

EXEC. PRODUCER: Donald P. Bellisario
SUPV. PRODUCER: John Hill
PRODUCER: Harker Wade
CO-PRODUCER: Deborah Pratt

PROD. #65014
March 27, 1989
Rev. 3/31/89

(F.R.)
(F.R.)

QUANTUM LEAP

JUNE 6, 1961

Written

by

Paul Brown

- NOTICE -

THIS MATERIAL IS THE PROPERTY OF BELISARIUS PRODUCTIONS AND UNIVERSAL CITY STUDIOS, INC. AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

#65014

QUANTUM LEAP

CAST

SAM BECKETT/CAMERON
THE OBSERVER

PENCIL
MARTY
BOB THOMPSON
CAMERON
CHERYL
JILL
DOREEN
DAD (BILL)
MOM (JANE)
MINISTER
CHUCK THOMPSON
MRS. THOMPSON
OLDER BROTHER
IMPALA
CAMERON

EXTRAS
WEDDING GUESTS
WEDDING PARTY
BUSBOYS
BLACK KID (5)
3 BLACK BROTHERS
CARHOP
2 IMPALAS

SETS

INTERIORS:

'55 NOMAD HOT ROD STATION WAGON
SUBURBAN HOUSE
HALLWAY/FOYER
DEN/KITCHEN/GIRL'S BEDROOM
LIVING ROOM
AUTO GARAGE
HOTEL BANQUET ROOM/BAR
MEN'S ROOM/STALL/HALLWAY

EXTERIORS:

VAN NUYS BOULEVARD
BURGERLAND DRIVE-IN
REAR
PARKING LOT
DUMPSTER
AUTO GARAGE
SUBURBAN HOUSE
UNDERPASS
TRAIN STATION
COURTYARD
TRAIN

VEHICLES

FIVE CHEVY IMPALAS ('59-'61)
'55 NOMAD HOT ROD STATION WAGON
'61 CORVETTE
'57 BUICK

QUANTUM LEAP

JUNE 6, 1961

ACT ONE

FADE IN

- 1 QUANTUM LEAP IN 1
- 2 INT. '55 NOMAD HOT ROD - DAY - ON SAM 2
- as he rockets down a narrow street in a souped-up station wagon, wearing dark sunglasses and with a lit cigarette dangling from his lips. Inches away, a black '60 Impala races beside him.
- 3 SAM'S POINT OF VIEW - THE STREET 3
- As it passes beneath a freeway overpass, it narrows into a single lane only wide enough for one of the cars.
- 4 BACK ON SAM 4
- He stomps the brakes hard.
- 5 EXT. ON THE SCENE - DAY 5
- As the Nomad goes into a spinning skid, the black Impala streaks to victory through the gap between the pillars. Sam miraculously brakes to a stop inches from destruction.
- 6 INT. NOMAD STATION WAGON - DAY 6
- Sam sighs, relieved to be alive. He's wearing dorky clothes and nerdy horn-rimmed glasses with a snap-on sun visor. He looks around. The interior is tuck and rolled, fuzzy dice hang from the rear view mirror and "Cam-ikaze" is stenciled across the back window. Fast food cups and wrappers from "Pinky's Burgerland" litter the seat. As Sam shakes his head and picks one up, he catches his reflection in a side view mirror. His eyes widen in surprise.

SAM'S VOICE

Leaping about in time, you get used
to making dramatic entrances ...to
(MORE)

CONTINUED

6 CONTINUED

6

SAM'S VOICE (Cont'd)
expecting the unexpected.
(beat)
But there was no way I could have
prepared myself for this.

7 SAM'S POV - THE SIDE MIRROR

7

A dorky seventeen year old reflects back at him with acne,
a butch-waxed flat top and braces that glint and shimmer
like polished chrome.

SAM'S VOICE
I'm a dork.
(beat)
A dork with teeth that could pick up
radio transmissions.

8 BACK ON SAM

8

He looks from the mirror to the fast food litter and slumps
in dejection.

SAM
Oh, boy.

CUT TO

9 EXT. PINKY'S BURGERLAND - DAY

9

Sam pulls the Nomad into this popular boulevard drive-in
restaurant with carhop service.

SAM'S VOICE
From his driver's license I
discovered I had leaped into one Cam
Wilson. A seventeen-year old hot
rod jockey who loved junk food and
had the zits to prove it.
(beat)
Maybe it had nothing to do with the
kid I replaced, but suddenly I had
this urge for a burger and malt.

10 INT. THE NOMAD - DAY

10

Sam parks and almost before he can turn off the engine he's
hit with a barrage of French fries. He covers his face and
hears mischievous laughter. Sam looks up.

11 EXT. ON THE IMPALAS - DAY

11

A group of five guys from "the coolest car club" in Van Nuys. Their cars have the club's chrome insignia, "IMPALAS - S.F.V.", mounted inside the back windows. Marty, a muscular ex-jock, leans against the black '61 Impala that beat Sam in the alley. Pencil (twenty-one), a dinky kid with a James Dean complex, wears a red Windbreaker and poses with a cigarette.

ALL THE IMPALAS
(pretending to be
afraid)

Ooooooh! It's, da-da-da-dum...the
Mom-mobile!

The Impalas bop over and surround the Nomad. They look in the windows and lay on the hood. Pencil gives Sam a quick "knuckle punch" on his left shoulder. Sam winces.

PENCIL

Word is you got smeared at the
underpass.

MARTY

Shame we weren't draggin' for pink
slips. Coulda wiped that eye-sore
off the boulevard. It's giving the
Valley a bad name.

A car horn blares and they all turn.

12 A SLEEK '61 IMPALA CONVERTIBLE

12

glides into the lot. The Impala is the fastest car on the boulevard. The driver is Bob Thompson (twenty-two), an athletic kid who exudes the assurance of upper middle-class wealth. A pretty redhead rides with him. "The Great Pretender" is painted in small scroll letters on his door. Bob parks his car.

13 INT. NOMAD - DAY - FEATURE SAM

13

He watches the Impalas leave his car and congregate around Bob's Impala. The redhead smiles and waves him to come over. She is Cam's older sister, Cheryl (twenty-two), bright, idealistic and determined to prove that she's more than a pretty face.

SAM
(mouths)
Me?

CONTINUED

13 CONTINUED

13

CHERYL

Cam! Come here, quick!

He tries the Nomad's door. It can't be opened from the inside. He reaches over and opens the door handle from outside.

14 EXT. NOMAD STATION WAGON - DAY - MOVING WITH SAM

14

As he walks to Bob's Impala he notices "Cheryl" is painted on her door. She jumps out, waving a letter.

CHERYL

Cam, we got accepted by the Peace Corps! Isn't that fantastic!

SAM

That's great...Cheryl.

CHERYL

I can't believe it! We're going!
We're actually going!

(hugs Sam)

Promise not to tell Mom and Dad
until I do, okay?

SAM

You got it.

BOB

They're sending us to some island in
the South Pacific called 'Tonga.'

CHERYL

I'm going to help set up a food
cooperative. And Bob's gonna teach
the natives new ways to fish.

BOB

Right. I'm bringing the beer.

The Impalas all laugh and Cheryl shoots him a look.

15 ANOTHER ANGLE

15

A carhop skates up with Coca-Colas for Bob and Cheryl.

CHERYL

We're leaving right after the
honeymoon.

(MORE)

CONTINUED

15 CONTINUED

15

CHERYL (Cont'd)

(beaming)

First we take the train up to San Francisco, then a Peace Corps plane to Hawaii. We've got to spend a month at a training center on Oahu studying the language and customs of the Tonga Islands before actually going there.

