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QUANTUM LEAP

FUTURE BOY

OCTOBER 6, 1957

Written

by

Tommy Thompson

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#66417

QUANTUM LEAP

FUTURE BOY

OCTOBER 6, 1957

CAST

SAM BECKETT/KENNY BERK (FUTURE BOY)  
AL/THE OBSERVER

MOE HIRSCH (CAPTAIN GALAXY)  
BEN HARRIS  
IRENE KINER  
KID AT KRUPNICK'S  
SMALL BOY AT KRUPNICK'S  
DR. RICHARD SCANLAN  
JUDGE RYKER  
CAPED FUTURITE  
ROGER  
KENNY BERK (FUTURE BOY)

EXTRAS  
TV CREW/ACTORS  
KIDS AT KRUPNICK'S  
VARIOUS PEDESTRIANS

SETS

INTERIORS:

TELEVISION STUDIO  
GLASS BOOTH/TIME MACHINE  
DRESSING ROOM  
KITCHEN COMMERCIAL SET  
SOUND STAGE AREA  
FUTURISTIC LOUNGE AREA  
MOE'S HOUSE  
BASEMENT STAIRS  
BASEMENT  
LIVING ROOM  
DINING ROOM  
KRUPNICK'S ROLLER PALACE  
CONFERENCE ROOM

EXTERIORS:

TELEVISION STUDIO  
MOE'S HOUSE  
COURTHOUSE

QUANTUM LEAPFUTURE BOYOCTOBER 6, 1957TEASER

FADE IN

1 QUANTUM LEAP IN 1

2 INT. GLASS BOOTH - DAY 2

A blue glitz of lightning crackles and dissipates. We see Sam. He's dressed in a metallic silver jumpsuit, with a silver skullcap that extends down to form a mask around his eyes. Across his chest is a lightning bolt and the letters F.B. outlined in silver glitter. Sam blinks, trying to get his bearings. He holds up his silver-gloved hands to examine them. Suddenly, a voice booms from beside him.

GALAXY'S VOICE

Did you hear me, Future Boy?

Sam turns quickly.

SAM

(stunned)

What?

3 SAM'S POV - CAPTAIN GALAXY 3

Sam finds himself staring at a large man dressed in a similar looking metallic suit. It's the same as Sam's, except he has wings on the side of his head and on his shoes and has a huge "G" on his chest.

4 ANGLE ON BOTH 4

as Sam stares at this person in disbelief.

GALAXY

Activate the time machine.

SAM

(stunned)

Time machine?

CONTINUED

4 CONTINUED

4

There is a control panel in front of them.

GALAXY  
(intensely)  
Are you ready to activate the time  
accelerator?

Sam is almost hypnotized as he stares at this strange, powerful looking man in silver. Sam notices a red lever on his left marked "TIME ACCELERATOR". He slowly reaches over and grabs it tight.

SAM  
(nervously)  
Uh...ready.

GALAXY  
Activate...now!

Sam watches as the man leans his head back as if he were about to be blasted to the moon.

SAM  
Oh boy.

SMASH TO MAIN TITLES

END OF TEASER



ACT ONE

FADE IN

5 INT. TIME MACHINE .. CONTINUOUS

5

Sam pulls the lever slowly towards the words "FULL WARP". Lights suddenly begin to whirl above his head and sirens and bells begin to blast. Smoke rolls up around the booth. Captain Galaxy raises his fist into the air and in a super hero tone of voice shouts.

GALAXY  
(shouting)  
Captain Galaxy away!

Sam stares at him in disbelief. Galaxy cuts a look at Sam.

GALAXY  
(through his teeth)  
Go ahead. Say your line.

Sam pauses, not sure what to do, then in an act of supreme desperation he slowly raises his fist above his head.

SAM  
(unsure)  
Future Boy...away!

The booth suddenly begins to shake violently. Sam holds on tightly.

GALAXY  
(flipping switches)  
Hold on, Future Boy, there seems to be a lot of cosmic turbulence today. You better deploy the anti-asteroid shields.

SAM  
(vibrating badly)  
The what?

GALAXY  
The asteroid shields. It's above the thermal reactor switch.

SAM  
(no idea)  
The thermal reactor switch?

CONTINUED

5 CONTINUED

5

GALAXY  
(shaking real bad)  
The red button in the middle!

6 SAM'S POV - THE CONTROL PANEL

6

It's a hokey array of semi-real looking controls. In the middle of a row of buttons, a red button urgently flashes.

7 BACK ON SAM

7

as he reaches over and pushes the red button. Suddenly the shaking begins to subside and the lights, bells and siren wind slowly to a halt. There's a hiss of steam and then everything's still. Galaxy begins flipping switches and buttons. He looks curiously at SAM.

GALAXY  
Disengage the time activator.

Sam reaches over and pushes the lever back.

SAM  
Activator...disengaged.

Galaxy unbuckles and exits the booth.

8 EXT. GLASS BOOTH

8

Sam clambers out of his seat and stumbles through the hatch. He catches himself and steps up next to Captain Galaxy. The background behind them has now been replaced by a couple of porthole windows. We notice several obviously phoney toy spaceships pass by on wires.

GALAXY  
We'd better activate our cloaks of invisibility so we won't be detected by any futuristic life forms.

He pushes the button on his belt buckle and we hear a futuristic sound (slide whistle). He looks at Sam who is suddenly mesmerized by something off screen.

9 SAM'S POV - BLACK AND WHITE MONITOR (MIRROR SHOT)

9

We see a black and white version of Captain Galaxy and Future Boy. Galaxy is looking at Future Boy, who in the monitor appears very young and very short.

CONTINUED

9 CONTINUED

9

GALAXY  
Did you hear me, Future Boy?

SAM  
(turning back to  
him)  
Uh...yeah. The cloaks of  
invisibility.

He reaches down and pushes the button on his belt buckle.

10 SAM'S POV - MOVING OFF MONITOR

10

as he notices a man holding cue cards with Galaxy and Future Boy's dialogue. Next to him stands the source of the futuristic sound as a man blows into a slide whistle to simulate the cloaking sound. Next to him is Ben Harris, a cigarette smoking, frantic little man with a script in his hand. Sam also notices several vintage television cameras pointing at him, operated by assorted technicians.

11 RESUME SAM AND GALAXY

11

Sam realizes he's part of a television show. He stands with his finger on the button of his belt buckle. Captain Galaxy pulls out a small handheld device remarkably similar to the one Al carries. Sam looks in amazement at the primitive handlink in Captain Galaxy's hand.

HARRIS'S VOICE  
Pssst. Pssst.

Sam jerks and looks off camera towards the sound.

12 SAM'S POV - BEN HARRIS

12

Harris angrily directs Sam's attention to the cue cards.

13 RESUME SAM AND GALAXY

13

Sam reads haltingly from the cards.

SAM  
(reading haltingly  
from cards)  
Golly, Captain Galaxy, where the  
heck are we? This sure doesn't look  
like any place I've ever seen  
before.

CONTINUED

9 CONTINUED

9

GALAXY

Did you hear me, Future Boy?

SAM

(turning back to  
him)Uh...yeah. The cloaks of  
invisibility.

He reaches down and pushes the button on his belt buckle.

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Sam reads haltingly from the cards.

SAM

(reading haltingly  
from cards)

Golly, Captain Galaxy, where the heck are we? This sure doesn't look like any place I've ever seen before.

CONTINUED

13 CONTINUED

13

GALAXY  
(reading the  
handheld)  
According to my gyrograph, we're  
aboard some kind of futuristic  
cruise ship in the year...1987.

SAM  
(still reading)  
Leaping lizards, that means we've  
jumped thirty years into the future.  
(to himself)  
Which makes this...1957.

14 ANGLE ON GALAXY

14

who is confused by Sam's talking to himself.

