Ben tries the door -- but it's locked. He BANGS on it --

BEN (CONT'D)
Mr. Wheeler?!

No response. ON Addison -- she walks right through the wall, disappearing inside. After a beat -- she reappears.

ADDISON
He's there. A piece of the ceiling came down. It's blocking his way.

Ben nods -- then takes a step back -- KICKS OPEN the door!

31 **INT. APARTMENT - CONTINUOUS (1989)** 31

Makes his way into the apartment -- Addison is down the hall by the bedroom door -- calls out --

ADDISON
Ben -- over here!

Ben rushes over -- the bedroom door is blocked by rubble. He tosses PIECES OF RUBBLE aside -- freeing the door. Opens it to find **MR. WHEELER** (70's) sitting on his bed in shock --

MR. WHEELER
John?

BEN
No time to explain. We need to go.

32 **INT. DAMAGED BUILDING - LOBBY - MOMENTS LATER (1989)** 32

Ben leads Mr. Wheeler toward the FRONT DOOR -- they're almost there -- when a BEAM STARTS TO COLLAPSE! Headed right for them --

ADDISON
Look out!

Ben PUSHES Mr. Wheeler OUT OF THE WAY -- but the BEAM STRIKES Ben -- knocking him UNCONSCIOUS. PINNING HIM to the ground.

ADDISON (CONT'D)
Ben!

And off Ben, trapped, the building starting to crumble, we --

END ACT FOUR

A long beat -- and then -- Ben's eyes flutter OPEN. He SEES Eric standing over him. Addison exhales, finally able to breathe --

ADDISON
Good work, kid.

Ben gets his bearing, looks to Eric --

BEN
I told you not come in here.

ERIC
Mr. Wheeler said you were trapped.
No way was I leaving you.
(then)
The beam's too heavy, I can't lift
it by myself --

ADDISON
Ben. Hurry. The building's about to
come down.

BEN
(to Eric)
We can do this together --

Eric nods -- grabs hold of the beam --

BEN (CONT'D)
Push --

It's a struggle at first, but they finally LIFT the beam enough for Ben to roll out of the way -- freeing himself -- as the beam crashes back down.

ERIC
You okay?

Ben nods as Eric helps him to his feet just as more PIECES OF THE CEILING start to FALL.

BEN
Go --

36

EXT. DAMAGED BUILDING - MOMENTS LATER (1989)

36

Ben and Eric come rush out, seconds before it goes down. Smoke and debris flood the street. And when the dust settles, Ben is standing there next to Eric -- overwhelmed with joy --

BEN
You're okay --

ERIC
(nods, then --)
Holy crap -- that was gnarly --

BEN
(smiles)
Definitely was.

Eric hugs Ben. Caught up in the moment, Ben hugs him back.

ERIC
I'm so sorry, Dad. I just missed
this place.

BEN
I know.

ON Addison -- looking at her handlink -- reading --

ADDISON
You did it, Ben.
(then)
Eric goes on to become a civil
engineer. He completely changes the
way buildings are designed in order
to withstand earthquakes. His
innovations have been credited with
saving thousands of lives.

ON Ben as that lands -- a smile crosses his face -- taking in
Eric with pride, waiting to leap, but nothing happens --

ADDISON (CONT'D)
Something's wrong. You should have
leaped. This doesn't make sense --

On Ben, trying to figure it out -- Eric reads his confusion.

ERIC
Dad? What is it?

BEN
I thought saving you would be
enough. That you and your mom would
be able to fix things...
(then, realizing)
But you never did.

Addison taps her handlink --

ADDISON
Ben, you're right. Ziggy checked
all of Eric's social media posts,
Naomi's not in any of them.

ERIC

Are you kidding? She doesn't care about me. Or this family.

BEN

That's not true.

ERIC

She's gonna divorce you, Dad.

BEN

I know.

(off Eric's surprise)

Look, I get that you're upset, but your mom loves you.

ERIC

Then where is she?

BEN

She got hurt trying to get to you.

On Eric as that lands -- suddenly worried --

ERIC

Is she okay?

BEN

(nods)

She's at the hospital.

Hearing this, softens Eric. Ben sees his opening --

BEN (CONT'D)

I know you're angry at her. But everything she did was for you. And that may be hard to see right now, but one day you will.

(then, reflective --)

And trust me, when that happens, you don't want to look back at this moment wishing you had done things differently. Because that regret never goes away.

It's clear Ben's talking about his own journey, and Eric can see that in his eyes. And off Eric, considering his words --

37

INT. HOSPITAL - PATIENT ROOM - NIGHT (1989)

37

FIND Naomi, lying in bed -- the door opens -- and Eric steps in -- Ben and Addison right behind him. Naomi lights up -- breathing a sigh of relief at the sight of her son --

NAOMI

Eric --

ERIC

(tentative)

Hi, Mom --

NAOMI

I'm so glad you're okay.

(smiles to Ben)

Thank you for bringing him back to me --

Ben returns Naomi's smile --

ADDISON

He had a lot of help...

