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QUANTUM LEAP

"DISCO INFERNO"
APRIL 1, 1976

Written
by
Paul Brown

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QUANTUM LEAP
"DISCO INFERNO"
APRIL 1, 1976

CAST

SAM BECKETT/CHAD STONE
THE OBSERVER/AL

RAY STONE
CHRIS STONE
RICK (DIRECTOR)
SHANNON
(X) TRACI DUVORE' (FORMERLY VELVET)
FEMALE EXTRA
DANCER
WOMAN
STUNTWOMAN
GOFER
CINEMATOGRAPHER
MALE PARAMEDIC
CHAD STONE

EXTRAS:

PIMP W/GUN
DISCO GUY
DISCO DANCERS
TWO GRIPS
CAMERA CREW
EXTRAS/CREW
WARDROBE MAN
MALE CHOREOGRAPHER
STEVE LINLEY
BACK-UP MUSICIANS
SPECIAL EFFECTS
COORDINATOR
FIREMEN
PARAMEDICS

#65401

QUANTUM LEAP
"DISCO INFERNO"

APRIL 1, 1976

SETS

INTERIORS:

SOUND STAGE
SET
LOFT
HALLWAY
DOORWAY
NIGHTCLUB
DANCE FLOOR
BAR
UPSTAIRS LOFT
'76 CORVETTE
APARTMENT
CHRIS'S ROOM
LIVING ROOM
HIGH RISE
PALOMINO CLUB
STAGE
BAR

VEHICLES:

'76 CORVETTE (MAROON)
PARAMEDIC TRUCK
PICKUP TRUCK

EXTERIORS:

STUDIO LOT
SOUND STAGE
PARKING LOT
APARTMENT
BALCONY
HIGH RISE
LEDGE
PHONE BOOTH
COLLEGE CAMPUS
RAY'S HOUSE

STOCK:

LORNE GREENE
"EARTHQUAKE" FOOTAGE

QUANTUM LEAP

"DISCO INFERNO"

APRIL 1, 1976

ACT ONE

FADE IN

1 QUANTUM LEAP TO 1

2 INT. FUNKY MONKEY NIGHTCLUB - DANCE FLOOR - ON SAM 2

Sam leaps in and finds himself decked out in a white, three-piece polyester leisure suit. His elephant-collar shirt is unbuttoned, exposing his chest hair and gold chains. Sam is dancing to "That's The Way I Like It", by K.C. and the Sunshine Band. Surrounded by mirror balls and flashing lights, Sam sums up his horror in one word....

SAM

Disco!

3 ANGLE ON THE DANCE FLOOR 3

The women have Dorothy Hamill wedge haircuts and wear clinging spandex disco dresses. All the guys wear polyester three-piece suits and platform boots. (X)

4 ON SAM 4

He surmises that he's Quantum Leaped to that black hole in time called "the seventies".

SAM'S VOICE

I'd rather be dead.

5 ANGLE - A MAN 5

dressed like a pimp, suddenly pulls out a sawed-off, double-barrel shotgun from under his long coat. People scream and scurry away. The man pumps the shotgun, then pulls the trigger, blasting a disco guy back into a wall. Blood sprays. The man pumps the shotgun again and aims at Sam, whose eyes widen in horror.

CONTINUED

5 CONTINUED 5

SAM'S VOICE

Oh, boy.

As Sam moves to escape, the man pulls the trigger. The barrel explodes.

6 ANGLE ON SAM 6

The shotgun blast rips through him. He flies back through a stained-glass window.

7 OTHER SIDE OF WINDOW - ON SAM 7

He crashes through the window. Shattered glass sprays. Sam lies back and groans. Blood seeps from a huge smoking hole in his leisure suit.

8 CLOSE ON SAM'S FACE 8

His eyes are frozen in shock.

RAY (O.S.)

Chad, you okay!?

9 SAM'S POV 9

He sees Ray Stone, (fifty-five), a tough, barrel-chested cowboy, looking down at him. Although Ray has a middle age paunch, he can still take on most guys half his age.

10 ON SAM 10

His lips barely move.

SAM

I've been hit.

11 SAM'S POV - ON CHRIS 11

He appears beside Ray. Chris (nineteen) has a rockabilly haircut, and wears boots, jeans, and a western work shirt. Chris is still young and eager to prove himself.

- 12 ON SAM 12
- He's stunned as he reaches down and feels the wound. His fingers are covered with blood.
- DIRECTOR (O.S.)
(through
megaphone)
And cut! That's a print!
- 13 ANGLE ON THE GLASS WINDOW FRAME 13
- It suddenly moves. Two grips appear and cart the balsa wood facade away. We see the silhouette of a motion picture camera crew in the shadows beyond the dance floor.
- 14 ON SAM 14
- He looks confused as Chris and Ray help him up to his feet. All the extras and crew applaud for him.
- 15 ANGLE ON RICK 15
- the pudgy director, who sports a mustache and wide '70's sideburns. He wears a bush jacket and lots of Indian turquoise jewelry. Rick reeks "low-budget", and drives his crew to work as quickly as possible. (X)
- RICK
(yelling)
Beautiful, babe, loved it. Okay,
next shot, over here. Let's go,
let's go. We're an hour behind. (X)
- 16 ANGLE ON RAY, SAM AND CHRIS 16
- Ray pulls Sam's jacket off. We see broken blood packs and exploded blasting caps strapped across Sam's chest. Ray unlatches the cable attached to a vest on Sam's body. Sam looks around in amazement.
- SAM
(dazed)
I'm a stuntman?
- Ray looks at Sam like his brain has been scrambled by the stunt.

CONTINUED

16 CONTINUED

16

RAY
Almost a dead one.
(turning on Chris)
I told you to check that safety pad!

CHRIS
(flustered)
I did.

RAY
(furious)
Then how come it was moved?!

CHRIS
(frightened)
I don't know. I double-checked it.

RAY
You almost got your brother's head
taken off!

Sam looks relieved and rubs the back of his head.

17 ANGLE ON SHANNON (19)

17

She's an extra who stands with other extras and dancers. Shannon is naturally pretty, with little makeup and a Farrah Fawcett haircut. She watches sympathetically as Ray yells at Chris.

18 ON SAM

18

He steps in front of Chris and reassures Ray.

SAM
I'm okay.

RAY
Don't stand up for him.

CHRIS
Somebody must've moved it while I
was working the nitrogen ratchet.

19 ANGLE ON RICK

19

The director looks frantic as he comes up to Ray, Chris and Sam.

CONTINUED

19 CONTINUED

19

RICK
C'mon, guys, out of the way. I've
got shots to get.

RAY
(pissed)
Not until I find out who moved my
safety pad.

RICK
Not my problem, babe.

Ray looks like he's going to deck Rick.

RAY
Someone gets killed on your set, it
will be.
(to Sam and Chris)
Let's go.

RICK
What's wrong?

RAY
You! You're worried more about your
shots than people getting hurt.

Ray limps off.

RICK
Wait, you can't quit. I need you
for Friday's fire stunt.

(X)

RAY
Get someone else. I'm off the
picture.

Chris appears shocked by his father's decision.

RICK
But I already paid you.

RAY
I'll pay you back.

Rick looks desperately for a quick solution.

RICK
Wait, how about you two?

RAY
(turning)
What's that?

CONTINUED

19 CONTINUED (2)

19

RICK
You quit. Not them.
(to Sam and Chris)
How about it guys?

RAY
I'm the stunt coordinator. My boys
are with me. I don't work, they
don't work.

RICK
Why don't you let them decide?

(X)

Rick looks at Sam, who shakes his head.

SAM
No thanks.