GALAXY  
That's right Future Boy. Why don't  
we explore the ship and give our  
Time Cadets a look at what the  
future holds in store for them.

SAM  
(reading)  
Good idea, Captain Galaxy.

15 ANGLE ON FUTURISTIC LOUNGE AREA

15

as Sam and Galaxy stroll a few feet and pass among four of  
five people simply dressed in tights and hokey, futuristic  
tunics. A man and a woman sip green and pink cocktails  
that bubble (from dry ice), while another man wearing a  
short cape talks to his two companions.

CAPED FUTURITE  
(pompously)  
And I say, if they try to invade, we  
give them a taste of their own gamma  
rays and reduce them to neutrons!

The two companions laugh heartily in callous agreement.  
Sam looks at the scene in disbelief, then remembers the cue  
cards.

SAM  
(reading)  
Smokin' retro rockets, Captain  
Galaxy! Is this the way things are  
going to be in the future?

CONTINUED



15 CONTINUED

15

Sam stares at Captain Galaxy waiting for the next line. Galaxy steps forward to address the camera directly. He's suddenly very serious. The actors behind him stop and watch him in disbelief.

GALAXY

This isn't the future, Time Cadets.  
Just one man's distorted view of it.

Galaxy gestures towards the lounge as he glares at Harris.

16 ANGLE ON HARRIS

16

who suddenly sees disaster.

HARRIS

Oh, my God, he's doing it again.  
(to his assistant)  
Get the commercial set up. Go!

Roger, his assistant, rushes off.

17 ANGLE ON SAM AND GALAXY

17

as Galaxy continues speaking.

GALAXY

It's up to each of you cadets to  
shape the future for yourself.  
Unlike this, Captain Galaxy believes  
it will be a time of great social  
and technical advancement. We'll  
see the end of war, disease and  
hunger. Right Future Boy?

Sam looks towards the cue card guy.

18 ON CUE CARD GUY

18

as he flips the card over and looks at it. He looks back  
at Sam and shrugs his shoulders. Harris is furious.

19 RESUME SAM

19

He realizes he's on his own.

CONTINUED

19 CONTINUED

19

SAM

Uh, that's right, Captain Galaxy. It may be, uh, a bumpy flight, but working together, mankind will take a giant leap closer to what you're describing.

(quickly adds)

But there'll always be more we can do.

GALAXY

Well said, Future Boy!

(to camera)

No problem is too big to be solved, if we just remember to ask the right questions.

20 ON BEN HARRIS

20

as he frantically gives Galaxy the "wrap up" signal.

21 RESUME GALAXY AND SAM

21

Galaxy signs off as a phoney looking rocket on a string moves towards them with a single letter hanging from it.

GALAXY

And speaking of questions, let's take a quick look at the space mail before we time shift out of here.

Sam grabs the letter and hands it to Captain Galaxy. The rocket then continues on.

GALAXY

This week's letter is from Cadet Davey Chase, who writes... 'Dear Captain Galaxy, if you and Superman got into a fight, who would win?'

(beat)

Well, Davey, Captain Galaxy would never get into a fight with Superman. First, because we're friends and second, because nothing is solved through violence. Thanks for the letter. Remember to tune in tomorrow when Captain Galaxy....

He looks over at Sam.

CONTINUED



21 CONTINUED

21

SAM  
(goes for it)  
...and Future Boy....

GALAXY  
...will blast off for another  
adventure in time. Until then...  
I'll see you in the future!

He gives the Captain Galaxy salute. Sam follows his lead and gives one too.

22 ON HARRIS

22

He tosses the script over his shoulder in disbelief.

HARRIS  
Cue the announcer!

Roger, nervously steps up to an off screen mike and reads from a shaking piece of paper.

ROGER  
(booming voice)  
Join us tomorrow for the further  
adventures of Captain Galaxy and  
Future Boy on 'Time Patrol!'

HARRIS  
And we're clear!

23 ANGLE ON HARRIS

23

Harris storms up to Sam and Galaxy. He yells at both of them, but mainly Galaxy. The other actors shake their heads and wander off the set.

HARRIS  
The Russians put a satellite in  
space and the whole world goes  
crazy. That doesn't mean you have  
to do it, too! What the hell do you  
think you were doing out there?

GALAXY  
I just don't want these kids  
thinking that the future is going to  
be nothing but...violence!

CONTINUED

23 CONTINUED

23

HARRIS  
Are you kidding? Kids love  
violence!

GALAXY  
(passionately)  
That's because we tell them to love  
it. We should be teaching them to  
dream. To see the future for its  
possibilities, not its limitations.  
Write me a script about that, and  
I'll shout it from the rooftops!

24 ANGLE ON SAM AND HARRIS

24

as Galaxy walks away. Sam is impressed by his speech.

HARRIS  
I swear if the kids didn't love him,  
I'd....  
(to Sam)  
Talk to him. Tell him if there's  
any more screwups he's gone. Kids  
or no kids. Got it?

SAM  
Got it.

Harris storms off in a huff.

25 INT. STUDIO

25

Sam wanders through the studio. It's full of primitive  
looking television equipment. He comes to a door with the  
words CAPTAIN GALAXY and FUTURE BOY written on it. The  
door is cracked. Sam knocks, then pushes it open and  
enters.

26 INT. DRESSING ROOM

26

The room is empty. Sam moves over and looks at himself in  
the mirror.

27 MIRROR SHOT

27

Sam looks at his alter image in the mirror.

CONTINUED

27 CONTINUED

27

SAM  
(in agony)  
I can't believe this.

He pulls off his mask and sees a red-headed, freckle-faced young man.

28 BACK TO SAM

28

He puts the mask down and notices a newspaper clipping taped to the wall. It's yellowed with age and includes a photograph.

29 INSERT - CLIPPING

29

There's a picture of a young man delivering a speech dressed in Shakespearian garb. The name Moe Hirsch appears underneath the picture and the headline reads 'HIRSCH IS "MACBETH"'. .

30 ANGLE ON SAM

30

as he studies the review.

SAM  
(reading)  
'Born to play the role, Hirsch is incandescent as Macbeth. In a towering performance, Hirsch makes all who came before him pale in comparison.' Unbelievable.

MOE'S VOICE  
(ironic laugh)  
I thought so, too, a long time ago.

Sam spins around and sees Captain Galaxy behind him. Captain Galaxy glances fondly at the review as he moves to the make-up counter and begins to take off his costume and make-up.

SAM  
I mean, it's great!  
(reads clipping)  
You've had an amazing career.  
Macbeth. Hamlet. Othello....

MOE  
(mocking himself)  
Captain Galaxy.

CONTINUED

30 CONTINUED

30

SAM

Well, nobody can accuse you of not having a range.

MOE

(smiles; he likes Sam)

I hope you didn't let Ben bother you back there?

SAM

I don't think he wants you to change his dialogue.

MOE

(amused)

Shakespeare wrote dialogue. Ben Harris writes television.

SAM

Aren't you afraid of losing your job?

MOE

It doesn't matter. I'm not going to be here much longer anyway.

SAM

Where are you going?

Moe considers telling Sam something. Before he can there's a knock at the door.

MOE

(smiles)

To the door.

31 ANGLE ON DOOR

31

as Moe opens it we see Irene Kiner, an attractive woman about thirty-five. He seems surprised to see her.

MOE

Irene!

IRENE

Dad....

Moe slams the door shut in her face.

32 ANGLE ON SAM AND MOE

32

Sam is surprised, to say the least. Moe hurriedly shoves on his street clothes over the remnants of his costume.

MOE

How come there's never a time machine around when you need one?

SAM

Aren't you going to let her in?

IRENE'S VOICE

(through the door)

Dad, we need to talk! Dad-d-d!

Moe throws on his last piece of clothing, braces himself and prepares to open the door. He looks at Sam.

MOE

Her voice has a peculiar grating tone, don't you think?