SAM

Sounds great.

BOB

Here's to Tonga.

Bob pulls out a hip flask. He laces his Coca-Cola with whiskey. He clinks Cheryl's glass. Then instead of drinking the Coke, Bob takes a big shot from his hip flask. Cheryl shakes her head and Sam obviously doesn't like it.

16 FEATURE JILL

16

She's a fifteen year old tomboy who's just on the crest of becoming a woman. She wears a sweat shirt, jeans and sneakers. As she passes the Impalas smiling at Sam, Pencil grabs her purse.

PENCIL

Hey -- boys aren't supposed to carry purses.

JILL

Give it back!

The Impalas start playing a game of "keep away" with Jill's purse, tossing it back and forth as she tries to catch it.

CHERYL

Hey, you guys, leave Jill alone!

Finally Sam steps forward and deftly snatches the purse from the air. He hands it back to Jill, who starts to thank him, then breaks into tears and runs away.

CHERYL

When are you guys gonna start acting like adults instead of a bunch of J.D.'s?

Cheryl goes after Jill as the Impalas close in on Sam. Bob watches from his car.

17 EXT. REAR OF PINKY'S BURGERLAND - DAY

17

Cheryl comes around the corner and Jill looks ashamed to be caught crying. Cheryl gives her a Kleenex from her purse.

JILL

I'm sorry. It's just that...
they're always chopping me down!

CHERYL

They're just insecure. Repressing
their sensitivities and projecting
their unconscious fears.

JILL

Really? How do you know all that?

CHERYL

I took Psych One.

JILL

Wow.

CHERYL

Just wait until you get a little
older. The Impalas will kill to go
out with you.

JILL

I wouldn't date any of those
weenies.

(shyly)

But...I might go out with your
brother.

CHERYL

(smiles)

Cam?

JILL

Yeah. He's pretty tough.

SMASH CUT TO

18 EXT. BURGERLAND PARKING LOT - DAY - FEATURE SAM

18

The Impalas have him pinned down and are pulling off his
pants.

SAM

(struggling)

C'mon! You can't pants a guy with
glasses!

CONTINUED

- 18 CONTINUED 18
Marty pulls off his glasses.
MARTY
What glasses?
- 19 FEATURE BOB 19
watching the festivities from beside his Impala.
PENCIL
Come on, Bob!
BOB
No way. I'm not catchin' hell from Cheryl.
- 20 CLOSE ON SAM 20
as they pants him.
PENCIL'S VOICE
Hey, he's not wearing underwear!
A panicked look comes across Sam's face, "I'm not?" He looks down in shock.
- 21 MOVING WITH THE IMPALAS 21
They carry a naked Sam around the side to the dempsy dumpster. Marty leaps on top and opens the metal door.
MARTY
Into the dumpster. One...
IMPALAS
Two...threeee!
They launch him into the air.
- 22 ON SAM 22
Arms flailing, he disappears into the dumpster.
- 23 WIDE ON ALL 23
The Impalas laugh and bop back around the building to their cars.

- 24 ON THE DUMPSTER 24
We hear Sam groan and struggle to get out of the trash.
His head pops up through the opening.
- 25 SAM'S POV - THE OBSERVER 25
He holds up his hand computer for Sam to see.
- 26 TIGHT CLOSEUP 26
The L.C.D. shows "9.5" like an Olympic diving score.
- 27 BACK ON BOTH 27
Sam gives him a look.
- OBSERVER
I wanted to give you a perfect ten,
but I'm part Russian on my mother's
side.
- On Sam's reaction....
- CUT TO
- 28 EXT. REAR OF PINKY'S BURGERLAND - DAY 28
Cheryl and Jill turn as Bob pulls up in his Impala. He
flips open the door.
- BOB
Let's go.
- CHERYL
(to Jill)
Want me to tell Cam?
- JILL
(aghast)
Don't you dare say a word!
- Bob impatiently honks the horn.
- CHERYL
Okay. I'm coming.
(to Jill)
Maybe just a little hint.

CONTINUED

28 CONTINUED

28

JILL

No! Cheryl, don't please! I'd be so embarrassed!

Cheryl laughs and climbs into Bob's car. He tears out before her door closes. We hold on Jill.

29 EXT. DUMPSTER - DAY

29

Sam tries to climb out of the dumpster while covering his nakedness with a cardboard box. Every time he gets part-way out, a car passes and he ducks back inside.

OBSERVER

You remind me of a stripper I met in Vegas. She started with a TV shipping carton and ended up with this teeny weeny Kleenex box over her....

SAM

Al...

(beat)

I could use a little help.

The Observer looks at Sam's clothes which are strewn about the area.

OBSERVER

What? I'm a hologram.

At that moment Jill comes around the corner and blinks in surprise to see Sam climbing naked out of the dumpster.

JILL

Sam? Are you naked!

OBSERVER

Do the initials B.A. mean anything to you?

SAM

(to Jill)

Well...sort of.

Seeing his clothes on the ground, Jill starts picking them up.

CONTINUED

29 CONTINUED

29

JILL

The Impalas are such juveniles.

(beat)

You know all they're doing is
repressing their sensitivities and
projecting their unconscious fears.

Al and Sam both look at each other.

JILL

Where are your glasses?

SAM

Ah, somewhere around here.

She tosses him his clothes and suddenly realizes....

JILL

Cam. Did you get pantsed because of
me?

SAM

Well...sort of.

JILL

(beaming)

Oh, Cam!

She turns and runs off. Sam begins putting on his clothes
in the dumpster.

OBSERVER

Ah...young love. There's nothing
like it.

SAM

How would you know.

On Al's reaction, we...

CUT TO

30 EXT. NOMAD STATION WAGON - DAY

30

The words "The Mom-Mobile" have been written in grease
pencil across the front windshield. Doreen, a dingy carhop
with a beehive hairdo and roller skates, is putting a food
tray on the side of the car as Sam and Al walk up.

SAM

What's all this?

CONTINUED

30 CONTINUED

30

DOREEN

Your usual, silly -- five Pinky burgers, three jumbo fries, a chocolate shake, a vanilla shake, and two cherry Cokes.

(smiles)

I'll be back with dessert when you're finished.

Sam shakes his head. He takes the wrapper off a hamburger.

SAM

Nineteen sixty one...the tail end of the most immature time in human history. All the guys still drink malts, drive hot rods, and wear butch-wax in their hair. And the girls have pillow fights, chat on the phone, go on blind dates and have their panties raided.

OBSERVER

(a lustful smile)

Those were the good ol' days.

Sam bites into the burger.

OBSERVER

Man, that looks good.

SAM

Best hamburger I've ever had.

(offering)

Want a bite?

Al fires a look.

SAM

Oh, right. You're a hologram.

31 ANGLE ON A SILVER '61 CORVETTE

31

The Vette purrs into the parking lot. A Blonde rests her head on the shoulder of the guy driving.

OBSERVER

Oooh, look at that mint '61 Vette.

(envious)

Do you ever notice how girls only cuddle up next to a guy when he drives a fancy car? I mean, you

(MORE)

CONTINUED

31 CONTINUED

31

OBSERVER (Cont'd)
never see a woman throw herself at a
guy in a Volvo. Never.

SAM
Al, you really want to have a car
like that rule your life?

OBSERVER
(admiring blonde)
Yes.

Sam shakes his head. He studies Cam's face in the side
mirror.