RICK
(to Chris)
What about you, kid? That was your
big stunt, wasn't it?

(X)

Chris, hurt and betrayed, looks at his father. After a
long, tense moment, Chris shakes his head, "no". Ray
smiles fiercely at Rick, then limps off. Rick turns to see
all the dancers and extras who have been watching the
argument.

(X)

RICK
(temper flaring)
Alright, people, quit gawking.
Line up for rehearsal!

(X)

The dancers reassemble on the dance floor. The camera and
lighting crews begin setting up for the next shot.

20 ON CHRIS AND SAM

20

They move back from the dance floor. Chris unbuckles the
jerk-off vest from Sam's body.

CHRIS
(tortured)
Chad, I swear I double checked it.

SAM
Forget it.

CONTINUED

CHRIS

Dad won't let me.
(anguished)

Why'd he have to quit now? Two days
away from my big stunt. It would
have gotten me my union card.

(pleading)

Talk to him, Chad. Maybe you could
change his mind.

SAM

Dad?

CHRIS

Yeah, if you talked to him, you
could get that stunt back for me.

SAM

(unsure)

I'll try.

She's a voluptuous, aggressive woman in a tight spandex
dress and spiked high heels who struts over to Sam. Traci
is the queen of sexual innuendo (which, in case anyone
forgot, was big in the seventies).

TRACI

Are you okay?

Sam nods, still slightly dazed.

TRACI

You're crazy...I like that in a guy..

SAM

(uncomfortable)

Really?

CHRIS

(the proud
brother)

He's done stunts you couldn't even
dream of.

TRACI

I don't know, I've got a pretty
vivid imagination.

(MORE)

21 CONTINUED

21

TRACI (Cont'd)
(gazes at Sam)
Traci Duvore'. Boogie Town
Records. We're handling all the
music on this movie.

(X)

She hands Sam her business card.

TRACI
You're Chad Stone.
(they shake hands)
Leo, right?

SAM
(not sure)
...I guess so.

TRACI
I knew it. You've got 'king of
beasts' written all over you.

Traci completely ignores Chris, who seems used to being the
invisible man whenever his big brother is around. Traci's
eyes widen as a wardrobe man towels the fake blood off
Sam's bare chest. The wardrobe man hands Sam a flower
print rayon shirt.

(X)

TRACI
(to Sam)
Ever break anything vital?

CHRIS
Are you kidding? He's broken every
bone in his body.

TRACI
Every bone?

Sam refuses to touch that line and excuses himself.

SAM
I need some water.

Traci takes his arm and leads him away. Chris marvels at
his brother's prowess with women.

22 MOVING WITH SAM AND TRACI

22

Female dancers and extras smile at Sam as he clomps past
the dance floor in his platform boots. In the b.g., we see
Rick haranguing a "gofer".

- 23 SAM'S POV 23
 We see all the extras and dancers smiling right at the camera from Sam's point of view. Even the male choreographer throws Sam an inviting look. (X)
- 24 ON SAM 24
 He approaches the craft service table set up next to a bar in the corner of the room. An attractive female extra sitting on a bar stool smiles anxiously at Sam. (X)
- FEMALE EXTRA
 Hi, Chad.
- SAM
 Hi.
- The woman and Traci eye each other like alley cats.
- FEMALE EXTRA
 Aren't you gonna introduce me to your new 'friend'.
- SAM
 Ah, sure. This is Traci. Traci, this is....
 (doesn't know)
 I'm sorry, I'm blanking on your....
- FEMALE EXTRA
 (lashes out)
 You didn't 'blank' on me in your trailer last night!
- The woman slaps Sam's face. She starts to move away, then stops. (X)
- FEMALE EXTRA
 And you promised me a few lines!
- She throws a drink in his face for good measure, then storms off. Sam takes a napkin off the craft service table and wipes off his face. He reacts to the reflection in the tacky gold-veined mirror behind the bar. (X)
- 25 ANGLE ON SAM AND THE BAR MIRROR 25
 He looks up to see Chad's reflection. Chad looks like a '70's disco sex machine (sort of a young Engelbert Humperdink) with black hair, blue eyes, wide sideburns, and a hunk's body.

26 BACK ON SAM AND TRACI 26

She catches Sam staring at himself in the mirror.

TRACI

(singing)

'You're so vain, you probably think (X)
this song is about you...'bout you
...'bout you....'

Sam smiles uncomfortably at himself in the mirror. The (X)
playback machine kicks in, playing Van McCoy's song "Do
it...Do it...Do it...Do the Hustle".

VAN MC COY RECORDING

(over speakers)

'Do it...Do it...Do it...Do the
Hustle'....

Sam's attention is drawn past Traci to the dance floor. (X)

27 SAM'S POV - AL 27

He's moving with the other dancers rehearsing the next (X)
number for the movie. Al is lost rehearsing the hustle
and doesn't seem to notice Sam.

28 BACK TO SAM 28

He looks shocked.

SAM

Al?

Traci notices something on Sam's neck and touches it.

TRACI

Nice hickie.

Sam turns and looks into the mirror.

29 ANGLE ON SAM'S REFLECTION IN THE BAR MIRROR 29

He sees that Chad has a hickie on his neck.

30 BACK ON SAM 30

He's shocked and embarrassed.

SAM

I've got a hickie?!

CONTINUED

TRACI
(examines it)
Well, it's not a monkey bump.

SAM
Listen, Traci, I'll see you in a bit.

Traci smiles coyly, then takes Sam's hand.

SAM
What are you doing?

TRACI
Giving you my mood ring.

As Traci forces the ring on his finger, he winces.

SAM'S VOICE
(frowns)
Great...a mood ring, from the self-obsessed '70's...when everyone was 'getting in touch with their feelings'.

TRACI
It's for getting in touch with your feelings.
(beat)
Jade green means you're ultra intense. Blue means you're feeling ecstasy. And reddish brown means you should chug some sangria.
(examines ring)
Ooo, it's turned black. That means you're tense, disoriented, harassed.

SAM'S VOICE
Maybe these damned things worked after all.

TRACI
(seductively)
Call me and I'll turn it blue.

Sam smiles uncomfortably and walks off. Traci's eyes move down Sam's body and watch him move....

Female extras smile and give Sam the eye as he passes. Sam signals to Al on the dance floor.

- 32 ON AL 32
He ignores Sam and continues rehearsing the hustle. The female dancers next to Al wave back at Sam.
- 33 ON SAM 33
He fakes a smile, then glares at Al.
SAM
Pssst. Al. Al, get over here!
- 34 ON AL 34
He waves at Sam, then turns away with a fancy dance spin.
- 35 ON SAM 35
He clomps on his platform boots around the side of the dance floor.
VAN MC COY RECORDING
(over speakers)
'Do it...do it...Do the Hustle'.
OBSERVER
(seeing Sam)
C'mon, Sam, do it...do the hustle!
Sam fires Al a furious look that says, "get your butt over here right now"!
- 36 ANGLE ON CHRIS 36
He's busy loading up the gear. Shannon moves to the edge of the dance floor so he can see her. Chris looks up from his work. Shannon pretends not to be aware of him. She smiles at something. Chris follows her gaze to see what she's smiling at.
- 37 CHRIS POV - ON SAM 37
He stands next to dance rehearsal.
- 38 ON CHRIS 38
He looks disappointed.

CONTINUED

38 CONTINUED

38

CHRIS
He's a real killer, huh?

SHANNON
(laughs)
His clothes are the killer. And
those gold chains are ridiculous.

(X)

CHRIS
(defensive)
That's my brother.

Shannon looks at Chris's boots, jeans and work shirt.

