

QUANTUM LEAP

THE LEAP BACK
JUNE 15, 1999

TEASER

(THIS HAS BEEN FILMED)

LEAP IN

EXT. CROWN POINT TOWN SQUARE - DAY

Sam, clad in the hospital gown he was wearing when he leaped out of 'Shock Theater,' lies on the grass beside a Civil War cannon. Standing on the other side of this vintage artillery piece is the Observer. Unlike Sam, his wardrobe has changed...he is now wearing the uniform of a decorated World War II Army Captain.

OBSERVER
Sam, Sam...you okay?

SAM
Al?

OBSERVER
You okay?

SAM
(getting up)
You must have leaped with me....

He stops in mid-sentence as he notices the uniform Al is wearing. The Observer gleefully starts to punch an entry into the handlink.

OBSERVER
We did it, Sam!
(notices the
uniform)
Sam. What the hell am I doing in
this uniform?
(beat)
What's going on, Sam?

ON SAM

He thinks he knows and motions for the Observer to step toward him.

SAM
I think....
(beat)
...come here.

(CONTINUED)

CONTINUED:

ON AL

He starts to walk through the cannon and bounces off of the barrel. He's no longer a hologram.

OBSERVER

Sam, what the hell is happening!

ON SAM - SFX

Now certain that he knows, he takes a breath and walks through the cannon to Al. As they realize they have switched roles, they turn to each other and say....

SAM/OBSERVER

Oh, boy!

START MAIN TITLE

ACT ONE

FADE IN

EXT. CROWN POINT, INDIANA - DAY

Sam and Al are standing in front of the Civil War cannon stunned with the realization that they have leaped together and some how switched roles.

OBSERVER
 (punching the
 handlink)
 Gushie!
 (beat)
 What the hell is going on!

FEATURE SAM - SFX

As Al desperately attempts to communicate with Gushie on the handlink, Sam explores his new physicality or lack of it by stepping back and forth through the cannon and tree. Eventually, grinning like a kid with a new toy, he turns to Al and puts his hand through the Observer's chest. Unnerved by it, Al jumps back and bumps into the cannon.

OBSERVER (CONT'D)
 Stop that!

SAM
 You know what this means, Al?

OBSERVER
 What?

SAM
 (devilish)
 It's my turn to slip into the
 powder room like the Invisible
 Man.

Sam is surprised at his lascivious statement, but Al is too busy pounding on the handlink to pick up on it.

OBSERVER
 Gushie! Where the hell are you!

SAM
 In the future.
 (beat)
 He's in the future and you're
 in....

(MORE)

(CONTINUED)

CONTINUED:

SAM (CONT'D)

(looks around)

...I don't know the year, but from the look of your uniform it's as far back in time as I've ever leaped.

(realizing)

Wait a minute. I've been leaping back and forth within my lifetime, but since we switched places this leap would be within your lifetime.

(beat)

We could be in...when were you born?

OBSERVER

June fifteenth, nineteen....

(straining)

Nineteen....

Al can't remember. It makes him crazy and he frantically pounds on the handlink.

OBSERVER (CONT'D)

Gushie! If you don't answer me I'm gonna kill you!

SAM

Oh, my God your brain's swiss-cheesed!

OBSERVER

My brain's fine!

SAM

No, it's not. It's swiss-cheesed from the leap.

OBSERVER

Stop saying that!

SAM

It's nothing to be ashamed of. The first time I leaped I couldn't even remember my name.

OBSERVER

(quickly)

Al. My name's Al.

SAM

Al what?

(CONTINUED)

CONTINUED: (2)

OBSERVER
 (trying to recall)
 You think I'd forget my last name?

SAM
 I'm about to bet on it.

OBSERVER
 (remembering)
 Well, you'd lose.
 (smugly)
 It's Beckett. Al Beckett.

Sam laughs.

OBSERVER (CONT'D)
 (crushed)
 It's not Al Beckett?