Then, before Sam can answer, Moe opens the door and blows past Irene. She chases after him.

33 INT. STUDIO - OUTSIDE THE DRESSING ROOM

33

Sam steps out of the door and sees Irene catch up to Moe. We can't hear what they're saying.

OBSERVER'S VOICE

Let me guess....

Sam spins around and looks towards the Futuristic Lounge set.

34 SAM'S POV - AL - SFX

34

Al's dressed in a very conservative suit and tie. A cameraman pushes a camera across the floor and through Al.

OBSERVER

You were invited to a costume party and you're going as a baked potato.

Sam beckons Al into the dressing room.

35 INT. DRESSING ROOM

35

Sam steps inside and Al is already there.

CONTINUED



35 CONTINUED

35

SAM  
I wish it made that much sense.  
(looks at Al's  
conservative garb)  
Somebody die?

OBSERVER  
You mean the suit. I've got a court  
appearance. My third...no, my  
fourth wife is suing me for more  
alimony. My lawyer said it would be  
best if I appeared....

SAM  
Grown-up?

OBSERVER  
Boring.  
(looks at Sam)  
Which nobody could accuse you of.  
What's the F.B. stand for?

Sam pauses, then reluctantly speaks.

SAM  
Future Boy.

OBSERVER  
(trying not to  
laugh)  
How appropriate.

SAM  
You think this is good, wait till  
you meet my partner, Captain Galaxy.

OBSERVER  
Does he have a cute little outfit  
too?

SAM  
(not amused)  
Where am I, Al?

OBSERVER  
(reading handheld)  
St. Louis. It's October 6th....

SAM  
1957.

OBSERVER  
How did you know that?

CONTINUED

SAM  
(sarcastically)  
I'm Future Boy, remember?

OBSERVER  
(reading handheld)  
Actually, you're a young actor named  
Kenny Berk. Damn, we just missed  
Sputnik! Why couldn't you've come  
back two days earlier?

SAM  
(looking at mask)  
Al, what am I here to do?! Race a  
speeding bullet? Leap a building in  
a single bound?

OBSERVER  
Ziggy says there's a ninety-two  
point six percent chance you're here  
to save the life of an actor named  
Moe Hirsch.

SAM  
Captain Galaxy? What happens to  
him?

OBSERVER  
(checking hand-  
link, puzzled)  
Some time shortly after noon  
tomorrow, he's apparently killed  
while trying to hop on a south bound  
freight.

SAM  
Al, that's ridiculous. But even if  
it's true, then it's simple, I'll  
just keep him away from the train  
yards.

OBSERVER  
(still reading)  
You've got to do more than that,  
Sam....  
(meaningfully)  
Ziggy says the only way you can save  
Moe is by getting him committed...to  
a mental institution.

And as Sam reacts, we....

FADE OUT

END OF ACT ONE



ACT TWO

FADE IN

36 INT. SAM'S DRESSING ROOM - CONTINUOUS ACTION

36

Sam is pacing back and forth in his Future Boy suit. Al puffs his cigar in the corner.

SAM

Al, you don't just save somebody who's normal and then throw him into a mental institution! That's insane.

OBSERVER

Maybe he's crazy. I mean, who in their right mind would start riding the rails when they're sixty-five?

SAM

You would, particularly if there was a cute girl on board.

OBSERVER

(ignoring him)

According to Ziggy, Moe's daughter tried to get him committed, but he ran away from the hearing, which is when he got killed.

SAM

Which proves he's sane, because only an insane person would calmly stand by and let himself be committed.

OBSERVER

Maybe they committed him for his own protection.

SAM

Al, we don't even know if he's crazy. I'm dressed like a TV dinner and I'm talking to a hologram. What does that make me?

OBSERVER

Charmingly eccentric?

CONTINUED

36 CONTINUED

36

SAM

Maybe that's all Moe is. Maybe he just marches to the tune of a different drummer. I've known lots of people like that. That's not a crime. Free thinking is what this country was built on. Al, the problem's not with him, it's with Irene.

37 ANGLE ON DOOR

37

Wham! The dressing room door slams open and shuts as Moe plunges back inside. Outside, Irene bangs on the door.

IRENE'S VOICE

Dad, one way or the other, you're going to have to talk to Doctor Scanlan!

MOE

(exasperated, to Sam)

Another twenty-four hours and everything would've been okay.

He grabs Sam's arm and prepares to shove him out the door.

MOE

Look, take her outside! Buy her a soda! Just give me time to get out of here and tomorrow you can read the space mail!

Then, before he can respond, Moe opens the door and shoves Sam out.

38 INT. STUDIO - OUTSIDE DRESSING ROOM

38

The door slams shut behind Sam and suddenly he's face to face with Irene.

SAM

Uh, hello.

IRENE

(angry)

Who are you, Kid Comet?

CONTINUED

38 CONTINUED

38

SAM

I'm, uh, Kenny Berk, Miss Hirsch, I play, uh, Future Boy on your Dad's show.

IRENE

It's Mrs. Kiner, and I don't know what you two are up to....

(to closed door)

...but it's not going to work!

Irene storms off and Sam races to catch up.

SAM

Mrs. Kiner, I'm sure your father would like to talk to you some more, but he's feeling a little indisposed at the moment.

39 INT. STUDIO - SOUND STAGE AREA - CONTINUOUS

39

as Irene strides through it on her way out.

IRENE

He's been indisposed for over thirty years and I'm not going to put up with it any longer!

SAM

And you think the solution is to have him committed?

Irene stops cold. How does Sam know this?

IRENE

(defensive)

I don't want to, I just don't have any choice.

SAM

You could just leave him alone.

IRENE

Kenny, my father is a sick man. He may not look it, but he is.

40 ANGLE ON AL

40

who walks into frame.

CONTINUED

40 CONTINUED

40

OBSERVER

See, Sam, I told you!

Irene starts to walk towards the exit of the studio.

SAM

All he did was change some words in a script.

IRENE

Two months ago he lost control of his car. It jumped a curb, crashed through a fence and nearly ended up in a fountain. He was daydreaming. It's lucky nobody was killed.

SAM

It could have just been an accident.

OBSERVER

Or maybe voices told him to do it.

Sam glares at Al.

IRENE

A month before that I got a call in the middle of the night because he'd almost burnt down his house. I had to drive ten hours from Milwaukee to get here. It turns out he'd been distracted and left some soup on the stove.

41 ANGLE ON EXIT DOOR OF STUDIO

41

Sam and Irene pause for a moment.

SAM

Mrs. Kiner, if you think he needs someone to look after him, maybe it should be someone from his own family and not an institution.

IRENE

(suddenly cold)

That's impossible. My father and I don't have a relationship. We're not....

(beat)

I don't know why I'm telling you this.

CONTINUED

41 CONTINUED

41

SAM  
(soft)  
Maybe because I'm listening.

Sam has nailed it. Irene is carrying around a lot of baggage.

42 EXT. TV STUDIO - DAY

42

Sam and Irene walk outside. Al is already there ahead of them. Various pedestrians stare at Sam's outfit.

IRENE  
(beat)  
When I was a kid growing up, it was like I didn't have a father. He was always on the road doing a play or a film or something. Most of our contact consisted of five cent postcards and collect phone calls.

SAM  
That must have been rough.

IRENE  
When I was seventeen, my mother died. She loved my Dad, even after everything he put her through. But, before she died, she made me promise that I'd take care of him.

SAM  
By putting him into an institution?

IRENE  
(guilty)  
I have a family now. I can't be responsible for him anymore.

SAM  
I'm sure he didn't mean to hurt you.

IRENE  
(pointed)  
He didn't even come home for her funeral.

OBSERVER  
That's pretty low, Sam.

Sam shoots Al a glance.