SHANNON
I guess bad taste isn't genetic.
(watching Sam)
Does he usually talk to himself?

39 SHANNON AND CHRIS'S POV - ON SAM

39

He appears to be arguing with thin air.

40 ON CHRIS AND SHANNON

40

Chris smiles.

CHRIS
He's just goofing.
(puzzled)
Every girl I've ever met goes crazy
for him.

SHANNON
I'm not every girl.

CHRIS
What kind of guy do you like?

(X)

Shannon looks Chris up and down.

SHANNON
More natural. You know, jeans,
cowboy boots, a blue work shirt
with....
(looks at his
shirt)
...pearl buttons.

CONTINUED

40 CONTINUED

40

CHRIS
(flustered)
Really?..well...I might know the
perfect guy for you.

SHANNON
(smiles)
I'd love to meet him.

CUT TO

41 UPSTAIRS LOFT - ON SAM AND AL

41

They look down at the camera crew and the dance rehearsal.

SAM
Al, this is worse than anything
imaginable.

Al excitedly watches the dancers rehearse.

OBSERVER
(star struck)
Are you kidding? You're on the set
of a low-budget disaster movie
...'Disco Inferno'! With lights,
cameras, and plenty of action!

(X)

SAM
(miserable)
But I'm back in the '70's.

OBSERVER
The happiest time in my life...
disco, swinging singles, hot tubs,
EST, mantras, Farrah Fawcett, edible
underwear....

(X)

SAM
(remembering)
The 'Me Decade,' when people had all
the morality of two dogs in the
park.

Sam yanks on the mood ring that's stuck on his finger.

OBSERVER
What's wrong?

SAM
My mood ring's stuck.

CONTINUED

OBSERVER
 (examines ring)
 Looks like you're in a bad mood,
 Sam.

Sam fires Al a look.

SAM
 Where am I?

OBSERVER
 Burbank, California. April 1st,
 1976.

SAM
 Great, I'm the butt of a cosmic
 April fools joke. What's Ziggy say
 I'm here to fix?

Al is mesmerized by the dance rehearsal.

SAM
 Al?...Al!

Al gets startled from his daydream. He hits the side of his hand computer.

OBSERVER
 Ziggy crashed on us last night.
 He's been doing real screwball stuff
 ever since. Like putting extra
 zeros on all our paychecks. Half
 the staff rushed out on vacation.

SAM
 (suspiciously)
 ...Why didn't you?

OBSERVER
 I can't go. I'm always on standby
 for you. Besides this is like a
 vacation. I've always wanted to be
 in the movies.

(X)

SAM
 Great, you're star struck.
 (beat)
 Al, what am I doing here?

(X)

Al's face suddenly darkens.

41 CONTINUED (2)

41

OBSERVER

...We were able to come up with one thing....

(off Sam's look)

Somehow, in the next two days, Chris is going to die.

42 SAM'S POV - ON CHRIS

42

He's talking to Shannon near the dance floor.

43 BACK ON SAM AND AL

43

Sam watches Chris sympathetically.

SAM

He dies? How?

OBSERVER

Don't know.

SAM

Where?

OBSERVER

Don't know.

SAM

Well, when?

OBSERVER

Sam, we don't know.

SAM

Well find out!

OBSERVER

We won't know until we get Ziggy fixed. You've just got to play big brother for a few days. Make sure Chris doesn't do any stunts, race fast cars, or....

Al notices a frightened look pass over Sam's face.

OBSERVER

Sam?

Sam speaks, almost afraid to say the words....

CONTINUED

SAM
(remembering)
...my brother...I have a big
brother.

Sam turns to Al for some response. Al pretends not to know for a tense beat. Then, he slowly nods.

OBSERVER
I was wondering when you were going
to remember that.

SAM
(searching his
memory)
...Tom! His name is Tom! How could
I forget something like that?

OBSERVER
The leap 'swiss cheesed' your
memory. Remember?

SAM
(scared and
confused)
...But I can't remember anything
else about him...where is he?
What's he doing? Al, you've got to
help me.

OBSERVER
You know the rules...I can't.

SAM
Al, he's my brother!

OBSERVER
You never really talked about him
that much. I honestly don't know.

Sam is overcome by a strange fear.

SAM
(desperate)
Al, please, you've got to find out.

OBSERVER
(after a beat)
I'll do what I can. Now, if I were
you, I'd worry about the little
brother down there....

44 SAM'S POV - ON CHRIS

44

He's talking to Shannon and laughing, oblivious to his possible fate.

OBSERVER (O.S.)
...who's going to die in two days.

45 BACK TO SAM

45

We hold on Sam's expression. He looks frightened and alone as we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

46 thru 47 OMITTED 46 thru 47

47A EXT. STUDIO LOT - PICKUP TRUCK - DAY - ON SAM 47A

He's loading equipment in Ray's pickup truck. He's now dressed in tight jeans, cowboy boots, and a loud shirt that's buttoned up. A sexy dancer passes him.

DANCER

Hey, Chad. You're lookin'
dy-no-mite.

Sam smiles as she struts past. Sam checks himself out in the pickup's sideview mirror.

47B ANGLE - SIDEVIEW MIRROR 47B

We see Chad's reflection.

47C ON SAM 47C

He pumps up a little, strikes a macho pose, then pops open three buttons on his shirt.

SAM

Why not.

Sam's attention is suddenly diverted to the sound of Ray and Chris's voices o.s.

47D ANGLE ON RAY AND CHRIS 47D

They carry more equipment and argue as they approach the truck.

RAY

Just understand this...it ain't my
fault.

CHRIS

But we could've finished the show.
One more day...it wouldn't have
made any difference.

CONTINUED

RAY

Listen you want to work for me,
then you do what I say. Otherwise
go to work for someone else! Ya got
it?

CHRIS

Got it.

Chris slams the back door of the pickup and storms off.

RAY

And easy on that door!

Sam walks up to Ray.

SAM

He's trying real hard.

RAY

That's not good enough. Make one
mistake in this business, you're
dead. You know that.

(beat)

But he won't listen....

SAM

Maybe if you didn't yell.

RAY

What, you want me to baby him like
your mother did?

This throws Sam for a beat.

SAM

I'm not saying that.

RAY

Well what are you saying?

SAM

Just ease up a little.

Ray thinks about this for a long beat, then nods. Maybe he
has been too hard on him. Chris carries foam pads out of
the sound stage and tosses them in the back of the truck.
Ray attempts to lighten things up.

RAY

Hey, kiddo, you gonna wear that
frown all day?

CONTINUED

47D CONTINUED (2)

47D

He throws a few fake jabs at Chris. Chris blocks them. Ray fakes with a left jab and playfully pops Chris on the head.

(X)

RAY

Gotcha.

Chris manages a smile.

RAY

Look it, Chris, that director in there he's dangerous. He takes too many chances. You've got to trust me on this one. You'll get your shot.

(X)

CHRIS

When?

Ray thinks about it, then turns to Sam.

RAY

What do you say, Chad? We've got that stunt on 'Earthquake' tomorrow. You think the kid's up to it?

SAM

(caught off guard)

...Well...ah....

(X)

CHRIS

Chad, c'mon. I can do it, I can do it.

SAM

...Ah....

Ray senses that Sam is reluctant.

RAY

(to Sam)

Up to you. It's your stunt.

Sam thinks about it for a frantic beat. Chris smiles expectantly. Sam hates to do it, but he has no choice.

SAM

No.

CHRIS

(pleading)

No?! Chad, c'mon. I'm ready!

CONTINUED

47D CONTINUED (3)

47D

SAM
Not this one.

CHRIS
It's just a little fall.

SAM
(panics)
A fall?