SAM
Maybe I'm here to clear up this
kid's complexion. He looks like he
could die of terminal acne.

OBSERVER
Sam, you're not here for Cam.
(reads computer)
Ziggy projects an
eighty-five-point-six-percent
probability you're here to stop
Cheryl from marrying Bob.

SAM
(surprised)
They look like the perfect couple.

OBSERVER
Yeah, but Barbie and Ken grow up.
(reads computer)
Bob ended up selling used cars for
his father and getting arrested a
lot for drunk driving.

SAM
And Cheryl?

OBSERVER
She never went to the Peace Corps or
saw much of the world.

SAM
(deeply saddened)
She's so bright and alive. I can't
believe anything could stop her.

CONTINUED

31 CONTINUED (2)

31

OBSERVER
Evidently Bob did....
(throw away)
...even if he had to beat her to do
it.

SAM
What?

OBSERVER
Ziggy came across some medical
records...he was a mean drunk.

32 FEATURE SAM

32

He tosses the burger into the tray, unable to eat. He
looks devastated and angry. Al looks a bit surprised.

OBSERVER
What is it?

SAM
My kid sister Katie. She married
her first husband when she was
seventeen. I guess it was her way
to get off the farm. He drank
hard...hurt her.

OBSERVER
Oh, Sam.

SAM
She was afraid to leave. Too
ashamed to tell anyone.
(sighs)
She's my sister...I should have
known. Maybe I could have helped
her...saved her from a lot of pain.

OBSERVER
Sam, it's not your fault.

SAM
It will be, if I don't stop Cheryl
from marrying Bob.

We hold on Sam's fierce expression as we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

33 EXT. CAM'S SUBURBAN HOUSE - NIGHT - SAM 33

Sam takes a breath then boldly opens the screen door and enters.

34 INT. CAM'S HOUSE - MOVING WITH SAM 34

He creeps down the hall and peeks into the living room. The black and white TV flickers. Smoke coils from an ashtray. The room is strangely quiet. Suddenly, someone punches Sam in his sore arm.

35 ANGLE INCLUDING CAM'S DAD 35

Bill, (forty-five) paunchy and wearing ratty boxer shorts stands holding a beer and grinning beside Sam.

DAD

Hey, kiddo.

SAM

(groans)

Hi...Dad?

DAD

What's wrong? Can't take a punch?

SAM

No, no. It's just that...I hurt this arm.

DAD

(looking
concerned)

Oh. Sorry, kid.

Then he punches Sam on the other arm.

DAD

Gotcha.

(beat)

You wanna put on the gloves and go in the backyard.

CONTINUED

35 CONTINUED

35

SAM
 (rubbing arm)
 No, I think I'll just go to my room
 and slam my head on the wall.

DAD
 (laughs)
 That's my boy.
 (whispering)
 Oh, Mom's been looking for you and
 she's on the warpath.

He eyes the kitchen door, gives a goofball smile, then
 trots off to watch TV.

36 ON SAM

36

He looks at the kitchen door like it's the gate to hell.
 Slowly, silently, he tries to tip-toe past, but Cam's
 mom's telepathic ability kicks in....

MOM'S VOICE
 (sing song)
 Oh, Cam-er-on.

SAM
 (voice cracking)
 ...Yeah?

MOM'S VOICE
 (sing song)
 I-want-to-see-you.

SAM
 I've got to change first.

MOM'S VOICE
 (demonically
 deeper)
 Now!

Sam, terrified, ventures into the kitchen.

37 INT. KITCHEN - DAY

37

Cam's Mom, Janie, is busy mixing a bowl of peroxide and
 powdered bleach over the kitchen sink. She turns. We see
 she's wearing a plastic hair-stripping bonnet. Her hair
 sticks out through tiny holes in the cap to create a
 bleached-blonde fright wig. She wears a satin kimono and
 a towel around her neck.

CONTINUED

37 CONTINUED

37

She shoots him a maniacal stare like only mothers can. Sam knows he's a dead man.

SAM
(unsure)
...Mom?

MOM
Excuse me, but what is this?

She pulls a Playboy magazine out from a drawer and thrusts it in Sam's hands. He opens it up to the centerfold and smiles.

SAM
(nostalgically)
An old Playboy magazine.

MOM
Old?
(rips it away)
Miss June looks pretty fresh to me!
(tosses it on
counter)
Rosa found this wedged behind your
hamper today and had a conniption
fit. She was crossing herself,
yammering in Spanish -- it sounded
worse than Scooter choking on a fur
ball.

SAM
Sorry.

MOM
That's four cleaning ladies since
October. She quits, Mister, and
you're grounded for a year!

SAM
(moves to leave)
Okay.

MOM
Where are you going?

SAM
To my room?

MOM
(softens)
Well?

CONTINUED

37 CONTINUED (2)

37

SAM

Well...what?

MOM

Do I get my kiss?

SAM

Kiss?

She turns her face and points at her cheek. Sam moves tentatively closer, grimaces, then pecks her on the cheek. He moves quickly off.

38 INT. HALLWAY - DAY

38

Sam exits the kitchen with Janie calling after him.

MOM'S VOICE

Sam, honey. Your sister needs help with some errands tomorrow. Be here after the bridal shower at three.

SAM

Okay, Mom.
(to himself)
Mom?

Sam wanders down the hall. He passes a room with the door slightly open. "Baby, It's You" by the Shirelles plays on a hi-fi inside. Sam stops by the door.

CHERYL'S VOICE

(a playful laugh)

Is that Tab Hunter sneaking at my door?

Sam mouths "Tab Hunter"?

CHERYL'S VOICE

Get in here, you little heartbreaker.

39 INT. CHERYL'S BEDROOM - DAY - SAM

39

pushes the door open and enters. Cheryl's painting her fingernails in front of a vanity mirror. Her painted toes have cotton balls wedged between them. She gestures with the nail polish brush for Sam to join her.

CONTINUED

39 CONTINUED

39

CHERYL
(singing)
I know who's got a crush on you.

SAM
On me?

CHERYL
On you.

SAM
Who?

CHERYL
Guess.

SAM
(sitting)
I give up.

CHERYL
Jill!

SAM
Jill?
(remembering)
Oh, Jill.

CHERYL
Last week you were getting up the
guts to ask her out, now you hardly
know her.
(smiling)
You going to bring her to the
wedding?

SAM
Ah...I don't know. Jill's...kinda
young.

CHERYL
Oh, what are you now, Mr. Mature?
She's only a year behind you.

Cheryl concentrates on applying polish as Sam, fiddling with a framed photo on the vanity, suddenly realizes whose picture it is. He picks it up.

40 ANGLE ON PHOTO - KENNEDY

40

His signature at the bottom reads, "Cheryl, Thanks for making a difference! John F. Kennedy".

CONTINUED

40 CONTINUED

40

SAM'S VOICE

This is great.

41 ON BOTH

41

Cheryl glances up to see him holding the photo.

CHERYL

If you'd have worked on the campaign instead of the Nomad, you could have met him too. And don't break it.

Sam carefully sets the photo back on the vanity. Cheryl blows on her nails and laughs.

CHERYL

Remember the time you were leaping around in that silly Zorro outfit and you broke my 'Love Me Tender' forty-five?

SAM

(quessing)
You shouldn't have left it on the floor.

CHERYL

It was on my Hope Chest.

Sam tries to visualize that one as....

CHERYL

I'd let my fingernails grow long and when I grabbed for you I accidentally scratched your face.

SAM

(bluffing)
Oh...yeah.