Ben and Addison share a smile. Naomi turns to Eric, guilt in her eyes --

NAOMI

I'm sorry you found out about your father and I the way you did. I never wanted that.

ERIC

I know. Dad told me how you helped those people out of the train. Are you hurt?

NAOMI

Nothing that can't be healed.

A shared look between them. Then Eric hugs her tight --

ERIC

I love you, Mom.

NAOMI

I love you, too.

On Naomi -- gratitude in her eyes as she looks to Ben -- mouths the words, "Thank you". And in this moment, Ben experiences a catharsis he's been searching for since the day his mom died.

We HOLD ON Ben a beat -- and then the faint SOUNDS of PHONES RINGING grabs his attention. He's struck by this -- and without a word, he turns and heads out into hallway.

ADDISON

Ben --?

38

INT. HOSPITAL - HALLWAY - CONTINUOUS (1989)

38

We FOLLOW Ben over to the nurses' station -- where the phones are alive with activity. Addison crosses over to him --

ADDISON

What are you doing?

BEN

The phones are working --

Addison knows exactly what he's thinking --

ADDISON

Ben -- we talked about this --

He rushes over, picks up the phone, looks at the dial pad --

BEN

212. 4... Damn it. I can't remember the number.

ADDISON

You realize you're gonna leap at any moment.

BEN

Then stop fencing with me.
(then, heartfelt)
Please --

Addison considers a beat -- she knows it's against the rules, but seeing how vulnerable he is, she makes a decision --

ADDISON

(looks to the handlink)
212-464-1987.

He smiles. Picks up the phone. Dials. His hand shaking with excitement. It starts ringing and then he hears her voice --

BEN'S MOM

Hello?

It's the most tender sound in the world to him. He hasn't heard it in 27 years and it takes his breath away. He begins to tear up, unable to find the words. Until finally --

BEN

Mom --

But the moment he says it -- he's ENGULFED in WHITE LIGHT and LEAPS. The chance to talk to his mother will have to wait for another day. And off Addison, watching him go, we CUT TO:

39 INT. QUANTUM LEAP HQ - IMAGING CHAMBER - NIGHT (PRESENT DAY)

ADDISON
Ian -- Ben's leaping.

40 INT. QUANTUM LEAP HQ - CONTROL ROOM - SAME (PRESENT DAY) 40

ON Ian -- in front of their glass monitors --

IAN
Ziggy's running Ben's algorithm.
Isolating his energy signature now.

As Ian works away, Addison comes rushing into the control room joining Magic and Jenn --

MAGIC
Do you have him?

IAN
Just another second --

The anticipation builds as they all anxiously wait -- ON ONE OF THE MONITORS -- we SEE Ben's ALGORITHM -- lines of code slash across the screen faster than we can read.

ADDISON
Come on, Ben --

A long beat -- then all the lines of code stop -- frozen in place -- an ERROR PAGE POPS UP: INTERNAL SYNTAX ERROR.

MAGIC
What does that mean?

IAN
Something's wrong with the calculation stack.
(then)
We lost him --

ON Addison as that sobering news lands --

ADDISON
Where did he go?

IAN
I don't know. Ziggy can't locate him.

Everyone shares looks. Uncertain what to say. We go CLOSE ON Addison, eyes flooded with concern. Off this, we DISSOLVE TO:

41 **INT. QUANTUM LEAP HQ - MAGIC'S OFFICE - NIGHT (PRESENT DAY)** 41

Magic sits alone -- staring at the image of the Mystery Woman displayed on his laptop -- a quiet beat interrupted when Jenn enters, holding a FILE marked CLASSIFIED --

JENN

You call the Pentagon yet?

MAGIC

I was just about to. Why?

JENN

Because I think you may want to reconsider.

She tosses the file on his desk -- Magic throws her a look --

MAGIC

What's this?

Jenn motions to the image of the Mystery Woman on his laptop.

JENN

The ring she's wearing -- it's from a Navy platoon that served in Vietnam. I got a list of everyone who was in it --

Magic opens the file and SEES a list of NAMES --

JENN (CONT'D)

Look at the last name on the list.

When Magic sees the name, his eyes go WIDE with recognition.

MAGIC

Al Calavicci. He was from the original program. But that doesn't make any sense, he passed away a few months ago.

JENN

Yeah. But he has a daughter.

As Magic looks back to the image of the MYSTERY WOMAN -- the SIGNET RING on her finger -- we MATCH CUT TO:

42 **INT. HOUSE - OFFICE - NIGHT (PRESENT DAY)**

42

The Signet Ring on the hand of the MYSTERY WOMAN. PAN UP TO REVEAL JANIS CALAVICCI (40s) -- Al's daughter. She stands in front of a WORK WALL -- NEWS ARTICLES about SOLAR FLARES. ASTROLOGICAL CHARTS.