CHRIS
It's a piece of cake.

SAM
I can't give it to you. Sorry.
Next time.

Chris looks to Ray for support.

RAY
Okay.

Chris looks like he's been betrayed and walks off.

RAY
(concerned)
It's not that tough a gag, Chad.

SAM
I have my reasons, okay?

48 ON SAM

48

He turns and follows Chris to the parking lot.

RAY
(calling out)
Five-thirty call tomorrow...don't be
late!

He catches up to Chris as they walk to the car.

CHRIS
I could've gotten my card with that
stunt.

SAM
You can have one next week.

CHRIS
I've been hearing that for nine
months.

CONTINUED

48 CONTINUED

48

Chris jumps into the driver's side of Chad's convertible maroon '76 Corvette. Sam gets in the other side. He picks up a tape box on his seat.

SAM

Look at all these old 8-track tapes....

CHRIS

'Old'? You just bought 'em.

SAM

(backpedaling)

Yeah, well they get old pretty quick.

(reading tapes)

Donna Summer, Barry White, Neil Sedaka, The Village People....

(pauses)

Kung Fu Fighting?

CHRIS

(starting the car)

Your favorite song, dude.

Sam suddenly remembers Al's instructions.

SAM

Wait, I have to drive.

Chris punches it and peels out. Sam's head snaps back.

SMASH CUT TO

49
thru
51 OMITTED

49
thru
51

51A EXT. CORVETTE - DAY

51A

The car winds around a tight mountain road.

CUT TO

51B INT. CORVETTE - DAY - ON SAM

51B

He nervously watches Chris.

CONTINUED

51B CONTINUED

51B

SAM'S VOICE

I didn't mind playing big brother to Chris...for in some strange way, it brought back the memory of my own brother Tom.

(beat)

But when I try to remember more about him, there's this...fear.

(beat)

I don't know if I'm more afraid of what might happen to Chris or finding out about my own brother....

DISSOLVE TO

52
thru
56

OMITTED

52
thru
56

57 INT. CHAD AND CHRIS'S APARTMENT - NIGHT - CLOSE ON A PHOTOGRAPH

57

We see an old Halloween photograph of Chad and Chris taken when they were 3 and 9 years old. Chad is dressed like a pirate. Chris appears frail in his devil's costume. A hand moves into frame and picks up the photograph.

58 PULL BACK TO REVEAL SAM

58

He smiles at the photograph. It stirs a memory.

SAM'S VOICE

(remembering)

...Tom played basketball...in the Indiana State Championships...it was...1964...and he made the All American team...I remember...he was All American!

(excited)

...and he...he...dammit what!

Sam's face fills with emotion.

SAM'S VOICE

(anguished)

...why can't I remember?

The sound of Chris playing guitar in the next room awakens Sam from his daydream. Sam sets the picture back down and approaches Chris's room. He knocks.

- 59 INT. CHRIS'S ROOM - NIGHT - CLOSE ON CHRIS'S HAND 59
His fingers expertly play an original song on the guitar.
- 60 WIDER - CHRIS 60
He plays his guitar while reading from sheet music on a stand.
- 61 ON SAM 61
He opens the door and peeks in. He watches Chris play.
- 62 ON CHRIS 62
He stops and picks up a pencil to write new notes on his sheet music. He notices Sam standing at the doorway.
- CHRIS
There's a thing called 'knocking'.
You might want to try it sometime.
- Sam knocks on the door. (X)
- SAM
How's that. (X)
- Chris ignores him and resumes playing. Sam enters and sits at the desk chair. He sees stacks of original music on Chris's desk. It's obvious that Chris is a skilled musician. (X)
- 63 ON SAM 63
He watches Chris play. He's chilled by the fear that Chris might somehow die within the next two days.
- 64 ANGLE ON CHRIS 64
His fingers blur as he plays the guitar.
- 65 ON SAM 65
He marvels at Chris's extraordinary musical talent.
- SAM
You're good. (X)
- Chris assumes Sam is being sarcastic.

CONTINUED

CHRIS
Too bad you can't make a living at
it.

SAM
Why not?

CHRIS
I can't play that disco garbage.

SAM
Disco won't last forever. It'll
probably die in a couple of years.

CHRIS
How do you know?

SAM
I've got a feeling. Maybe in a few
years all the disco maniacs will
become Urban Cowboys.

CHRIS
(still pissed)
Why didn't you give me my shot?

SAM
I have my reasons.

CHRIS
There's still time. You could call
Dad. Tell him to....

SAM
(firm)
Chris, I'm doing the stunt.

CHRIS
You just want to play big brother
and order me around.

Chris's words jog Sam's memory. A faraway look glazes over
Sam's eyes....

SAM
Sometimes big brothers do things
little brothers don't understand.

CHRIS
Yeah, like what?

CONTINUED

65 CONTINUED (2)

65

SAM

(remembers)

...I had a friend...great athlete.
Best in his high school. All State
in basketball, track, football.

(beat)

He had a little brother who tried
to be just like him...in fact, the
little brother was even offered a
basketball scholarship to Indiana
State.

(beat)

But his gift was in something
else...physics...and his big brother
made him follow it. The kid went to
M.I.T. instead.

(smiles)

Won a Nobel Prize.

(X)

Chris can't believe this is his brother Chad talking.

CHRIS

Well I'm not winning any Grammy
Awards.

(X)

SAM

How do you know until you try?

Sam looks at the original songs and sheet music stacked on
Chris's desk. Chris looks over the music too. We see that
this is what Chris secretly wants. The doorbell rings.

CHRIS

(excited)

She showed up! I can't believe it!

(off Sam's look)

Shannon. I met her on the set
today!

Chris jumps up, grabs a brush and quickly combs his hair.

CHRIS

(suddenly

insecure)

Chad, do me a favor. Don't hit on
her, okay? Please.

SAM

Why would I hit on her?

CONTINUED

65 CONTINUED (3)

65

CHRIS
 (obviously)
 'Cause you hit on everybody.
 (off Sam's look)
 Promise me.

SAM
 Okay. I promise. I won't hit on
 her.

(X)

Chris looks at him like, "I don't know if I believe you".

SAM
 Cross my heart.

(X)

CHRIS
 What heart?

(X)

(X)

CUT TO

66 INT. LIVING ROOM - NIGHT - ANGLE ON TV

66

We see "Saturday Night Live" playing on the T.V.

(X)

67 WIDER TO REVEAL - SAM, CHRIS AND SHANNON

67

They die laughing. Chris and Shannon sit on the couch together. She's dressed in earthy clothes and Birkenstock sandals. Sam is laughing and having a ball.

SAM
 (remembering)
 Oh, yeah, this next bit is great.
 Chevy Chase imitates President Ford.

Chris looks curiously at Sam like, "how would you know"?

CHRIS
 This show is live.

SAM
 (busted)
 ...Yeah, but it's three hour tape
 delayed. A friend back East called
 and told me about it.

CHRIS
 (suspicious)
 Chad, you don't know anyone East of
 Vegas.

68 ANGLE ON THE TELEVISION

68

The "Conehead" sketch ends. Chevy Chase appears as Gerald Ford and does a pratfall off the stage. The audience howls.

69 ON CHRIS, SHANNON AND SAM

69

They all die laughing.

SHANNON

If Ford falls one more time, there's no way he's going to beat Carter.

SAM

What makes you so sure Carter will win the Democratic nomination?

SHANNON

He won Illinois by forty-eight percent. And he's pulling ahead of Wallace, Jackson and Udall with the delegates.

Sam smiles, knowing that Shannon's prediction will come true.

SAM

You may be right.