CHERYL

You went straight to Mom...at last you had visible evidence of how I abused you.

(laughs)

I was so proud of those nails and Mom made me clip them darn near to the quick.

(smiles)

I wanted to kill you.

CONTINUED

41 CONTINUED

41

SAM
Glad you didn't.

CHERYL
(warmly)
Me, too.

42 ANOTHER ANGLE

42

For a moment they just smile at each other, then Cheryl sighs and looks nostalgically around the room. The walls are filled with colorful maps and photos of exotic places. There are stacks of National Geographics. Awards from her 4-H Club. A diploma in Animal Husbandry from San Fernando Valley State College.

CHERYL
Strange. Now that I'll finally be
doing what I've always dreamed of...

SAM
It's a little scary?

CHERYL
(surprised)
How'd you know?

SAM
Oh...I've had the feeling.
(beat)
You'll be alright.

CHERYL
You really think so?

SAM
I guarantee it.

Cheryl believes him until she realizes he's just her little brother.

CHERYL
Oh...what do you know. The
furthest you've ever been from home
is the Pomona hospital.

43 FEATURE CHERYL

43

As Sam mulls that over, she reaches for the nail polish and

CONTINUED

43 CONTINUED

43

knocks over the bottle. It spills out, bright red across the glass top of the vanity. Cheryl straightens the bottle as Sam grabs some tissues and begins blotting up the spill.

CHERYL

I'm so jittery.

SAM

Leaving home. Getting married. You've got a lot to be jittery about.

(cautiously)

Maybe you ought to take them one at a time. Wait until you come back from the Peace Corps to get married.

CHERYL

You know I can't.

(beat)

Bob won't go unless we get married first.

SAM

Why?

CHERYL

He...he just won't.

SAM

Then maybe he's not the right guy for you.

CHERYL

What's wrong with Bob!

SAM

He drinks too much for starters.

CHERYL

He's just celebrating our graduating and the wedding.

SAM

What if he never stops celebrating?

CHERYL

He won't have a choice. There's not a whole lot of liquor stores in Tonga.

SAM

If he goes to Tonga.

CONTINUED

43 CONTINUED (2)

43

CHERYL

What do you mean by that?

SAM

Just a hunch.

CHERYL

I don't believe you! One minute you think Bob's the greatest and the next you're tearing him down.

SAM

I just want what's right for you.

CHERYL

It's too late for that! I'm getting married in three days!

She flings the nail polish across the vanity top. Her eyes tear up. She turns away. Sam touches her shoulder.

MOM'S VOICE

Cam, I made you some double chocolate whiz-balls.

44 ON THE DOOR

44

Mom enters wearing cat glasses and carrying a tray of strange-looking gooey chocolate balls. Cheryl tries to wipe away the tears before her Mom can see them. But she's a bit late.

MOM

Cheryl, are you crying?

Cheryl shrugs. Her Mom hands the tray to Sam and looks pointedly at him.

MOM

Have you been teasing your sister?

SAM

Ah....

CHERYL

It's not Cam, Mom. It's me. I'm...
(beat)
I'm just...so happy.

MOM

Oh, Cameron, isn't your sister going to be the prettiest bride?

CONTINUED

44 CONTINUED

44

Her Mom hugs her. Cheryl fakes a smile through her tears. Her eyes meet Sam's warning him not to say another word as we...

DISSOLVE TO

45 INT. WALLY'S GARAGE - NEXT DAY

45

Sam has his head under the hood of a '57 Buick. He looks confused as he listens to the engine which is idling roughly.

SAM'S VOICE

Sometimes my swiss cheese memory plays funny tricks on me. I knew from the sound of the engine that the cam shaft had a flat lob. But I didn't have the vaguest idea of where the camshaft was or how to remove it.

(beat)

I felt like a new born calf walking around its mother knowing there was milk there somewhere.

JILL

(joining him)

How's it going?

SAM

Well, ah...sounds like a flat lob on the camshaft.

JILL

Same as the Olds you showed me how to fix last week?

SAM

The Olds? Oh, yeah...like the ol' Olds. I'll bet you forgot what I showed you.

JILL

I did not.

SAM

(indicating)

Prove it.

Jill grabs some tools and slides under the Buick on a creeper.

46 CLOSE ON SAM

46

He looks to heaven and mouths a silent "Thank you" as we...

DISSOLVE TO

47 INT. CAM'S LIVING ROOM - DAY

47

Al is standing in the middle of the room which is filled with ripped wrapping paper and open boxes of lingerie, bras, panties, etc. Sam enters, still in his work clothes and blinks in surprise at the sight of Al.

SAM

Al.

OBSERVER

Aw, Sam, you missed all the fun.

(beat)

Check out the little black number in that Fredrick's of Hollywood box.

SAM

I will not. And what are you doing here?

OBSERVER

Confirming that Ziggy's data retrieval circuits are fully functioning.

SAM

What?

OBSERVER

He predicted that Cheryl's lingerie party would start at precisely two oh seven Pacific Daylight Time.

(beat)

He was off by eight seconds.

SAM

Al, you didn't stand here and watch Cheryl try on this....

(picking up a
nightie)

...stuff.

OBSERVER

(defensive)

You can't publish without data, Sam.

CONTINUED

47 CONTINUED

47

SAM

What are you publishing...a lingerie catalogue?

OBSERVER

You know, that's not a bad idea, Sam. I could do some inside research...if you get my drift.

SAM

(disgusted)

What else are you here for?

OBSERVER

Nothing.

SAM

Nothing!

OBSERVER

I thought lingerie was enough.

Sam stares at him in disbelief as Al turns and walks through the wall.

48 ANOTHER ANGLE

48

Mom, in her new bleached hair and bubble-cut hairdo, crosses the room toward the front door. She's upset.

MOM

Cameron, how many times have I told you not to come in through the living room in those greasy overalls.

SAM

A couple of hundred?

MOM

That's not funny.

SAM

Sorry.

(beat)

Where's Cheryl?

MOM

(pointed)

Trying on Mrs. Thompson's wedding dress.

CONTINUED

48 CONTINUED

48

She slams out through the front door and Cheryl comes rushing into the room wearing a white satin and lace wedding gown. She tries to run after her mother but it's hard to do in the dress.

CHERYL
(calling)
Mom! Please!

49 EXT. CAM'S HOUSE - DAY

49

Mom pulls out of the driveway just as Cheryl and Sam come onto the front porch.

CHERYL
Mom....

She's too late. Mom wheels off down the street.

SAM
What's going on?

CHERYL
Mom wanted me to wear her wedding dress, but Bob made such a big deal out of me wearing his mother's.
(beat)
What was I going to say?

SAM
Whose do you want to wear?

CHERYL
(temper flaring)
I don't know! I don't care!
Everyone's driving me crazy with what I should do. I just want to get this over with.

Cheryl tries to unzip the top of the wedding dress from behind. She can't.

SAM
You want some help?

CHERYL
I'll do it!

She pulls on the zipper. It's stuck. She yanks it harder. It still won't move. She gets angry.

CONTINUED

49 CONTINUED

49

CHERYL

Damn it!

She continues yanking, but it still won't unzip. She begins to cry. She leans over the porch railing and sobs.

50 CLOSE ON BOTH

50

As Sam quietly comes up behind her.

SAM

Now can I help?

After a beat, she nods. Sam un-snags the zipper and pulls it down. He notices something on her neck and gently touches it.

51 ON A BRUISE

51

It has been covered over with make-up.

52 BACK ON SAM AND CHERYL

52

He rubs the flesh colored make-up on his fingers.