CONTINUED



42 CONTINUED

42

SAM

Maybe, in some way, it was too painful for him. Maybe he felt guilty about having stayed away so much that he felt it would've been wrong for him to finally come home for that.

IRENE

He should've been there!

SAM

I know you're angry about what happened, but maybe it's time to let go of it? Start over again.

Irene considers the question. Suddenly the moment is broken.

ROGER'S VOICE

Hey, Kenny!

43 ANGLE ON ROGER

43

as he screeches to a halt next to Sam.

ROGER

I've been lookin' all over for you. You've got a 'live' spot to do. Ben is goin' crazy. He said if you aren't back in five minutes, don't come back at all.

SAM

Can't somebody else do it?

OBSERVER

Sam, you've got to think about Kenny's career, too.

IRENE

It's alright, I have to go anyway.

Sam can see he's going to lose her.

SAM

No, don't leave. I'll be back in a couple of minutes.

Irene seems to be torn.

44 ANGLE ON AL - SFX

44

as he checks his watch and then punches open the Imaging Chamber door.

OBSERVER

Ooo! So will I. I've got a date with a witch. Ciao, Sam.

Zoop! He's gone.

ROGER

Come on, Kenny, let's go!

IRENE

Look, there's really nothing more to talk about. Just see that he gets this, would you please?

Irene hands Sam an official looking envelope.

SAM

(uncertain)

Sure.

Sam watches as she walks away.

HARRIS'S VOICE

Where the hell....

CUT TO

45 INT. STUDIO - KITCHEN COMMERCIAL SET

45

Ben Harris stands in front of a kitchen facade. There's a sink and countertop set up.

HARRIS

...is Mister Scrubby?

ROGER'S VOICE

Here he is.

He pushes Sam forward. Sam is dressed in a giant brillo pad costume.

HARRIS

'Live' in ten seconds!

Sam reluctantly takes his position behind the sink.

HARRIS

(looking at clock)

And in five, four, three, two....

CONTINUED



45 CONTINUED

45

Harris points his finger towards Sam.

46 ANGLE ON SAM

46

as he starts the commercial.

SAM

(reading cue cards)

Hi. You know, you women out there have it tough enough, with kids and husbands to take care of. So, you don't want to worry about keeping your hands soft and smooth. That's why you should get the power scrubbing force of Mister Scrubby.

(picks up box)

So, remember....

(he sings)

'Mister Scrubby cleans pots and pans, so you don't have to ruin your youthful hands/Just stick Mister Scrubby into your sink/And scrub, scrub, scrub so your hands won't stink/I'm Mister Scrubby...the housewife's new best friend.'

Sam smiles and holds the box up next to his face.

47 ANGLE ON HARRIS

47

as another crisis is averted.

HARRIS

And we're clear!

(looks at Sam)

I should have stayed in radio.

He walks away.

48 ANGLE ON SAM

48

who scuttles from behind the sink in relief.

OBSERVER'S VOICE

If the gang at M.I.T. could only see you now.

Sam turns to see Al.

CONTINUED

48 CONTINUED

48

OBSERVER

I think this is how DeNiro started.  
Or was it Soupy Sales?

SAM

(less than amused)

I thought you had an appointment  
with an ex-wife that needs more  
money?

OBSERVER

She had to postpone it a few hours.  
Her Mercedes is in the shop.

SAM

Al, does Ziggy know what's in that  
letter Irene gave me?

OBSERVER

(checks handlink)

Um, most likely it's an order to  
appear in court tomorrow.  
Apparently, Moe refused to meet with  
the court appointed doctor, a Dr.  
Scanlan, for an evaluation, and that  
pretty much closed the deal at his  
hearing.

49 ANGLE ON HARRIS

49

who suddenly looks up from a conversation with Roger.

50 HARRIS'S POV - SAM

50

who appears to be talking to thin air.

SAM

So that's who Scanlan is! Al, I'm  
going to get Moe to meet with him  
and we'll prove he's not crazy!

51 ANGLE ON HARRIS

51

who shakes his head in dismay.

52 ANGLE ON SAM AND AL

52

who drift towards the dressing room.

CONTINUED

52 CONTINUED

52

OBSERVER

Sam, you can't make a leopard change his spots.

SAM

He doesn't need changing, he just needs to be made a little more presentable.

CUT TO

53. EXT. MOE'S HOUSE - DAY

53

Sam walks slowly up the walk towards the run-down old house. The front gate hangs by a thread and the yard looks like a gunnery range. Sam reaches the front door. He rings the bell. No answer. He knocks and the door swings open.

54 INT. HOUSE

54

Sam sticks his head into the foyer.

SAM

(calling out)

Hello? Mr. Hirsch? Moe?

(under his breath)

Larry? Curly?

Sam moves into the house. It's a junk man's paradise. Failed inventions, piles of paper and boxes, etc. One wall is burnt as if it had been on fire. Sam stops to notice a picture of a gorgeous blonde on a calendar. Someone coughs off camera and Sam turns quickly to see Moe. He's wearing a lab coat that's buttoned wrong and some high top tennis shoes. He has on a tool belt and a big roll of electrical wire over his shoulder, as well as safety goggles resting on top of his balding head.

SAM

(startled)

I knocked but I guess you didn't hear me.

MOE

I was in the basement.

(curious beat)

It's underneath the house.

CONTINUED

54 CONTINUED

54

SAM  
(pauses)  
I've heard that.

MOE  
Did Irene send you? Or is she  
lurking somewhere outside?

SAM  
No, I came alone.

MOE  
(long beat)  
Well, you might as well make  
yourself useful. Do you know how to  
use wire cutters?

SAM  
Sure.

MOE  
(throws down the  
wire)  
Good. Cut this into twenty foot  
strips and fray the ends. I've  
marked the footage already.

Moe pulls a large book off the shelf and begins reading it as he paces the living room, stepping over objects without ever lifting his eyes from the pages. Sam watches him then begins clipping the wire.

SAM  
(beat)  
You know, she's worried about you.

Sam snips the wire.

MOE  
Watch what you're doing! They have  
to be exactly twenty feet.

SAM  
Sorry.  
(beat)  
She told me about the hearing  
tomorrow. I guess this is the  
summons.

Sam holds out the letter. Moe ignores it. Sam drops it on the table.

CONTINUED

54 CONTINUED (2)

54

MOE  
(continues to pace  
and read)

A lot of people thought Einstein was  
crazy, but they didn't try to put  
him away.

SAM  
Moe, I know you're not crazy, but  
why don't you just meet with this  
Dr. Scanlan so he knows it, too?

MOE  
(pointed)  
I don't need a doctor. I just need  
another twenty-four hours.

SAM  
(frustrated)  
Why do you keep saying that? Don't  
you understand, I'm trying to help  
you? You're going to have to face  
this sooner or later. Time's not  
going to stand still.

MOE  
(beat)  
I want to show you something.

Moe quickly disappears around the corner. In a moment he  
reappears again.

MOE  
Come on!

He disappears again. Sam drops the clippers and follows.

CUT TO

55 INT. BASEMENT STAIRS

55

We see just the feet of Moe as he steps down the dark  
staircase. Following close behind are Sam's feet.

MOE'S VOICE  
When I was young, my passion was  
trains. I couldn't get enough of  
them. I even used to memorize their  
time tables.

We see Sam and Moe as they reach the bottom of the stairs.  
Sam is swatting a spiderweb off his face.

CONTINUED



55 CONTINUED

55

SAM  
(remembering)  
Hmm. I used to do that, too.

56 SAM'S POV - BASEMENT

56

It looks like a low rent version of Dr. Frankenstein's lab. The centerpiece is a large object covered with a white sheet.

57 BACK ON SAM AND MOE

57

as they make their way towards the object.

MOE  
And whenever things got bad, I used to imagine jumping on a train and going anywhere I wanted to. To any time I wanted to.

They walk around to the far side of the white object and Al is there. He raises his eyebrows at Sam.