Chris jealously watches Shannon smiling at Sam. He suspects that Chad (Sam) is up to his old tricks again.

SAM

You're really up on this election.

(X)

SHANNON

I work for the League of Women Voters at school. President Ford is speaking on campus this week. If you guys want to come, I'll get you special passes.

(X)

SAM

That would be great.

(X)

Sam notices someone standing on the balcony. The holographic cigar smoke gives his identity away.

70 ANGLE ON BALCONY - AL

70

He wears a blinding white three-piece leisure suit with a satin scarf tied around his neck.

71 BACK ON SAM

71

He gets up.

SAM

I need to get some air.

Chris smiles, glad to be rid of Sam.

CHRIS

Take your time out there, pal.

72 EXT. BALCONY - NIGHT - ON SAM

72

He comes outside to find Al rehearsing a new dance step. Sam closes the sliding glass window, then motions Al to follow him so Chris and Shannon won't hear their conversation.

SAM

(whispering)

Where'd you dig up the costume?

(X)

OBSERVER

This old thing. I've been waiting years for polyester to make a comeback.

(X)

Sam notices Al holding a clutch bag.

SAM

Al, is that a purse?

OBSERVER

(defensive)

It's not a purse...It's a man bag. Vintage 1976.

SAM

You owned a man bag?

OBSERVER

All my pants were too tight to carry a wallet.

(grins)

Women loved it.

SAM

Is Ziggy fixed yet?

Al unzips his "man bag" and pulls out his hand computer. He smacks the side of the computer, then punches in some data.

CONTINUED

OBSERVER

We're still having trouble with him.
Right now he's....

(reacts to
computer)

Japanese!

SAM

Ziggy is Japanese?!

OBSERVER

No, he's spitting everything out in
Japanese. Must be from those
foreign microchips we fed him.

SAM

Al, how was he killed?

Al is suddenly uneasy and nervous.

OBSERVER

Who?

SAM

What do you mean, who? Chris!

(X)

OBSERVER

Chris, yeah, well, we're still
checking. We know it happens
sometime in the next two days.

(X)

SAM

He's a good kid, Al. He's got a
future, and from what I just heard,
it's in music. I've got to make
sure he gets that chance.

(X)

OBSERVER

You're really getting attached to
him, aren't you?

(X)

SAM

(nods)

I see a lot of myself in him. That
same drive he has to prove himself,
it's just like I was with my own
brother.

(X)

(beat)

I remembered, Al. My brother Tom
was the one who talked me into going
to M.I.T.

(MORE)

CONTINUED

72 CONTINUED (2)

72

SAM (Cont'd)

(beat)

He changed my life. I just wish I
could shake this fear I have and
remember....

Al watches Sam compassionately. He seems to want to help
his friend, but can't.

OBSERVER

(changing the
subject)

Hey, you're on the set of
'Earthquake' tomorrow. Chuck
Heston, Ava Gardner, Victoria
Principal. Pretty exciting, huh?

SAM

(still
disoriented)

Exciting? I'm supposed to do a
stunt and I don't know what it is.

OBSERVER

How tough can it be?

SMASH CUT TO

73 INT. HIGH RISE - DAY - ON SAM

73

Terror flashes in his eyes. Sam looks out of a window that
has been removed. Prop glass and twisted girders have been
put in place to simulate earthquake damage around him.

RAY

(smiles at Sam)

It's a piece of cake. See you at
the bottom.

Ray limps off. Chris follows him.

74 SAM'S POV - OVER LEDGE

74

We see an air bag set up under a sheet of fake glass at the
bottom of the high rise. The fall is twelve stories to the
street below. Cameras are set up at various locations to
film the stunt.

75 ON SAM

75

He can't believe what he's seeing.

OBSERVER (O.S.)

Now this is a kick in the butt.

76 WIDER TO INCLUDE AL

76

He puffs his cigar and stands next to Sam on the ledge.
Sam looks to Al, then over the sheer drop off.

SAM

Oh, boy.

We hold on Sam's terrified face as we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

77 EXT. HIGH RISE - LEDGE - ON SAM 77

He looks in horror over the ledge.

SAM
This is a piece of cake!?!

OBSERVER
It is if you're suicidal.

Sam glares at him.

DIRECTOR (O.S.)
(through
megaphone)
We're ready whenever you're ready.

OBSERVER
(yelling)
Ready!

SAM
Al, I can't do it.

OBSERVER
You have to if you want to leap out
of here.

SAM
The only leap I'm going to make is
to my death.

A crowd of extras press up behind Sam. A woman stands next to him. She drags a cigarette and looks down at the air bag below. She flicks the cigarette, then turns and glares at Sam. Cameras are rolling.

SAM
(unnerved)
Hi.

The woman sees that Sam doesn't recognize her.

WOMAN
(pissed)
Is that all you have to say, Chad?

SAM
Huh?

CONTINUED

77 CONTINUED

77

WOMAN

You don't remember me do you?
(off Sam's
confused look)
Rap party. 'Poseidon Adventure.'

Sam still doesn't understand. She fumes.

WOMAN

(reminding him)
I came as the giant clam. You were
Aqua Man.

SAM

I don't remember.

WOMAN

Maybe it was a flying fish. (X)

She suddenly pushes Sam and jumps herself. Sam flies over
the edge. Her body hurtles to the air bag below.

78 ON SAM

78

He dangles from a girder and looks up at Al. (X)

79 ON AL

79

He turns and sees Lorne Greene standing next to him.

OBSERVER

(star struck)
Sam, look, it's that 'Bonanza' guy
-- Lorne Greene! Lorne Greene's
right here!

80 ANGLE - LORNE GREENE (EXISTING FOOTAGE)

80

He reaches down, struggling to grab Sam's hand.

81 ANGLE - ON SAM

81

He dangles from the girder. His hands are slipping. We
see Lorne Greene reaching out to help him.

SAM

Help....

- 82 ON AL 82
He marvels at the movie star beside him.
OBSERVER
Hold on Sam. Lorne will save you!
- 83 ON SAM 83
He tries desperately to hold on, but his hands are slipping.
SAM
Al!
Sam dangles from the girder. He grabs for Lorne's hand, but misses.
OBSERVER
Look out!
Sam screams as he free falls....
SAM
Alllllll!
- 84 WIDER ANGLE - ON SAM 84
He free falls twelve stories to the street below. He flails his arms and legs as he rips through the air.
- 85 ANGLE ON GLASS WINDOW - ON SAM 85
He hits the fake glass, which shatters and sprays around him. The air bag beneath catches his fall. The bag billows around him.
- 86 ANGLE ON - RAY 86
He hobbles up to the air bag.
RAY
Chad! You okay, boy?
Sam groans and crawls out of the air bag. Ray helps Sam out. (X)
The stuntwoman crosses to Sam as the entire crew erupts in applause. (X)

CONTINUED

86 CONTINUED

86

STUNTWOMAN

Once a screamer, always a screamer.

She gives him a big phoney hug. Sam shoots her a look. Sam turns and sees Chris walking away.

CUT TO

87 ON CHRIS

87

He just looks back at him. This could have been his big shot.

CUT TO

88 INT. CHAD AND CHRIS'S APARTMENT - DAY

88

Chris enters, pissed. Sam follows a short distance behind.

CHRIS

I could've done it. I could've had my card. I could've been a stuntman right now.

SAM

Chris, is that what you want to be? A stuntman?

CHRIS

Why not? It's what Dad wants me to be. It's what you want me to be.

SAM

Chris, I'm asking you...what do you want to be?

Chris silently thinks about it.

CHRIS

I don't know anymore.

SAM

What about your music?