PHOTOS of SAM BECKETT and AL CALAVICCI (Dean Stockwell). And an ARRAY OF MONITORS that SHOW a LIVE FEED from inside QL headquarters. In the REFLECTION of the MONITOR we SEE a YOUNG MAN (30's) standing next to Janis. In the REFLECTION we SEE the Young Man say --

YOUNG MAN

Your father would be proud.

Something about his voice -- *it sounds vaguely familiar* -- as we ARM AROUND TO REVEAL --

Standing next to Janis is DR. SAM BECKETT. *Holy shit!* The YOUNG MAN whose reflection we see in the monitor is someone Sam has leaped into in 2022! (*Don't worry, we'll explain it all in episode two.*)

SAM

I just wish he was here to see it through to the end.

And off the internet crashing, we --

43 **INT. QUANTUM LEAP HQ - CONTROL ROOM - NIGHT (PRESENT DAY)** 43

FIND Addison crossing over to Ian at their desk --

ADDISON

Anything?

IAN

(shakes their head "no")
Ziggy's still searching. But take a look at this --

Ian pulls up an INSTAGRAM post on one of their monitors. On it we SEE Naomi's account -- the post that was once a memorial is now a celebration. In the PHOTO we SEE Eric (47) standing with his WIFE and TWO KIDS -- surround by Naomi (70's) and her second husband -- and John (70's) and his second wife. Everyone smiling. One big happy family.

IAN (CONT'D)

It's his 47th birthday.
(off Addison's look)
John and Naomi got divorced, but they stayed together as a family.

Addison can't help but smile -- sees Ian is also moved --

ADDISON

Look at you getting all emotional.

IAN
 Don't tell anyone.
 (then)
 We're gonna find Ben. And he'll
 remember you.

As that lands, we can't help wonder what Ian means by this --

IAN (CONT'D)
 You should go home. Get some sleep.
 Ziggy says it could take all night
 to find Ben. I'll call you the
 second I have something.

Addison knows they're right, nods. And off this, we --

44

INT. ADDISON'S HOUSE - NIGHT (PRESENT DAY)

44

Addison enters holding a stack of mail. Crosses to the living room. Tosses the mail on the coffee table and sits down.

In the quiet of her home, we finally see a crack in her facade. She fights back tears as her gaze falls on a WALL of FRAMED PHOTOS.

And that's when we SEE all of them are of her and BEN.

On Machu Picchu, at a Dodgers game, holding surf boards on the beach in Malibu -- a life shared together. *Holy shit...*

ON Addison, her eyes full of emotion, tears coming now as she looks to the table. We SEE a bunch of RSVP POSTCARDS for a WEDDING -- written in cursive -- *Addison & Ben.*

And we realize -- Ben and Addison aren't just co-workers and friends, they're in love. And they're getting married.

The dam finally breaks -- letting out all her emotion -- it's a heartbreaking moment. But then something catches her eye. A PIECE OF MAIL. A small envelope with her name written on it. No POSTMARK. Curious, she opens it -- inside is an SD CARD.

Her eyes widen. She takes it out. Crosses over to her desktop COMPUTER. PLUGS it in and a VIDEO POPS UP of BEN --

BEN
 Addison. If you're watching this,
 then you know I leaped. You're
 probably pissed at me, and I'm
 sorry, but you have to believe me,
 I had to do this. I wish I could
 tell you why, but just know it was
 for all the right reasons.

ON Addison, processing all this -- mind racing --

BEN (CONT'D)

You always say that if you love someone, that love never goes away. I know this isn't the best timing, but I promise, no matter what, I'll find my way home to you. And we'll spend the rest of our lives together. I love you.

ON Addison, as the video ends. She sits there alone. Stunned. Unable to think, to breathe. Her cell BUZZES snapping her out of it. She composes herself as she answers on SPEAKER --

ADDISON

What is it, Ian?

IAN

Addison -- Ziggy was wrong. It didn't take all night. We found him.

Off Addison, hearing this, hope renewed, we --

45

INT. AIRPLANE - NIGHT (1971)

45

FIND Ben as the WHITE LIGHT dissipates all around him -- revealing he's standing in a 727 airplane, wearing a parachute, the rear passenger door open, wind rushing inside. Ben looks around, confused -- SEES the plane is EMPTY --

BEN

Addison --?

But Ben's alone. He catches his REFLECTION in the window. Recognizes the face looking back -- it's one we've all seen before in WANTED POSTERS. He's DB fucking COOPER.

Ben looks down -- SEES around his waist is a huge MONEY BAG. Pulls out a STACK of THOUSAND DOLLAR BILLS. Realizes --

BEN (CONT'D)

I'm D.B. Cooper --
(then)
Oh, boy --

And then suddenly -- the plane banks hard -- Ben loses his footing -- free falling out the door into the darkness of night. And off this, we SMASH TO BLACK.

END PILOT

STAGE HAND

Lars -- that's your cue.

He gives Ben a nudge and as he steps onto the stage we REVEAL -- he's in a LARGE ARENA, packed CROWD, the hair on his neck rises and he takes it all in --

BEN

Oh, boy --

Off this, we SMASH TO BLACK.