SAM

How'd you get the bruise on your neck?

CHERYL

I fell.

Sam can see that she's lying.

SAM

Bob did this, didn't he?

CHERYL

What? Don't be silly.

SAM

He did, didn't he?

CHERYL

No, he didn't!

SAM

Don't lie for him.

CONTINUED

55 CONTINUED

55

SAM

The bruise on Cheryl's neck. It's
the kind you get if someone grabs
you....

(grabbing Bob's
neck)

...like this.

For a moment the two men stare at each other, then Bob
shakes off Sam's grip and tosses him the flowers.

BOB

Tell Cheryl I'll pick her up at six
for the rehearsal.

56 CLOSE ON SAM

56

He watches Bob bounce back down the steps and to his car as
we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

57 EXT. SPORTSMAN'S LODGE - NIGHT - STOCK 57

The parking lot is filled with cars of the period.

MINISTER'S VOICE

...and by the power vested in me, I
pronounce you husband and wife.

58 INT. BANQUET ROOM - NIGHT - CLOSE ON THE MINISTER 58

He's dressed in black and wearing the white collar.

MINISTER

(continuing)

Then you kiss the bride.

59 ADJUST TO REVEAL - BOB AND CHERYL 59

They look at each other for a beat, then kiss. We continue our move to reveal a row of bridesmaids at Cheryl's side and Sam, Pencil and Marty next to Bob. Watching the rehearsal are friends and immediate family, except for Bob's father, Chuck.

60 CLOSE ON SAM 60

He's wearing a nerdy bow tie and a suit.

MINISTER

Then you'll both walk down the aisle
and begin a wonderful life.

Sam visibly slumps and Pencil sneaks a punch into his sore arm. As Sam turns to him....

CHUCK'S VOICE

(bellowing)

I hope you haven't started yet.

61 ANGLE ON CHUCK THOMPSON 61

Bob's father, Chuck, lumbers into the room. He's a burly, ruddy-faced man, with the glazed eyes of an alcoholic. Bob's mother, a heavy woman in her mid-forties, is furious.

CONTINUED

61 CONTINUED

61

MRS. THOMPSON
Where the hell have you been?

CHUCK
(laughs)
Wheelin' and dealin' to pay for this party.

He kisses her. She wipes her face.

MRS. THOMPSON
You're not gonna know what to do on the day of the wedding.

CHUCK
Sure I am...drink heavily.

A few people laugh. He turns to his son, Bob.

CHUCK
Sorry kid. Had to close a deal.
Sold two units new. One used.

BOB
That's great, Dad.

CHUCK
(marvels at Cheryl)
My God, look at this pretty thing.
If Bob didn't find you first, I'd sweep you up myself.
(to everyone)
Let's eat!

Chuck and Bob head for the bar as most of the other guests move to the tables for dinner.

52 FEATURE SAM

62

He comes up behind Cheryl and Mrs. Thompson.

MRS. THOMPSON
I'm sorry, dear. He's just started celebrating a little early.

Cheryl half-smiles and Mrs. Thompson moves on.

SAM
Like father, like s....

Before he can finish, she socks his bruised arm.

CONTINUED

62 CONTINUED

62

SAM

(wincing)

Do me a favor. Sock me somewhere else, okay?

CHERYL

Okay.

She socks him playfully in the stomach.

DISSOLVE TO

63 INT. THE REHEARSAL DINNER - LATER

63

People are finishing dinner. Waiters scurry about serving wine and desserts.

64 CLOSE ON SAM

64

Sitting at a table.

SAM'S VOICE

Leaping about in time, I've suffered some humiliation and abuse. But I can't recall anything as horrible as being forced to sit at the children's table.

65 WIDEN

65

To reveal Sam sitting at the children's table. A bratty nine-year-old smacks his bruised arm with a Barbie doll. Sam grimaces. He looks over at the head table.

66 FEATURE CHERYL

66

sitting with Bob and their parents. Chuck is bombed. He smokes a cigarette and finishes telling an off-color joke.

CHUCK

...and he said, 'of course you can. Where do you think lawyers come from!'

CONTINUED

66 CONTINUED

66

He howls. Bob and Cheryl's dad die laughing. Mrs. Thompson rolls her eyes (evidently she's heard this one before). Cheryl's mom acts embarrassed. Cheryl sighs and catches Sam watching her. She gives a look of "help", then smiles.

67 ON SAM

67

smiling back.

68 FEATURE CHUCK

68

He clinks his glass with a fork, getting everyone's attention. He pushes away from the table and manages to stand up.

CHUCK

(slurred speech)

Okay, everybody. Listen up!

(beat)

First of all, I'd just like to thank the most important person here tonight....

(beat)

...the wine waiter!

Everyone laughs, except Sam.

CHUCK

But, no, seriously...this is a special occasion for everyone here. The marriage of my first born, Bob, and his lovely bride....

Chuck blanks on Cheryl's name. Bob whispers it to him.

CHUCK

...and his lovely bride, Cheryl.

People chuckle. Bob hugs Cheryl, who looks embarrassed.

CHUCK

I love you both.

(beat)

If I didn't, I wouldn't have dropped all the cash on this dinner.

More laughter.

CONTINUED

68 CONTINUED

68

CHUCK

So I want you all to raise your glasses and join me in a toast to these wonderful, wonderful, wonderful kids. May they have the best.

People applaud, then clink their glasses and drink. Bob stands up. He appears buzzed.

BOB

Thanks, dad. Speaking for both Cheryl and me, I want to thank everyone for being here tonight. You all mean so much to us. We want to thank you for sharing in our joy as we're about to begin our lives together. No one knows what the future will bring us.

69 CLOSE ON SAM

69

He looks sick to his stomach.

70 FEATURE BOB

70

Continuing his speech.

BOB

But I'm sure it's gonna be filled with a lot of joy and happiness.
(toasting)

Here's to my lovely bride. May our love last forever and ever.

Everyone clinks their glasses. Bob kisses Cheryl. People "ooh" and applaud. The Impalas hoot.

BOB

And now I want to present my wedding gift to you.

71 ANOTHER ANGLE

71

Two busboys wheel out a gift-wrapped present.

CHERYL

What is it?

CONTINUED

71 CONTINUED

71

BOB

Go on. Open it up.

She takes off the top and peeks in.

CHERYL

Oh, my God...it's a color TV!

Everyone "oohs" and "aahs". Cheryl kisses Bob on the cheek as he lifts the rest of the box off to reveal the set.

72 FEATURE SAM

72

He stands and clinks his fork against a glass until he gets everyone's attention.

SAM

I'd like to make a toast.

THE IMPALAS

(in unison)

Da-da-da-dum! Mom-Mobile's gonna
make a speech!

Ignoring them, Sam raises his glass and looks at Cheryl.

SAM

I want to make a toast. First to my
sister, Cheryl.

(beat)

I want you to know how proud I am to
have you as my big sister. You're a
person with incredible strength and
vision. A person brave enough to
answer President Kennedy's call --
to "Ask not what your country can do
for you, but what you can do for
your country."

73 ON CHERYL

73

Watching him, she gets misty-eyed.

74 BACK ON SAM

74

He smiles at her.

CONTINUED

74 CONTINUED

74

SAM

I'm so proud of you for having the courage to go out and make a difference in the lives of people less fortunate than ourselves.

75 ANGLE ON - VARIOUS PEOPLE

75

They are touched by the heartfelt eloquence of Sam's words. They quietly applaud and mutter "here-here."