CHRIS

Oh, yeah, c'mon, can you see me telling Dad, 'I'm going to be a musician'.

CONTINUED

SAM

It's what you really want, isn't it.

CHRIS

I want to make Dad proud of me.

SAM

And for that, you're willing to risk your life?

Chris can't believe this is Chad talking.

CHRIS

You've been risking your life every day for the past ten years.

SAM

Yeah, and what have you been doing every day for the past ten years?

Chris thinks about it.

SAM

Well, what have you been doing?

CHRIS

Playing guitar.

SAM

You want to make Dad proud....do what you do best.

Chris considers this. He's tempted by the idea.

SAM

You've just got to go for it. And it'll take as much courage as any stunt I can think of.

CHRIS

But I don't know anything about the music business.

SAM

Leave that to your big brother.

We hear a woman's sweet country voice singing "Lying Eyes" as we....

CUT TO

- 89 INT. PALOMINO CLUB - NIGHT - ON A COUNTRY SINGER 89
 She's singing to a crowded honky tonk. A sign reading "Amateur Night" is posted to the side of the stage. The Palomino's house band plays back-up.
- 90 ANGLE - THE BAR - ON SAM AND TRACI DUVORE' 90 (X)
 they stand at the bar. She holds Sam's arm and points to a man sitting in the crowd. (X)
- TRACI
 ...Steve Linley, he's the A&R V.P.
 for our Country Western label.
- 91 ANGLE ON STEVE 91
 He's a short, frizzy-haired guy with horn-rimmed glasses and a big Stetson hat.
- TRACI (O.S.)
 The only Texas cowpoke ever born in
 Brooklyn.
- 92 BACK ON SAM AND TRACI 92
 Sam smiles.
- TRACI
 He's kind of a sleazeball, but he
 can make things happen.
- SAM
 Thanks for doing this for Chris.
- TRACI
 (breathy)
 I didn't do it for Chris.
 (kisses him)
 See you Saturday.
- Traci flashes a killer smile, then struts back to Steve. Sam watches her move.
- SAM
 Chad, you owe me.
- 93 INT. PALOMINO - ON CHRIS AND SHANNON 93
 He watches the singer and nervously tunes his Fender Strat-o-caster. Shannon smiles and rubs his shoulder. (X)

CONTINUED

93 CONTINUED

93

Sam comes up.

CHRIS
Where's Dad?

SAM
Don't worry, he'll be here.

SHANNON
(to Chris)
You're on next.

94 OMITTED

94

95 FOLLOWING SAM

95

making his way around the perimeter of the room. All the women check Sam out as he passes. He glances into an adjoining bar room.

96 INT. PALOMINO - BAR - ON RAY

96

He's slouched on a barstool with a beer and a cigarette. Sam comes up to him. Sam sees that Ray is slightly drunk.

SAM
Dad?

RAY
Hey, big time.

SAM
How long have you been in here?

Ray holds the bottle up to the light and judges the time by the beer inside.

RAY
Almost a six pack.

SAM
C'mon, Chris is on next.

RAY
I can hear him from here.

Ray swigs his beer. A tense beat. Sam can't figure Ray out. We hear Chris begin playing in the next room.

CONTINUED

96 CONTINUED

96

SAM

You know, all he wants is to make you proud.

RAY

I am proud.

SAM

Then show him. Go in there where he can see you.

Ray just sits there and swigs his beer.

SAM

Why are you doing this? What have you got against him?

Ray thinks about this. The beer is having its effect. After a long beat, he tells the truth....

RAY

He got born weak.

SAM

...what?

RAY

Weak. Premature. After your mom and me split, she raised him wrong. I've got to make him tough...make him a man.

(X)
(X)

Suddenly, the crowd in the next room cheers as Chris plays a series of hot guitar licks. (X)

SAM

Then why don't you come listen to the man.

(X)

After a tense beat, Ray gets up and walks with Sam into the main room.

97 INT. PALOMINO - ON CHRIS

97

He's playing on stage.

98 ON SAM AND RAY

98

They come in together.

- 99 ON CHRIS 99
- His fingers rip up and down the strings, reeling off hot rockabilly guitar licks. (NOTE: In this sequence, Chris plays GUITAR and HARMONICA. He sings an original song -- to be determined later. His style is similar to the music of "Bruce Hornsby and The Range.") Chris finishes the song, holding the last wailing cord. The crowd goes wild, amazed by Chris's voice and guitar ability. Even the back-up band applauds Chris's performance. As Chris takes a bow, he sees his father standing at the back of the audience.
- 100 ANGLE ON SAM AND RAY 100
- Sam hoots and applauds. Without a word, Ray turns and walks back into the other bar room.
- 101 ON CHRIS 101
- His smile falls. He comes down from the stage. He hands his guitar to Shannon, then follows Ray.
- 102 OMITTED 102
- 102A INT. BAR ROOM - ON CHRIS 102A
- He approaches Ray, who sits at the bar.
- CHRIS
...What did you think?
- Sam and Shannon come up behind Chris.
- RAY
I think you're wasting your time.
- Chris is crushed by his father's words.
- SAM
He was good, Dad. Everybody loved him. He got more applause tonight than I got on my stunt this morning.
- CHRIS
Forget it, Chad. He doesn't care.
- RAY
Hey, c'mon, kiddo. I didn't hurt your feelings again, did I?

CONTINUED

102A CONTINUED

102A

He playfully pops Chris with a light jab.

RAY
C'mon, put 'em up.

Chris shakes his head, no.

RAY
Don't you want to box with your old
man anymore?
(pops him again)
Afraid I'll whip ya?

Ray fakes low, then pops him with a right. Chris turns to walk away. Sam comes up behind Ray.

SAM
Leave him alone, Dad.

(X)

RAY
See, if I'd a raised you instead of
your mom, you'd be able to take me
right now.

Ray pops Chris on the back of the head.

SAM
Dad, lay off.

Sam holds Ray's arms back just as Chris spins around and blasts Ray's jaw with a blinding hook. He knocks both Ray and Sam down.

SHANNON
Chris!

CHRIS
Let's go.

(X)

He takes the guitar from Shannon and strides out of the club with her.

(X)

103 ON RAY

103

He lies on the ground. Sam helps him up. Ray feels his bruised jaw.

(X)

RAY
Kid knows how to throw a punch.
(beat)
Lucky for him you were holding me.

(X)

CONTINUED

103 CONTINUED

103

SAM
Lucky for you, he only threw one.

DISSOLVE TO

104
thru
106 OMITTED104
thru
106

107 INT. CHAD AND CHRIS'S APARTMENT - NIGHT - ON SAM

107

He enters the dimly lit apartment.

SAM
(calling out)
Chris?...Chris?

As Sam's eyes search the apartment for Chris, they fall on the mantel photo. He fingers the photo. A haunted look fills his eyes. As he struggles to remember, he hears....

OBSERVER (O.S.)
(sincerely)
Cute kids.

A startled Sam fumbles the photo, almost dropping it on the ground.

108 OMITTED

108

109 WIDER TO INCLUDE AL

109

He's looking at the photo.

SAM
(spooked)
Al, I gotta get out of here. This place is driving me crazy. And I don't know why.

OBSERVER
You'll leap as soon as you stop Chris from dying.

SAM
(flaring)
But I did that. It can't happen now....I took the stunt myself.

CONTINUED

OBSERVER

We're not so sure, Sam. Ziggy's still down. We don't know exactly when it happened.

SAM

(nods
introspectively)

Al, I've got this strange feeling that comes over me.

(beat; looks at

Al)

It's Tom, isn't it?

OBSERVER

Sam, don't torture yourself.