MOE  
But now I've got something better than a train.

Moe pulls the sheet off a giant contraption in the center of the room. Sam and Al stare at the machine. It's a padded futuristic looking chair (see Cameron Birnie for details).

MOE  
(proudly)  
I've got a timonometer.

SAM  
(flabbergasted)  
What is it?

MOE  
(smiling with pride)  
A time machine.

OBSERVER  
And I thought it made popcorn.

CONTINUED

SAM

(delicately)

When you say time machine. You mean like the one on the show, right?

MOE

The show, the show. That's fantasy. This is real.

(walking around it)

I've been working on it for years. And now it's almost finished. Do you realize the implications of being able to travel in time? Being able to go back and change history?

SAM

(looks at Al)

Well...I can imagine.

OBSERVER

Get ready to leap, Sam. When Scanlan sees this, it's 'Do not pass go, do not collect 200 dollars.' It's straight to the funny farm.

SAM

Moe, what makes you think this is going to work?

MOE

(suddenly almost desperate)

Because it has to!

Al moves over for a closer inspection of the machine.

MOE

(softening)

When I first started playing Captain Galaxy, I became fascinated with the thought of really being able to travel in time. I started reading everything I could about it. Heisenberg's theory of indeterminacy, Planck's hypothesis of discrete units, Einstein's principle of relativity.

SAM

And so you built a time machine.

CONTINUED



57 CONTINUED (2)

57

MOE  
(deadly serious)  
You don't believe me, do you?

SAM  
I believe it's important that people  
dream about doing the impossible.

MOE  
(grabs Sam)  
That's my point! It isn't  
impossible. Look....  
(searches and finds  
a piece of string)  
Time is like a piece of string.

58 ANGLE ON AL

58

Al's head suddenly pops up from the other side of the  
machine.

MOE  
One end of string is birth. The  
other end is death. Bring them  
together and your life is a loop.

Sam and AL are amazed.

OBSERVER  
Sam, that's your theory.

MOE  
(demonstrating)  
Now if I can travel forward fast  
enough along the loop, I'll  
eventually wind up back at the  
beginning of my life.

OBSERVER  
Well, he's almost got it, Sam.

Sam takes the loop of string from Moe.

SAM  
(demonstrating)  
I think it's more like, if you ball  
up the loop, the days of your life  
would touch each other. Then, if  
you could move from one point of the  
string to another, you could move  
back and forth within your own  
lifetime.

CONTINUED

58 CONTINUED

58

MOE  
(excited,  
realizing)  
Yes. Yes! That's it! You could  
actually....

SAM  
Quantum leap.

MOE  
(considers it)  
Quantum leap. I like that. I like  
that a lot.

As Sam and Al exchange glances, we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

59 INT. BASEMENT - CONTINUOUS ACTION

59

Moe finishes covering up the machine.

SAM

Moe, listen, about  
your...timometer...here. I  
wouldn't go around....

The phone rings upstairs.

MOE

Hold that thought.

He bounds up the stairs to answer the phone.

OBSERVER

(watching him)

Sam, look, I know you don't want him  
to go to an institution, but if you  
don't he's going to get killed.

SAM

Al, he's not crazy! If anything,  
he's a borderline genius. He almost  
had the string theory.

OBSERVER

Almost doesn't count.

60 AL - SFX

60

as he punches up the Imaging Chamber.

SAM

Where're you going?

OBSERVER

Court. Me and my checkbook are due  
to make a major contribution to an  
unworthy cause, remember? Wish me  
luck.

He punches some buttons and vanishes.

61 ANGLE ON SAM

61

who turns his back to study the timonometer.

SAM  
(to himself)  
Wish you luck. Wish me luck.

Moe comes back down the steps.

MOE  
That was Ben. I completely forgot  
we had a personal appearance this  
afternoon.

SAM  
Personal appearance? Where?

SMASH CUT TO

62 INT. KRUPNICK'S ROLLER PALACE - DAY - TIGHT ON MELTING  
ICE CREAM CONE

62

as it runs down the arm of a little kid.

HARRIS' VOICE  
Everybody get enough ice cream?

63 WIDER ANGLE - TO REVEAL

63

It's a "Grand Opening" celebration of Krupnick's Roller  
Palace roller rink. Kids with balloons jam the place. Ben  
Harris addresses the crowd through a microphone from in  
front of the snack bar. The crowd cheers.

HARRIS  
And how about a round of applause  
for Sidney Krupnick, owner and  
operator of Krupnick's Roller  
Palace!

There's a slightly less enthusiastic cheer as we see Sidney  
Krupnick wave to the crowd.

HARRIS  
Okay. Okay. Okay. How many of you  
watch 'Time Patrol?'

Big cheer.

CONTINUED

63 CONTINUED

63

HARRIS

Then let's give a big Time Cadet cheer for those two super time travelers. Captain Galaxy and Future Boy!

The crowd cheers as Sam and Moe, in full costume run up to Harris. Moe grabs Sam's hand and thrusts it into the air.

MOE

(into the mike)  
Greetings Time Cadets!

Another cheer. Moe steps back and motions Sam to the mike.

SAM

(awkwardly)  
Hi.

Another cheer as Harris walks to the back of the stage. Moe steps back up to the mike.

MOE

All right, Time Cadets, who has a question for Captain Galaxy and Future Boy?

Kids wave their hands wildly.

MOE

(points to a kid)  
How about you?

A kid about ten stands.

KID

What kind of things will there be in the future?

MOE

Maybe I should let Future Boy answer that one.

Sam is caught off guard as he moves slowly to the mike.

SAM

(awkwardly)  
Uh...well...there'll be a lot of things. There's going to be cable television, computers in every home, microwave ovens, jets that fly at the speed of sound...men on the moon.

CONTINUED



63 CONTINUED (2)

63

The people laugh. Moe smiles at Sam.

MOE

(sotto to Sam)

Men on the moon? That's good.

That's real good.

(into the mike)

Okay, who has another question?

64 ANOTHER ANGLE - IRENE

64

She comes through the front door and walks to the edge of the crowd unseen by Moe or Sam.

65 RESUME MOE AND SAM

65

as Moe continues. Again the kids wave their hands. Moe spots a small boy about eight.

MOE

How about you?

SMALL BOY

Can you really travel back in time?

MOE

(Moe glances at Sam)

Yes, son I can.

SMALL BOY

Could you go back two weeks?

MOE

(smiles)

We can go anywhere at anytime.

SMALL BOY

Could you go back and lock the gate at my house so my dog won't get out and get killed?

A hush falls across the crowd. Moe seems stunned by the request. Sam looks at Harris.

66 ANGLE ON IRENE

66

who's sympathetic towards the jam her father has just created for himself.

67 ANGLE ON SAM

67

as he jumps up to the mike to rescue Moe.

SAM  
(trying to be up)  
Hey, why don't we let Captain Galaxy  
catch his breath! Until then...free  
ice cream for everybody!

The kids cheer. Sidney Krupnick reacts to this offer.  
Harris and Sam watch as Moe stands quietly. Moe then looks  
over at Sam.

MOE'S VOICE  
I should have told him the truth.

CUT TO

68 INT. KRUPNICK'S ROLLER PALACE - EDGE OF RINK

68

Moe paces. Sam watches him. Kids skate past and wave from  
the rink.

MOE  
I should have said I'd close the  
gate.

SAM  
But that wouldn't have been the  
truth.

MOE  
It would have been by this time  
tomorrow.

SAM  
Moe, you've got to keep this  
timonometer thing to yourself.

MOE  
Why? Because of Irene and that  
doctor?

SAM  
Yes. I want you to meet him. Talk  
to him. I'll go with you. We can  
call Irene.

IRENE'S VOICE  
That won't be necessary.

Sam and Moe look up to see Irene as she walks up.