76 CLOSE ON BOB

76

He is wearing that fake smile he puts on when he hates what he's hearing but doesn't want it to show.

77 BACK FEATURING SAM

77

He turns his glass to Bob.

SAM

I'd also like to make a toast to Bob. I understand there's no electricity on the Island of Tonga, so thanks to your gift, I'll be watching 'Bonanza' in color.

Everyone laughs, except Bob who drops all pretense of liking what he's hearing.

OBSERVER'S VOICE

Very impressive, Sam.

78 WIDER ANGLE - INCLUDING AL

78

He stands next to Sam, wearing his gold leather jacket with racing goggles pulled down around his neck.

OBSERVER

I was touched.

SAM

Al, I've got to get her out of this wedding.

79 ANGLE ON THE IMPALAS

79

Acting cool, drinking, smoking. Pencil elbows Marty.

CONTINUED

- 79 CONTINUED 79
- PENCIL
Camikaze's lost it...he's yappin' to
himself.
- 80 THEIR POV - SAM 80
- He appears to be having a conversation with an empty chair.
- PENCIL'S VOICE
Watch this.
- 81 BACK ON THE IMPALAS 81
- Pencil grins and aims the spoonful of custard at Sam across the room.
- 82 ANGLE ON SAM 82
- talking to Al.
- SAM
She won't listen to me. She looks
at me as her dorky little brother
and....
- A scoop of flying custard splatters across Sam's face. Sam stands there for a stunned beat, then wipes the custard out of his eye sockets. The kids at his table break up. Sam turns to see where it came from.
- 83 SAM'S POV - THE IMPALAS 83
- Posed like cool guys with cigarettes and wine. They wink and give him little pinky waves.
- 84 BACK ON SAM 84
- He smiles tightly as he wipes the custard off with a napkin.
- OBSERVER
A food fight! I love food fights.
- SAM
(through clenched
teeth)
I think we better go to the rest
room.

CONTINUED

84 CONTINUED

84

LITTLE BOY
But, I don't have to go.

Sam reacts with a forced smile as we....

CUT TO

85 INT. MEN'S ROOM - NIGHT

85

Sam is washing the custard off his face as Al smokes a cigar.

SAM

It's starting already, Al. I found a bruise on Cheryl's neck and when I asked her about it, she said she fell.

OBSERVER

I've never understood why women cover up for monsters like that.
(beat)
What are you going to do?

SAM

I don't know. I tried to get her to delay the wedding until after the Peace Corps.

OBSERVER

No soap, huh?

Sam looks into the mirror.

86 CLOSE ON MIRROR

86

Cam reflects back at him as dorky as ever.

SAM

Would you listen to me?

OBSERVER

I see your point.

87 ANOTHER ANGLE

87

A young black boy (age 5) comes out of a stall. He looks around and sees only Sam. He looks at him funny.

CONTINUED

87 CONTINUED

87

SAM

I...ah...I'm just an actor.

(does a shuffle)

Doing a little scene.

The kid nods and does a little dance step. Trying to recover from his embarrassment, Sam does a little imitation of the boy's step. The kid does another move, which Sam imitates.

88 DANCE SEQUENCE

88

It becomes dueling dance steps with Al cheering them on. The kid does a move, then Sam repeats it. Finally, Sam does the moonwalk. The kid giggles and tries it. He picks it up quickly and moonwalks like a pro to the door.

89 ON THE DOOR

89

It pops open and the kid's older brother (8) looks in.

OLDER BROTHER

C'mon, we've got to rehearse.

The kid moonwalks out the door with a wave to Sam. As the door closes....

90 BACK ON SAM AND AL

90

They look to each other and shake their heads...it couldn't be. Behind them the door pushes open again revealing Bob and Chuck who are looking down the hall at the moonwalking kid.

CHUCK

(trying to
imitate)

Is that that new dance?

Sam and Al both hustle out of frame.

BOB

No. The Twist is like this.

He dah-dahs and does the Twist into the bathroom. His dad, really bombed, tries to imitate. They both laugh and dance as only a couple of drunks can.

91 INT. MEN'S ROOM STALL - NIGHT

91

Sam and Al are practically nose-to-nose as they listen.

92 INT. MEN'S ROOM - NIGHT

92

Chuck gets winded rapidly and leans against the sinks.

BOB

Take it easy, Dad. You're not as young as you used to be.

CHUCK

I can still dance you off the floor.

He tries to do the Twist again and Bob has to catch him.

CHUCK

(laughs)

Hell, maybe you're right.

(slaps him on the shoulder)

That's why I'm making you a partner. Right?

93 INSIDE THE STALL

93

Sam and Al exchange a look.

OBSERVER

Why that no good crumb.

SAM

(whisper)

Shhhh....

OBSERVER

They can't hear me....

(realizing)

...or see me.

SAM

(whisper)

Al....

94 INT. MEN'S ROOM - NIGHT - SFX

94

Al ignores Sam and walks through the stall door, joining Bob and Chuck just as they walk away from the flushing urinals.

CHUCK

(washing hands)

So, when you gonna tell her?

BOB

After the honeymoon.

CONTINUED

94 CONTINUED

94

CHUCK

Why not tonight? I'm taking you into the business, giving you a house as a wedding gift and nobody knows it.

(hurt)

It ain't fair, son.

BOB

I know, Dad. But Cheryl's going to go nuts when I tell her we're not joining the Peace Corps.

CHUCK

Twenty-two years old. Her own house and a husband who's a Used Car Manager. What girl wouldn't go nuts?

BOB

She's really hot for this Peace Corps thing.

CHUCK

What about you?

BOB

Me? Teach a bunch of headhunters to fly-fish? No way.

CHUCK

You know your mother wanted to go to college. Getting her pregnant with you fixed that.

(nudges him)

Get the picture?

They both laugh and push through the door leaving Al wanting to kick them.

95 ANOTHER ANGLE

95

Sam pushes the door open and joins Al.

OBSERVER

Normally, I am adverse to spreading men's room gossip. However, in this case....

SAM

...it would be criminal not to.

CUT TO

96 INT. BANQUET ROOM BAR - ON BOB

96

Tossing down tequila shooters with the Impalas as Cheryl storms up to him with Sam at her side. Behind them Al watches with interest.

CHERYL
(point blank)
Are we going to the Peace Corps?

BOB
(after a beat)
Of course, we're going.

CHERYL
Then why'd you accept a job with your dad?

BOB
(looking at Sam)
Who told you that?

SAM
I did. I overheard you and...Chuck talking in the men's room.

PENCIL
Oooh. Hiding in the john. A peeping pervert.

CHERYL
(to Bob)
Is it true?

BOB
(covering)
Dad offered me a partnership. I didn't want to spoil the wedding so I told him I'd think about it.

SAM
That's a lie.

Bob starts for Sam, but Cheryl gets between them.

CHERYL
Unless you want me to call off the wedding right now, you'll tell me the truth, Bob.

Bob takes a breath and shrugs.

BOB
I'm gonna tell Dad 'no' after the wedding.

CONTINUED

96 CONTINUED

96

SAM

You going to turn down the house
after the wedding, too?

BOB

I wanted the house to be a surprise.

(to Cheryl)

I thought we could rent it while
we're gone and have a nice place to
come home to. A place to start our
family.

(beat)

Honey, I love you.

He hugs and kisses her. Cheryl doesn't know what to think.

SAM

(plea)

Cheryl. He has no intention of
joining the Peace Corps.

BOB

(humbly)

Little brother, I don't know why
you're acting like this. I guess
you think you're protecting your
sister. But you're way off base.