SAM

(fighting to
remember)

Tom went to....West Point....He became an officer....we all went to his graduation....Me, Katie, my Mom and Dad....

(searching)

...After that....he....he....

(tortured)

Dear God, I can't remember.

Al can't stand to see Sam agonize about his brother any longer.

OBSERVER

(softly)

...I'm really not supposed to do this, but....

Al reaches into his pocket and pulls out a wallet photo.

OBSERVER

...After you leaped, we locked up all your personal stuff. I snuck this out of your wallet.

Al holds up the photograph. Sam looks at it.

We see a faded color photograph of Sam (15) standing with his big brother, Tom, who wears a cadet's uniform. Sam wears Tom's hat askew on his head. They're both laughing as Tom holds Sam in a brotherly headlock.

111 OMITTED 111

112 MOVING IN ON SAM'S FACE 112

as this long forgotten memory comes back to him. Tears cloud Sam's eyes.

SAM

...He died in Viet Nam...

After a stunned beat, he reaches for the photograph, but his hand floats right through it.

OBSERVER

I'm sorry Sam...It'll be waiting for you when you come home.

Sam smiles sadly, fighting back the tears.

CUT TO

113 EXT. PHONE BOOTH - NIGHT - ON CHRIS 113

He's talking to the director on a telephone. We see Shannon waiting in her car.

CHRIS

...yeah, Rick, this is Chris Stone.

RICK'S VOICE

(over phone)

Hey. It's late. What do you want?

CHRIS

I know my dad quit on you. But do you have someone for that fire stunt tomorrow?

RICK'S VOICE

(over phone)

Well, I don't have a Stone.

CHRIS

You've got one now.

As Chris turns and nods at Shannon, we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

114 EXT. RAY'S HOUSE - EARLY MORNING

114

Ray is washing down a speed boat as Sam pulls up in the Corvette.

RAY
What's wrong, couldn't get a date?

Sam gets out and walks up.

SAM
(confused)
What?

RAY
(laughs)
You're usually dropping someone off this early in the morning.

SAM
Chris didn't come home last night. I was hoping he came here.

RAY
For what?
(feels his jaw)
To admire the damage.

SAM
I'm worried about him.

RAY
If I know you boys, he's feeling no pain right now.
(laughing)
He's probably off with that little blonde girl. He'll be back in a couple days for his job.

CUT TO

115 INT. "DISCO INFERNO" SOUND STAGE - DAY - ON CHRIS AND SHANNON

115

They walk through the set. We see the crew setting up for the fire stunt.

116 ANGLE ON RICK (THE DIRECTOR)

116

with a megaphone. He hands a cup of coffee back to a "gofer".

RICK
(through
megaphone)
I told you three lumps of
sugar...three! Did you get that?
Do you hear that?

(X)

GOFER
(terrified)
Yes sir.

RICK
Then DO IT!

The gofer scurries away to get him another cup of coffee.

RICK
Who do I gotta sleep with to get a
decent cup of coffee around here?!

Rick turns and sees Chris and Shannon.

RICK
Chris, babe...you made it!

He shakes Chris's hand, then looks at Shannon.

RICK
...And you brought a cheerleader.

CHRIS
No, this is Shannon.

RICK
Hi, doll.

(X)

He shakes her hand. Shannon feels like she's been slimed.

RICK
Okay, we're gonna be up for you in
about ten minutes, so just hang
tight.

Rick turns and walks off.

RICK (O.S.)
(through
megaphone)
Let's go, let's go! Time is money!

(X)

CONTINUED

116 CONTINUED

116

SHANNON
 (worried)
 Chris, you sure you want to do this?

CHRIS
 What do you mean?

SHANNON
 I don't know. Shouldn't your Dad
 be here to check this out or
 something? (X)

CHRIS
 (temper flaring)
 I checked it out, okay? (X)

SHANNON
 What about your brother?

CHRIS
 He told me to do whatever I want to
 do. So I am.

Off Shannon's concerned look, we....

CUT TO

117 EXT. RAY'S HOUSE - MORNING - SAM AND RAY - CONTINUOUS

117

SAM
 What makes you so sure he'll want to
 come back? (X)

RAY
 What the hell else is he gonna do?
 Be a musician?

SAM
 Why not?

RAY
 Chad, we went through this last
 night.

SAM
 But we didn't settle it. Chris was
 great. (X)

CONTINUED

117 CONTINUED

117

RAY
(grudgingly)
Okay, he was good.

SAM
And he needed to hear that from
you.

RAY
That doesn't mean I want him to go
ruin his life.

SAM
But don't you see. That's exactly
what you're doing by forcing him to
be a stuntman.

After a long beat....

RAY
...I don't know...Sometimes I find
myself doing the same things to
Chris that my father did to me.
It's like I can't stop myself....
(remembering)
My old man was a stuntman, so I
became a stuntman. I had to prove
to him I could do it...And I did.

Sam is suddenly overcome by a sick feeling.

SAM
You don't think Chris is crazy
enough to do that fire stunt on his
own, do you?

Sam and Ray exchange a look as we....

CUT TO

118 OMITTED

118

119 INT. "DISCO INFERNO" SET - DAY - ON CHRIS

119

He stands on the upper loft of the disco set.

120 ON RICK

120

He uses a megaphone to talk to Chris.

CONTINUED

120 CONTINUED

120

RICK
(through
megaphone)

...Okay, babe, when you hear your
cue, start running across the loft.
You'll hit your mark, the charge
will go off behind you. You'll come
flying down into the air bag here.

(beat)

Okay, everybody, let's go, we're an
hour behind.

CINEMATOGRAPHER

Rick, shouldn't we get a rehearsal
first?

RICK

The hell with it. We'll shoot the
rehearsal.

121 ANGLE ON THE CREW

121

They hesitate, knowing this is a bad idea.

122 ON RICK

122

His temper flares.

RICK

I said we're shooting the rehearsal!
Let's go, people.

123 ON CHRIS

123

He nervously studies his mark.

CUT TO

124 OMITTED

124 (X)

125 INT. "DISCO INFERNO" SET - ON CHRIS

125

He appears tense waiting....

RICK (O.S.)
(through
megaphone)

Alright, everyone, positions....

- 126 ANGLE ON TRACI 126
 She stands next to the Special Effects Coordinator, who works a control board of detonators. (X)
- CUT TO
- 127 INT. CORVETTE - ON SAM 127
 He drives down a freeway off ramp. A light up ahead turns red. Sam floors the Corvette. Sam rockets into the intersection and skids right. He screeches past a guard gate at the studio's back lot. (X)
- 128 INT. DISCO INFERNO SET - ON RICK 128
 He raises his megaphone.
 RICK
 ...alright, give me fire...bring in the smoke...and...action!
- 129 LOFT - ON CHRIS 129
 He waits for his cue.
- 130 EXT. SOUND STAGE - DAY - THE CORVETTE 130 (X)
 screeches to a stop. Sam jumps out of the car and runs into the sound stage. Ray limps after him. (X)
- 131 INT. DISCO INFERNO SET - ON SAM 131
 He runs inside and passes Traci.
 TRACI
 Hey, Chad....
- 132 ANGLE ON CHRIS 132
 He runs across the loft.
- 133 ON SAM 133
 He yells.
 SAM
 No!