CONTINUED

SAM

Moe was just saying how much he's looking forward to meeting with Doctor....

IRENE

Scanlan.

SAM

Right...Scanlan.

Moe gives Sam a hard look. Sam doesn't flinch.

IRENE

Is that true?

MOE

(looks at Sam)

No. I'd rather get a tooth drilled without Novocaine.

SAM

(quickly)

But he's still willing to give it a shot.

Irene stares at Moe and Moe finally shrugs in agreement.

IRENE

(surprised)

Good. I'll see if he's available tonight. We can meet at his office.

MOE

(adamantly)

No office. I'm not going to be treated like some sort of crack pot.

Sam can see that he needs to keep pushing.

SAM

What about a more neutral setting, say...over dinner at....

SAM/MOE

A restaurant. My house!

SAM/IRENE

No! Okay.

Everyone looks at Sam.

CONTINUED

68 CONTINUED (2)

68

SAM  
(covering)  
I meant, that'll be no problem for  
me.

SMASH CUT TO

69 INT. MOE'S LIVING ROOM - NIGHT

69

Sam is hurriedly trying to straighten up the house. Desperate, he hides an old banana peel under a sofa cushion. He's dressed in a dark, slightly rumpled suit. His tie is a bit garish and askew.

70 WIDEN TO INCLUDE MOE

70

Moe appears dressed in a rumpled brown suit. He's struggling with his tie as he enters the room. He looks around.

MOE  
Hey, what're you doing?

SAM  
(smiles)  
You like it?

MOE  
(beat)  
No. I like it the way it was. It's  
my house and I should be able to  
keep it the way I want. I'm a grown  
man for cryin' out loud.

Standing next to each other, they look remarkably alike.

SAM  
(struggling)  
Then stand still. You want to look  
good, don't you?

MOE  
Look who's talking.

As Sam straightens Moe's tie, Moe starts to straighten Sam's.

CONTINUED

70 CONTINUED

70

MOE

Tell me, is there some mystic connection between fashion and mental health that I don't know about?

SAM

(serious)

Moe, this isn't make believe anymore. This doctor's been appointed by the courts to evaluate your competency. If he thinks for any reason you might be capable of causing harm to yourself they're going to...well, it's just important that he doesn't.

MOE

(beat)

I can't make you understand, can I? None of this matters. By tomorrow the machine will be ready and I'll be gone.

SAM

(beat)

Moe, remember what I told you. It's best if you don't mention....

Sam's warning is cut short by the doorbell. He can see that Moe is a little more nervous than he pretends to be.

SAM

Don't worry, I'll be with you every step of the way.

Sam starts towards the door.

MOE

(beat)

Do you smell something burning?

SAM/MOE

(beat)

Dinner!

Moe rushes towards the kitchen. Sam starts to go help him but the doorbell rings again. Sam stops.

SAM

(looking up in prayer)

Please help me!

CUT TO



71 INT. DINING ROOM - LATER

71

Sam, Irene and Scanlan and Moe are seated at the table. In the center of the table is a foil covered baking pan. They are finishing grace.

MOE  
(eyes shut)

Amen.

SCANLAN  
(looking at his  
jelly jar glass)  
Well, this all looks very...nice.

MOE  
I'm afraid you're going to have to  
do without matching china.  
(looks at Irene)  
I don't get many visitors.  
(beat)  
Plus, I've been so busy with the  
time....

SAM  
(jumping in)  
Cadets! Yeah, Moe is really devoted  
to those kids. Aren't you?

MOE  
(puzzled)  
Well, yeah. But I wasn't talking  
about the kids. I was talking  
about....

SAM  
(jumping in again)  
Dinner! Good idea!  
(for Scanlan's  
benefit)  
You know, not many people have the  
control and discipline to whip up a  
dinner on such short notice. Don't  
you agree, Dr. Scanlan?

SCANLAN  
Yes, it's very impressive.

SAM  
I can hardly wait to see what you've  
cooked up for us.

Sam pulls the foil off and we see a roasted chicken sitting  
upside down. They all stare at it.

CONTINUED

71 CONTINUED

71

SAM  
(controlled  
disbelief)  
It's a chicken. An upside down  
chicken.

MOE  
It's an old family recipe.

Scanlan and Irene look at Sam, who smiles weakly. Moe has just recorded strike one.

CUT TO

72 INT. DINING ROOM TABLE - SHORT TIME LATER

72

Dr. Scanlan chews the last bite on his plate.

73 ANGLE ON SAM AND MOE

73

Like unconscious twins, they both hunch and sip from their jelly jar glasses of milk. Both peer at Scanlan over their glasses. They put them down at the same time as Scanlan finishes his bite. Both Sam and Moe have little smiles of milk at the corner of their mouths. Unconsciously, they wipe it away in the same manner.

74 WIDE SHOT

74

as Scanlan gives an appreciative smile.

SCANLAN  
Mr. Hirsch, with fear of offending  
my own mother, I have to say that  
that was the best roast chicken I've  
ever eaten. It was so moist and  
tender.

Sam smiles. Irene doesn't.

MOE  
It's all in your bird placement.

SCANLAN  
I'll have to remember that.

SAM  
Would anyone like coffee?

CONTINUED

74 CONTINUED

74

MOE  
(rising)  
I'll get it.

SCANLAN  
(also rising)  
I'll help you.

SAM  
(jumping up)  
No!  
(beat; smiles)  
I mean, I can get it.

It's obvious that Scanlan wants to talk to Moe alone. Sam knows it, Moe knows it and Scanlan knows it. There's a tension as the three men remain standing.

MOE  
(reassuring)  
It's alright. The doctor and I can manage.

Scanlan and Moe pick up the dishes and walk off into the kitchen, as Sam watches nervously, knowing he's lost control of the situation for a moment.

SAM  
(turning to Irene)  
He's doing pretty well, don't you think?

But she's gone.

75 INT. LIVING ROOM

75

Sam enters to see Irene looking at a picture on a shelf of Moe, her mother and herself when she was a kid.

SAM  
Nice picture.

Irene is caught. She quickly puts it back on the shelf.

IRENE  
(softer)  
We had a few moments.

SAM  
(beat)  
Moe's doing great isn't he?

CONTINUED

75 CONTINUED

75

IRENE  
(the wall goes back  
up)

An upside down chicken isn't exactly  
my idea of 'doing great.'

SAM  
(frustrated)

Can't you at least give him credit  
for trying?

IRENE  
Is that what you really want?

SAM  
(beat)

No. I want you to hold off on this  
hearing. Spend some time with him.  
It's not too late to get to know  
him.

IRENE  
I already know him. And I know I  
can't keep spending my life worrying  
that every time the phone rings it's  
somebody calling to tell me he's  
hurt himself.

SAM  
Do you know he loves you?

IRENE  
Did he tell you that?

SAM  
Well, no.

Irene is crestfallen

SAM  
But he wants to tell you.

IRENE  
How? With a postcard?

SAM  
(patiently)  
Irene, your father loves you. And I  
think you love him, too. You're  
just too full of the past to realize  
it.

CONTINUED

75 CONTINUED (2)

75

IRENE

You don't know anything about my past.

SAM

I know that if you don't stop feeling sorry for yourself, you're never going to know that man in there.

(beat)

It's not too late.

Sam looks towards the dining room.

76 SAM'S POV - SCANLAN AND MOE

76

as they come out of the kitchen.

SCANLAN

...and look at your time machine.

77 WIDE SHOT

77

Horrified, Sam hurries up to Moe, trailed by Irene.

MOE

It's not real pretty, but I never was much for design.

SAM

(to himself)

Oh, boy.

CUT TO

78 INT. BASEMENT

78

Moe throws the cover off the timonometer.

79 ANGLE ON GROUP

79

Sam watches apprehensively as Irene and Scanlan look on in disbelief.