97 FEATURE AL

97

Working overtime on the computer, he looks up with an idea.

OBSERVER

Sam. Race him for pinks.

SAM

What?

PENCIL

(punching Sam's
arm)

The man says you're off base, punk.

Sam whacks Pencil in the arm and sends him halfway down the
bar. The other Impalas grab Sam, but Bob intervenes.

BOB

Let him go.

(beat)

Cam's just saying what he believes
is right.

CONTINUED

97 CONTINUED

97

CHERYL
(making up her
mind)

This has gone far enough, Cam.
Bob's explained everything...and I
believe him.

OBSERVER
Race him for pinks, Sam!

SAM
I'll race you for pinks.

BOB
What?

The Impalas break up with laughter.

CHERYL
Cam, don't be stupid.

SAM
So, I'm stupid. I think the
Mom-mobile can take him.

BOB
You're on. Tomorrow. Three
o'clock. The underpass.

Sam nods and walks away from the group.

98 MOVING WITH SAM

98

as Al joins him, still working the computer.

SAM
(out of the corner
of his mouth)
Al. Why am I racing for pinks?

OBSERVER
I've been up against hot shots like
Bob before. As long as they're in
control you can't shake them. But
if he loses to a hunk of junk like
the Mom-mobile I guarantee Cheryl's
gonna see the monster behind the
pretty boy mask.

SAM
(realizing)
Al...I think you're right.

CONTINUED

OBSERVER

Of course, I'm right.

SAM

Just one little problem. Bob's got the fastest car on the boulevard!

OBSERVER

Without nitrous oxide.

SAM

Laughing gas?

OBSERVER

During the race you shoot it into the car's intake manifold. You get a huge ten second power boost. Vrrrooom!

SAM

That's great!

OBSERVER

Of course, if you inject too much, it'll blow up.

SAM

Blow up?

OBSERVER

You know. Big bang. Fire and smoke.

On Sam's expression, we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

99 INT. WALLY'S GARAGE - DAY

99

Sam and Jill are rigging copper tubing from the nitrous oxide tank in the back seat to the carburetor.

JILL

You sure this is going to work?

SAM

Positive.

(to himself)

Sort of.

JILL

Okay. I've made the stopwatch the on-off switch.

100 CLOSE ON THE STOPWATCH

100

Jill presses the button and the second hand starts to sweep.

JILL'S VOICE

Pressing this button starts the stopwatch and the laughing gas.

101 ON JILL AND SAM

101

They both look around as they hear a hiss.

SAM

Sounds like we've got a leak.

JILL

(checking)

Here it is. Hand me that crescent wrench, Cam.

Sam hands her the wrench and she begins tightening the loose connection. As she works they begin to feel the effects of the gas.

JILL

If this works the way you say....

(giggling)

...it could be dangerous.

CONTINUED

101 CONTINUED

101

SAM
(giggles)
That's why I need the stopwatch.

JILL
(laughing)
More than ten seconds and....

SAM
(laughing)
Baa...baa...boom!

Jill's laughing on the outside and crying on the inside.

CUT TO

102 EXT. UNDERPASS - DAY

102

Bob and Cheryl are sitting inside his convertible with the Impalas hanging out around them as they wait for Sam.

CHERYL
This is stupid.

BOB
It wasn't my idea, Hon.

CHERYL
I don't know what's got into Cam.
He's like a different person the
last couple of days.

BOB
Tell you what. After I wax him, you
can give him the pink.

Cheryl smiles and throws her arms around him. As they
kiss, the Impalas suddenly perk up and look up the street.

103 EXT. ON THE NOMAD - DAY

103

It slowly cruises up the street until it is beside the
convertible.

104 INT. NOMAD - DAY

104

Pencil walks around and up to Sam's window.

CONTINUED

104 CONTINUED

104

PENCIL

Didn't think you'd have the huevos
to show.

(beat)

Where's your pink, man?

Jill opens the glove compartment and rifles through the
candy wrappers and maps until she finds the pink slip. She
hands it to Sam, who hands it to Pencil.

PENCIL

Say bye-bye to the Mom-Mobile.

MARTY

Gonna miss not having this wreck
around to make fun of.

JILL

Where's Bob's pink?

105 ON PENCIL

105

He holds up the pink slip for them to see, then pockets
both pinks and walks around to the front of the cars,
motioning them to the starting line.

106 ON SAM AND JILL

106

He leans in toward her. For a moment it looks like he's
going to kiss her good-bye, but he only opens the door.

JILL

(nervous)

I'll call off the seconds for you.

SAM

Out.

Reluctantly, Jill gets out. She closes the door and leans
back in.

JILL

(tough)

Kick butt.

Sam laughs and nods.

107 ON BOB AND CHERYL

107

Cheryl starts to get out. Bob grabs her hand.

CONTINUED

107 CONTINUED

107

BOB
Where you going?

CHERYL
To watch from the street.

Bob pats the tuck-and-roll seat between them.

BOB
Best seat in the house.

Cheryl slowly slides back in and closes the door.

108 FEATURE SAM

108

He looks across at Bob and Cheryl.

SAM
I'm not racing with Cheryl in there.

BOB
She's staying. Let's go.

SAM
No way.

BOB
You forfeiting?

SAM
You chicken to race alone?

109 FEATURE BOB

109

His eyes flare. He turns to Cheryl.

BOB
Get out.

As Cheryl exits, Bob takes a long drink from his hip flask.
He corks it and looks over to Sam.

BOB
Kiss it good-bye, drip.

Bob lets off the clutch and edges up to the line.

110 ON SAM

110

He eases the Mom-mobile to the line.

- 111 ON CHERYL AND JILL 111
Standing together, nervously watching the cars line up.
- 112 ON THE IMPALAS 112
All grins and cigarettes.
- 113 ON THE CARS 113
They rumble at the line with Pencil standing between them.
PENCIL
On your marks....
- 114 ON SAM 114
nervously gripping the steering wheel.
PENCIL
Get set....
- 115 ON BOB 115
revving his engine to a deafening roar.
- 116 ON PENCIL 116
He waves both pink slips, then drops his hands!
PENCIL
Go!
- 117 THE IMPALA AND NOMAD 117
blast off in smoke and squealing tires.
- 118 BOB'S IMPALA 118
It instantly rockets ahead.
- 119 ON SAM 119
He reaches for the button on the stopwatch.
OBSERVER'S VOICE
Not yet....

CONTINUED

- 119 CONTINUED 119
Sam flicks his eyes to the right.
- 120 WIDER ANGLE 120
Al is in the car with him, smoking a cigar and eyeing the road ahead with the practiced eye of an old dragster.
- OBSERVER
...you'll peak too soon.
- SAM
(warmly)
Al...I love ya.
- OBSERVER
Just drive.
- 121 EXT. ON THE TWO CARS - DAY 121
Bob has opened up a three car length lead and is still pulling away.
- 122 INT. BOB'S CONVERTIBLE - DAY 122
He glances into the sideview mirror and laughs.
- 123 INT. NOMAD - DAY 123
Sam is anxiously looking from the road to Al.
- SAM
Al....
- OBSERVER
Get ready....
- 124 EXT. ACROSS THE OVERPASS - DAY 124
The two cars race toward us with the convertible far ahead.
- 125 INT. MOM-MOBILE - DAY 125
Sam drives with one hand and the other poised by the stopwatch.
- OBSERVER
Now!