- 134 ON CHRIS 134
He runs across the loft as it explodes. The blast rocks the stage. Chris drops straight down into the structure.
- 135 ON SAM 135
He reacts, horrified.
- 136 ON SHANNON 136
She screams.
- 137 ON RAY 137
He's stunned.
- 138 ON RICK 138
He's surprised by the size of the explosion.
- RICK
What happened?! What happened?!
- 139 ON SAM 139
He runs across the set, which is engulfed in flames. Ray limps after him. Smoke billows from a doorway.
- 140 ANGLE - CREW AND EXTRAS 140
They race out of the building. Several crew members try to douse the flames with extinguishers, but the fire is out of control.
- CREW MEMBER (O.S.)
Get out. It's too big.
- 141 ON SAM AND RAY 141
Sam runs onto the flaming set to find Chris. Ray follows.
- 142 MOVING WITH SAM AND RAY 142
through the set. They're both coughing and blinded by smoke. Sam leads them up a staircase. Ray limps behind him. Beams are heard cracking around him.

CONTINUED

142 CONTINUED

142

They make it to the top of the stairs. Ray hacks and doubles over. He's too old to make it.

OBSERVER'S VOICE

Sam!

143 WIDER TO INCLUDE AL

143

He materializes out of the fire.

144 BACK ON SAM

144

He can barely make out Al's figure.

SAM
(whispers)

Al!

OBSERVER
Right here, Sam.SAM
(to Ray)
Dad. Go back.RAY
(hacking)
No.SAM
I'll find Chris. I swear.

Ray tries to stay, but he's too old to go any further. Ray hacks and nods his head. He turns and limps back down the stairs to the exit.

SAM
(coughing)
Al, I can't see you. I can't see anything.OBSERVER
Follow me...I'll be your eyes.SAM
What?OBSERVER
Trust me, Sam...this way.

145 MOVING WITH SAM AND AL

145

They walk down the hallway.

OBSERVER

Follow my voice...okay turn right here.

Sam turns down another hallway. His hands blindly search ahead of him.

OBSERVER

Down this hallway, then to your left.

SAM

This way?

OBSERVER

Hurry. We're losing time.

They walk down the corridor. Al hears a crack and looks up.

OBSERVER

Sam, jump back!

Sam recoils.

146 ANGLE ON A BEAM

146

It crashes right through Al's holographic image.

OBSERVER

Sometimes it pays to be a hologram.

(beat)

Sam, step over the beam. It's right in front of you.

(X)

CUT TO

147 NEW ANGLE - AL

147

He turns a corner with Sam following.

OBSERVER

He's right here.

Sam gets down on his knees. His hands blindly feels the carpet until he finds Chris lying unconscious. Sam hefts Chris in his arms.

CONTINUED

147 CONTINUED 147

SAM
C'mon, Al, hurry. I'm dying in
here.

148 MOVING WITH SAM 148

He staggers down the hallway.

CUT TO

149 INT. SET - DAY 149

It's literally a disco inferno. Firemen douse the set. Rick yells at various crew members, who recoil from the blaze.

150 CLOSE ANGLE - DOORWAY - ON SAM 150 (X)

blackened with soot, holding Chris in his arms. (X)

151 OMITTED 151 (X)

152 ANGLE ON SHANNON 152

She smiles through her tears.

153 ANGLE ON THE CREW 153

They cheer as Sam carries Chris out of the burning structure.

154 ANGLE ON RAY 154

He tears up at the sight of his two sons coming out alive.

155 ANGLE ON RICK 155

He comes up to Ray.

RICK
(panting)
Ray, babe, that was close, damn
close. Thank God you showed up
to....

CONTINUED

155 CONTINUED 155

Ray suddenly swings and decks Rick. Ray towers over him.

RAY

Pay you back, babe.

CUT TO

156 EXT. PARAMEDIC TRUCK - DAY - ON SAM 156

Traci holds Sam's hand. He looks at Chris, who lies unconscious on a stretcher. Paramedics tend to him. Shannon and Ray sit beside Chris. Chris's eyes flutter open. He looks dazed for a moment, then focuses on Sam.

SAM

They say I'm crazy...but that was crazy. (X)

Chris nods slightly. As the paramedics lift him, a harmonica drops out of Chris's pocket and clatters on the ground. Ray picks it up.

RAY

I think you're going to need this.

Ray sticks the harmonica in Chris's pocket. Chris smiles and reaches out for his father's hand, gripping it tightly.

157 ANGLE ON SAM 157

He smiles. (X)

Traci notices the mood ring on Sam's finger. (X)

TRACI

Wow, look...you were exposed to all that heat, but your mood ring's bright blue. You know what that means? (X)

SAM

Guess I'm in a real good mood.

158 ANGLE ON THE MOOD RING 158

It glows bright blue on his finger as we....

SLOW DISSOLVE TO

159 EXT. COLLEGE CAMPUS - FORD RALLY - DAY 159

A warm spring day. We see red, white and blue streamers and posters that read "Ford '76".

160 ANGLE ON RAY, CHRIS, SHANNON, SAM AND TRACI 160

They eat ice cream cones and wait for President Ford to arrive. Chris is on crutches, but otherwise healthy.

SHANNON

Ford should be here any minute.

RAY

You really think that peanut farmer has a chance against the President?

SAM

Hey, who can predict the future?

SHANNON

Somehow you did. You knew Chris was going to get hurt.

Sam looks at Chris.

SAM

Call it brother's intuition.

OBSERVER'S VOICE

And trusting a friend.

161 WIDER ANGLE TO INCLUDE AL 161

He's standing inside the cordoned-off area. Sam turns to Chris and looks at him for the last time. Chris sees the look. Sam hugs him.

CHRIS

What was that for?

SAM

For being my brother.

Chris is touched and embarrassed, but seems to understand in some strange way.

162 MOVING WITH SAM AND AL 162

As he crosses through the crowd. He meets Al at an area that isn't quite so crowded.

CONTINUED

162 CONTINUED

162

SAM

Hey, Al.

OBSERVER

How you doing, Sam?

SAM

Pretty good.

(beat)

Thanks for looking out for me.

OBSERVER

(nods)

Hey, that's what I'm here for.
We're a team, remember.

SAM

(heartfelt)

And Al, thank you for giving me
back my brother.

Al smiles, touched by Sam's sincerity. Sam glances over at Chris.

163 ANGLE ON CHRIS AND SHANNON

163

They're laughing. Shannon wraps her arms around Chris.

164 OMITTED

164

165 BACK ON SAM AND AL

165

watching Chris and Shannon.

SAM

(smiles)

...So when am I gonna leap?

Al shrugs.

STUDENT'S VOICE

Look out, he's coming.

The crowd surges forward. Someone bumps into Sam, knocking the ice cream cone from his hand. Police and security push the crowd back. The Presidential anthem plays.

- 166 ANGLE ON PRESIDENT FORD 166
We see only the bald top of his head as he makes his way through the crowd. People cheer and wave American flags.
- 167 ON AL 167
He stands inside the rope, invisible to all the Secret Service agents and police standing guard.
- 168 ON SAM 168
He stands near Al on the other side of the rope. He cranes his neck to see the President coming toward them. Sam's eyes suddenly flick to the ground.
- 169 ANGLE ON ICE CREAM 169
It melts in a puddle on the edge of a staircase.
- 170 ON SAM 170
His eyes widen as President Ford heads right for it.
- SAM
Look out!
- Sam's scream is swallowed up by the roar of the crowd.
- 171 CLOSE ON PRESIDENT FORD'S FOOT 171
It steps right into the puddle of ice cream and slips.
- 172 ANGLE ON SAM AND AL 172
Their eyes mirror President Ford's bouncing trip down a long flight of stairs. The crowd gasps. The cigar drops from Al's mouth. Sam can't believe what he's just done.
- SAM
Al, was that what I was here to do?!
- OBSERVER
I don't know, but that was one helluva stunt!
- Al watches in amazement as Sam suddenly....

QUANTUM LEAPS

FADE TO BLACK

THE END