SCANLAN

And where will you go in this timonometer of yours?

Moe is excited that Scanlan seems so interested.

CONTINUED



79 CONTINUED

79

MOE

Anywhere! Anytime! Forwards or backwards! Long trips or short.

SCANLAN

What do you mean 'short trips?'

Moe glances at his watch, then as he speaks, he begins to set clock dials on his timonometer.

MOE

Let's say it's Friday night at eight and you want to go back to Wednesday night at ten to see your favorite TV show that you missed. Bingo!

Moe pushes a button and the timonometer starts to hum and lights begin to flash.

MOE

Away you go!

The timonometer starts to rattle and squeal alarmingly.

IRENE

(scared)

Dad, shut that thing off!

MOE

(enthusiastic)

There are a few bugs left to be worked out, but I figure a few hours of work and it oughta be fully operational.

SAM

(desperately)

You know, I think there's still some pie left. What do you say we all go up and have some?

IRENE

(angry)

I've had enough.

Moe hits some buttons. The machine wails twice as loud.

MOE

Don't worry honey, I'm just charging the capacitors.

But the machine gets worse, and now even Moe is alarmed. He jabs some buttons frantically.

CONTINUED

79 CONTINUED (2)

79

MOE  
C'mon. C'mon!

The machine starts to shriek. Moe is even more frantic.

SAM  
Moe, turn it off!

MOE  
Too late. It's on internal power  
now!

Sam tries to drag Moe away.

SAM  
C'mon, we've got to get out of here.

MOE  
No! Leave me a....

Boom! The timonometer erupts in a nova of light, knocking everyone down. For a second, nobody moves. Finally, Dr. Scanlan picks himself up off the floor. He's a bit singed.

SCANLAN  
(adjusting his  
glasses)  
Yes. Well, I think I've see enough.

He picks his way to the stairs as Sam helps Moe and Irene up.

IRENE  
Dad, I'm sorry, but that is it! I'm  
not going to put up with this  
anymore!

She stomps up the stairs.

MOE  
Irene! Irene!

But she's not coming back. Moe turns to Sam with desperate eyes.

MOE  
Now, I've got to make it work. I've  
got to.

And as Sam looks at the still smoking timonometer, we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

80 INT. CONFERENCE ROOM - MORNING - ANGLE ON BACK OF ROOM

80

Sam paces and stares impatiently up at a clock on the wall. In the background, Irene sits quietly up near the judge.

OBSERVER'S VOICE

Careful or you're going to wear a hole in the carpet.

Sam turns to see Al. He's dressed in his usual wild attire again.

SAM

(re: clothes)

At least she didn't take the shirt off your back.

OBSERVER

She dropped her demands.

SAM

How'd you manage that?

OBSERVER

(lecherous smile)

Let's just say we examined each other's briefs and decided to call it even.

(beat)

How'd it go with the doctor?

SAM

Great, until Moe blew up the basement and nearly took Scanlan, Irene and me with him.

OBSERVER

Sam, I'm telling you, maybe it's just safer that he's put away.

SAM

Al, don't you see? I've finally figured it out who Moe reminds me of. Moe's just like me. When I started the Quantum Leap project, the government tried to shut me down because they thought it was too

(MORE)

CONTINUED

80 CONTINUED

80

SAM (Cont'd)  
dangerous. That I was crazy. But  
we didn't let them. Why? Because  
we believed in our work!

OBSERVER  
(re: timonometer)  
Sam, it's a piece of junk! It's a  
two thousand pound toaster!

SAM  
It doesn't matter. He believes in  
his work. He's on the right track.  
He's just forty years ahead of his  
time.

OBSERVER  
Sam, Ziggy says he still dies trying  
to hop a freight. You've got to let  
them put him away.

SAM  
I'm not giving up yet, Al. I've  
still got a plan.

MOE'S VOICE  
Hi, Kenny, sorry, I'm late.

Sam and Al turn towards the voice. Their jaws drop.

81 SAM'S POV - MOE

81

as he stands in the doorway. He's wearing a trench coat  
and a large pyramid shaped aluminum hat on his head.

82 RESUME SAM AND OTHERS

82

They all stare at him in disbelief. Sam cringes.

OBSERVER  
(re: Sam's plan)  
This I gotta see.

83 ANGLE ON JUDGE

83

He tries to contain his surprise.

JUDGE  
Mr. Hirsch? I'm glad you could join  
us.

84 ANGLE ON SAM

84

as he tries to do some damage control.

SAM

(to Judge)

Could we have just a moment, please?

Sam is really upset. Moe seems almost serene.

SAM

What the hell do you think you're doing?

MOE

I had to finish the repairs on the machine. Don't worry, the damage was mostly superficial.

SAM

(frustrated)

I'm not talking about that. I'm talking about that thing on your head!

MOE

It's a pyramid hat. It generates positive energy.

SAM

You still don't get it, do you? Moe, these people want to lock you away.

MOE

That won't happen.

SAM

How do you know?

MOE

(matter of fact)

Because I'm not crazy. Besides, the machine's ready to go. I'm leaving right after the hearing. I just wanted to say good-bye.

SAM

(agonizing)

We should have gotten you a lawyer.

MOE

I want you to argue my case.

CONTINUED



84 CONTINUED

84

SAM  
(stunned)  
Me? I can't. I mean, I'm just an actor.

MOE  
So you'll act like a lawyer.

Moe starts towards the table.

SAM  
(hard)  
Wait!

Moe stops and turns around. Sam slowly walks towards him, pauses, then takes the pyramid hat off his head. Moe smiles.

CUT TO

85 INT. CONFERENCE ROOM - FIVE MINUTES LATER

85

The judge sits behind the desk.

JUDGE  
Mrs. Kiner, why do you believe your father needs psychiatric care?

IRENE  
(beat)  
Well, a few months ago he almost burnt down his house, and there's been irrational public behavior and last night he nearly blew himself up.

JUDGE  
Blew himself up?

IRENE  
He was testing a...time machine he built in his basement.

SAM  
(stands)  
Your honor, what a person builds in the privacy of his own basement has nothing to do with....

CONTINUED

85 CONTINUED

85

JUDGE

(growing anger)

Mr. Berk, if you are indeed Future Boy, I suggest you gaze into your crystal ball and see what's going to happen if you interrupt again.

SAM

(sitting)

Yes sir.

86 ANGLE ON MOE

86

as Sam sinks down next to him.

MOE

(to Sam)

Crystal ball? And they think I'm nuts.

IRENE

I just don't think he's in touch with reality anymore, your Honor, and I don't want to see him get hurt.

JUDGE

Thank you. Now, Mr. Berk.

Moe casually slides the hat towards Sam, who gets up quickly. He looks anxiously back towards the door.

SAM

Mrs. Kiner, the other day you told me about how your father was always away from home when you were a kid. How did you feel about that?

IRENE

(hesitates)

Well, I would have liked things to have been different, if that's what you mean. But that doesn't....

SAM

You promised your mother when she was dying that you'd take care of him, didn't you?

This is news to Moe.

CONTINUED

IRENE

(betrayed)

Well...yes, but that's not what this is about. I have a responsibility here. My God, he nearly killed all of us last night.

SAM

Your honor, Mr. Hirsch was simply conducting a scientific experiment. Does that make him crazy? Was Columbus crazy? The Wright Brothers? Neil Armstrong?

JUDGE

Who?

OBSERVER

The first man on the moon, you bonehead.

SAM

The point is, Mr. Hirsch isn't insane.

IRENE

What about that thing in his basement? You don't actually believe he can travel in time, do you?

For a second, Sam begins to squirm...then BANG!

The door slams open as Roger runs in panting with some heavy, stuffed mail sacks.

ROGER

(to Sam)

I got six more out in the car.

Sam grabs some sacks and without breaking stride, continues his argument. Roger runs back out.