CONTINUED

- 125 CONTINUED 125
Sam hits the button. The Nitrous Oxide kicks in and his head snaps back from the thrust. (Al's, of course, doesn't.)
- 126 HIGH OVERHEAD SHOT 126
The Nomad scorches down the road, rapidly closing the gap on Bob's Impala.
- 127 INT. NOMAD - DAY - CLOSE ON STOPWATCH 127
It ticks off the seconds...four, five, six.
- 128 EXT. ON THE CARS - DAY 128
Screaming toward the single lane between the pillars.
- 129 EXT. ON CHERYL AND JILL - DAY 129
Clutching each other in fear.
- 130 EXT. ON THE IMPALAS - DAY 130
Awed by the acceleration of the Mom-mobile.
- 131 INT. CLOSE ON BOB - DAY 131
His smile fades. He can't believe the way the Nomad is coming up on him. He looks ahead.
- 132 BOB'S POV - THE UNDERPASS 132
It looms closer and closer.
- 133 INT. NOMAD - DAY - CLOSE ON THE STOPWATCH 133
The seconds tick up to eight...nine...ten.
- 134 EXT. ON THE RACING CARS - DAY 134
Sam scorches by Bob's Impala and through the gap in the underpass. Bob slams on the brakes and slides in just behind him to clear the pillars.

- 135 EXT. ON THE IMPALAS - DAY 135
They can't believe their eyes. They've never seen anything go this fast in their lives.
- 136 EXT. ON JILL AND CHERYL - DAY 136
They're jumping up and down together. Jill runs over to Pencil and plucks the pink slips from him.
- JILL
The Mom-mobile rules!
- 137 INT. MOM-MOBILE - DAY 137
Sam is flushed with excitement.
- OBSERVER
Wasn't that a kick in the butt!
- Sam laughs.
- 138 EXT. WIDE ON THE SCENE - DAY 138
Sam pulls up to the Impalas and the girls. As he gets out, Bob races up behind him. Cheryl screams.
- 139 ON SAM 139
He jumps out of the way at the last second. The convertible just misses him and plows into the abutment.
- 140 ON BOB'S IMPALA 140
He climbs out and throws his keys at Sam.
- BOB
There's your car, pizza face.
- CHERYL
(incredulously)
You tried to kill him. You tried to kill my brother!
- BOB
I didn't, did I.
- Cheryl stares at him for a moment, then takes off her engagement ring and tosses it to him.

CONTINUED

140 CONTINUED

140

CHERYL
Let's go home, Cam.

BOB
(exploding)
You're staying with me!

CHERYL
The hell I am.

She opens the door to the Nomad and Bob raises his hand to hit her.

141 SLOW MOTION - CLOSE ON BOB'S HAND

141

swinging down.

142 REGULAR MOTION - FEATURE SAM

142

catching Bob's hand, an inch from Cheryl's face. Sam twists Bob's arm, then hits him with a combination that knocks him to the ground.

143 CLOSE ON SAM

143

Looking down at Bob.

SAM
(hard)
Don't ever touch my sister again.

144 ON THE IMPALAS

144

They're amazed at what "the dork" has done.

145 ON JILL

145

She looks adoringly at Sam.

146 ANGLE ON ALL

146

Sam turns and walks to the Nomad, holding the door open for Cheryl and Jill.

147 FEATURE BOB

147

He gets up, wiping the blood from his mouth and points to Sam.

BOB

Get him.

Marty, Pencil and the other Impalas shake their heads in disgust.

PENCIL

That was definitely an uncool move.

148 ANOTHER ANGLE

148

One by one all the cars pull out, leaving Bob and the wreck of his convertible all alone.

DISSOLVE TO

149 EXT. TRAIN STATION - DAY

149

Sam and Cheryl are standing on the platform waiting for her to board. A train whistle blows. Cheryl looks at the train, then turns to Sam.

SAM

Still scared?

CHERYL

Un-huh. But I'll get over it...my little brother guaranteed it.

She gives him a kiss and a hug, then climbs onto the train.

150 ANOTHER ANGLE

150

As the train starts to slowly pull out, she calls back to Sam.

CHERYL

There's a surprise for you out in the courtyard.

SAM

What?

CHERYL

Just go to the courtyard.

(beat)

I love you, Cam.

151 CLOSE ON SAM 151

He mouths the words back.

SAM
I love you, too.

As Sam watches the train pull away, we....

CUT TO

152 EXT. STATION COURTYARD - DAY 152

A radio from a shoe shine stand is playing "Let It Be Me" by The Everly Brothers as Sam wanders into the courtyard.

EVERLY BROTHERS
(singing)
I bless the day I found you. I want
to stay a-round you. And so I beg
you...

OBSERVER'S VOICE
(singing with the
radio)
Let it be me....

153 WIDER - INCLUDING AL 153

He wears bopper sunglasses and sways to the music.

SAM
Al.

OBSERVER
(singing with
radio)
Don't take this heav-en from one, If
you must cling to some-one.

SAM AND OBSERVER
(harmonizing)
Now and fore-ev-er.... Let it be
me.

Sam smiles.

OBSERVER
Well, Sammy boy....
(pulls out a
photo)
...look what I picked up this
morning.

- 154 CLOSE ON THE PHOTO 154
We see a '61 convertible Thunderbird. A blonde in a shammy bikini is sprawled across the front of his car.
- 155 BACK ON SAM AND AL 155
looking at photo.
- OBSERVER
She offered to wax my hood.
- SAM
She does good work.
- Al gives him a look that only two friends can understand.
- SAM
So tell me, what happened to Cheryl?
- OBSERVER
Ziggy says she's still with the Peace Corps. Made it a lifetime commitment. She and her husband are in Africa at the moment organizing a food cooperative in Chad.
- Sam smiles warmly and nods, proud of Cheryl for her courage, then suddenly looks concerned.
- SAM
So, why haven't I leaped?
- JILL'S VOICE
Cam?
- 156 ON JILL 156
Standing a few feet away in a new pink dress with full makeup. She's beautiful.
- 157 ON SAM AND AL 157
He's amazed by the transformation.
- OBSERVER
I think she may have the answer.

CONTINUED

157 CONTINUED

157

JILL
(tentative)
Cheryl insisted on the eyelashes.
(beat)
They feel like they're gonna fall
off.

SAM
They look great.

She's silent for a moment, then confesses a deep, dark
secret.

JILL
You know, I always wished you would
be my first real guyfriend.

SAM
Your first?

JILL
Well, yeah, I mean, the first one I
didn't want to sock or shoot with
spit balls.

SAM
You mean you've never...kissed
anyone?

Jill shakes her head, no. She looks down, embarrassed.
Sam looks to Al.

OBSERVER
Go on.

158 CLOSE ON SAM AND JILL

158

She's looking up at him with moo-moo eyes.

EVERLY BROTHERS
To you I'm pray-ing, Hear what I'm
say-ing, Please let your heart beat
for me, just me.

Sam smiles, then slowly leans in to kiss her. Just as
their lips are about to touch, she abruptly pulls away.

SAM
What's wrong?

Jill pulls out a Kleenex tissue and wipes the red lipstick
off her lips.

CONTINUED

158 CONTINUED

158

JILL

I don't want to smear this junk all
over you.

(beat)

Alright, go ahead.

Sam leans back in and gives her a first, tender kiss.

EVERLY BROTHERS

So never leave me lone-ly, Tell me
you'll love me on-ly, And that
you'll al-ways Let it be me....

Jill is getting into this new thing called kissing. Just
as Sam is beginning to enjoy himself, he...

QUANTUM LEAPS

FADE TO BLACK

THE END