SAM

Your Honor, a man is judged insane if he behaves outside the norms of society. But who is society? We are. Plus the thousands upon thousands of people who live and work around us.

CONTINUED

87 CONTINUED

87

Sam slings the mail sacks onto the judge's bench. The letters cascade all over the place. Sam picks up a handful.

SAM

This...is just some of the fan mail that Moe Hirsch gets as Captain Galaxy. Everyone who writes one of these letters believes Captain Galaxy...Moe Hirsch...can travel in time. Society believes the same thing Moe Hirsch does. So...either thousands of people in society are crazy. Or Moe Hirsch is sane. Now, I admit, Moe Hirsch did try to build a time machine. But, if you had said twelve years ago that the Russians would be the first ones to orbit a satellite around the Earth, you would've been called crazy, but two days ago they did it! Maybe twelve years from now, in 1969, we'll have men walking on the moon. Or....

(dramatic pause)

...Moe Hirsch will travel in time.

Sam looks at Moe, then back to the judge.

SAM

Your Honor, Moe Hirsch is a dreamer. The question is, are we going to punish people for that? Because if we are, I think we're going to need a bigger room than this.

Sam slowly sits back down as Judge Ryker considers his argument.

JUDGE'S VOICE OVER

I've weighed the testimony....

TIME CUT TO

88 INT. CONFERENCE ROOM - THIRTY MINUTES LATER

88

The judge sits at the table.

CONTINUED

88 CONTINUED (2)

88

As the bailiff gets closer, Moe steps on a chair and up onto the table.

JUDGE

Mr. Hirsch, get off the table.

Moe picks up the pyramid hat. He looks off towards a large window that sits at the far end of the table. Sam follows his gaze. Moe seems suddenly inspired. Sam realizes what he's about to do. The bailiff begins to climb up onto the table.

SAM

(knowing)

Moe, don't do this.

MOE

(smiles)

I have to.

(puts the hat on  
his head)

See ya in the future!

89 SLOW MOTION

89

as Moe runs towards the window, leaps head first and crashes out onto the lawn.

90 EXT. COURTHOUSE

90

Moe rolls to his feet and sprints across the lawn.

91 INT. CONFERENCE ROOM

91

as everyone rushes to the window.

JUDGE

Where the hell is he going?

SAM

(sotto)

He's going to get killed!

OBSERVER

No, Sam! Ziggy says he's not headed for the train yard! He's going home.

JUDGE

I'll have the police pick him up.

CONTINUED



91 CONTINUED

91

SAM

No!

(to Irene)

He's your father. You say you want to help him, well now's your chance to prove it.

Irene seems confused.

JUDGE

It's your call, Mrs. Kiner.

IRENE

(to Sam)

My car's out front.

Sam smiles as they rush out of the office.

CUT TO

92 INT. BASEMENT STEPS

92

We see Sam and Irene as they descend the stairs. Al is already there. They stop at the bottom.

OBSERVER

Hurry up, Sam, before he turns himself into a french fry!

93 SAM'S POV - MOE

93

as he slips into a jumpsuit. He has his back to them as he adjusts some knobs and valves on the hissing, steaming tanks that sits behind the timonometer. He turns to see them.

IRENE

Dad, why are you doing this?

Moe pauses then reaches into his pocket and pulls out a tattered piece of newspaper. He hands it to Irene. We see that it's the same review that Sam saw in Moe's dressing room.

MOE

Your mother was pregnant with you when that was written. I was about to give up the business. Settle down.

CONTINUED

SAM

Then you got this.

MOE

Suddenly offers started pouring in. Road tours, revivals. Next thing I knew thirty years had gone by.

IRENE

That's why you built this machine.

MOE

Crazy, huh? An actor in search of a bad review.

(begins to strap  
himself into the  
chair)

I figure if I can change that one moment, I can change it all. Be the father I should have been. The husband I never was. We could be a family.

IRENE

You don't have to this for me.

MOE

Then I have to do it for me.

Everything is ready. The tanks hiss steam. Moe finishes his final preparations in the chair.

MOE

I love you.

He flips down the visor on his helmet and engages the timonometer. It begins to hum.

IRENE

We've got to stop him.

SAM

No. We have to let him go.

OBSERVER

What?!

Slowly there's a humming as the tanks begin to rumble. Sam and Irene step back as Moe turns the power up. The humming and hissing get louder and stronger. Sparks begin to shoot out of the top of the tanks. He cranks the power higher. The lights in the house begin to flicker. An arc of

CONTINUED

93 CONTINUED (2)

93

electricity shoots above his head from one tank to the other. It's as if the roof of the house might blow off at any minute. Moe braces himself for the moment of truth. Then...nothing. Everything grinds to a slow, silent halt. Moe breaths heavily. It's over.

94 ON SAM, AL AND IRENE

94

as they slowly step out from behind the stairway. Moe slowly removes his helmet. He stands and looks around at the machine.

MOE

It didn't work. All that time...and it didn't work.

Irene walks slowly towards him.

IRENE

Yes it did.

MOE

I wanted to change things. I wanted to make it all up to you.

IRENE

We've got plenty of time for that.

She hugs Moe as Sam and Al watch.

GALAXY'S VOICE

Well, I see that we're just about out of time.

CUT TO

95 INT. GALAXY SET - DAY

95

Captain Galaxy is getting ready to sign off.

GALAXY

But before we end the show today, I'd like to make an announcement. Captain Galaxy is going away for awhile.

(looks off stage at Irene)

He's going to go back and see if he can find something he lost a long time ago.

(MORE)

CONTINUED

95 CONTINUED

95

GALAXY (Cont'd)

(beat)

But first we've got time for one  
last letter.

Galaxy waits as the spaceship delivers the letter.

96 ANGLE ON SAM

96

as he watches from off stage. Al steps up next to him.

OBSERVER

Why aren't you out there?

SAM

I figured he deserved to take the  
last trip alone. I was here to get  
them together, Al.

OBSERVER

Yeah, well Ziggy was a little off on  
this one. But hey, it all worked  
out in the end, right?

SAM

What happens to him?

OBSERVER

(reading Ziggy)

Let's see. He moves in with Irene  
and her family and spends the rest  
of his life entertaining the kids in  
the neighborhood with tales of the  
future.

SAM

(looking around)

You know, I keep getting this  
feeling that I've seen all this  
before.

OBSERVER

Once is enough for me. But it is  
amazing at how close he came to  
almost getting your string theory  
right.

97 ANGLE ON MOE

97

as he opens up the letter.

CONTINUED

97 CONTINUED

97

GALAXY  
This is from little Sam Beckett in  
Elk Ridge, Indiana.

98 ANGLE ON SAM AND AL

98

They're stunned as they look at each other.

OBSERVER  
Sam, is that you?

SAM  
(Swiss-cheesed)  
I don't know. I can't remember.

99 RESUME CAPTAIN GALAXY

99

as he continues.

GALAXY  
Sam writes, 'Dear Captain Galaxy.  
Could you please explain your theory  
for time travel?'

100 BACK ON SAM AND AL

100

as things start to strangely fall into place.

OBSERVER  
(apprehensively)  
Sam, you didn't...?

Sam is trying to remember.

101 RESUME GALAXY

101

as he explains his theory.

GALAXY  
Well, Sam, each person's lifetime is  
like a piece of string. Now, if you  
could roll it up in a ball....

102 ON SAM AND AL

102

as the truth or some strange coincidence is suddenly  
obvious. (In b.g. we hear Galaxy continuing his string  
theory explanation).

CONTINUED



102 CONTINUED

102

SAM  
(disbelief)  
Captain Galaxy?

SAM/OBSERVER  
(beat)  
Nah!

As they turn back we see by the looks on their faces that they aren't as sure as they're pretending to be. A blue light suddenly engulfs Sam and he....

QUANTUM LEAPS

END OF ACT FOUR