SAM
 It's Al Calavicci.

OBSERVER
 Calavicci?
 (trying to recall)
 Who the hell's Beckett?

SAM
 Me.

Al stares at him for a beat, then pounds on the handlink.

OBSERVER
 Gushie!

SAM
 He can't hear you. Ziggy won't
 even be a gleam in my eye for
 another fifty years.

OBSERVER
 Ziggy?

SAM
 The parallel hybrid computer I
 designed to run Quantum Leap.
 (beat)
 Gushie's the head programer,
 remember?

CONTINUED

(CONTINUED)

CONTINUED: (3)

OBSERVER

(remembering)
A little guy with bad breath. And
Ziggy's a computer with a big ego.

SAM

Installing that ego was the
breakthrough. Without it, Ziggy'd
just be another big number
cruncher.

(realizing)

Al...I'm getting my memory back!

OBSERVER

By taking it from me!

SAM

No. The leap did that. Don't
panic. I'll fill in the gaps.

OBSERVER

Oh, boy.

SAM

Leaping together must have merged
our minds.

(sobering thought)

I wonder what part of yours I
got?

The Observer goes back to pounding on the handlink keys.

OBSERVER

Why doesn't Gushie answer?

SAM

Because Ziggy doesn't exist in
whatever year this is.

(beat)

We switched places, so I'd have to
have the handlink to reach Gushie
since I'm the one....

CLOSE ON SAM

The realization hits him.

SAM (CONT'D)

(stunned)

...in the Imaging Chamber.

He looks around, trying to see through the hologram of Al's
world.

(CONTINUED)

CONTINUED: (4)

SAM (CONT'D)
Oh, my God, Al, I'm home! I'm
home!

Sam begins to cast about like a blind man in a frantic attempt to locate the Chamber door.

SAM (CONT'D)
The door! Where's the door?

Unable to locate it, Sam turns to Al and grasps for the handlink.

CLOSE ON THE HANDLINK - SFX

Sam's hand passes through it.

BACK ON SAM AND AL

Sam stares at the handlink knowing he can never hold what he sees. Then he turns and wails....

SAM (CONT'D)
Gushie!

OBSERVER
(joining him)
Gushie!

The two of them stand in the middle of the square yelling for the technician.

EXT. MARCHEZAK'S MILK TRUCK - DAY

It pulls up in front of the Crown Point Cafe. Mike, the whistling milkman in a dairy cap and jacket, steps out with a wire basket filled with glass milk bottles. At that moment, he spots Al and abruptly stops whistling.

MIKE'S POV - THE OBSERVER

standing beside the cannon, pounding on the handlink and yelling for Gushie.

BACK ON MIKE

His eyes widen in surprise and he almost drops his milk basket.

(CONTINUED)

CONTINUED:

MIKE

Tom....
 (louder)
 Tom!

He takes off at a run, the milk bottles clattering against each other. Mike runs with a decided limp.

ON SAM AND AL

They both hear Mike coming and turn to face him. Mike's face is covered with a big grin as he limps to a stop in front of Al.

MIKE (CONT'D)

Tom.

He throws his arms around him and hugs him tight. Al looks at Sam, lost for words.

SAM

Your name's Tom.

MIKE

I don't believe it! Your telegram said you wouldn't be home till Friday.

OBSERVER

(looking to Sam)
 I...ah....

SAM

Caught an earlier flight.

OBSERVER

I caught an earlier flight.

MIKE

(stepping back)
 You look terrific!
 (softer)
 Considering....

OBSERVER

Considering? Considering what?

MIKE

(a bit aback)
 What? Tom, you just spent two years in a prisoner of war camp.
 (looking him over)
 They didn't feed you much did they?

(CONTINUED)

CONTINUED: (2)

OBSERVER
(automatic)
A bowl of rice a day.

MIKE
The Germans fed you rice?

OBSERVER
(automatic)
The V.C.

MIKE
(confused)
V.C.?

SAM
(warning)
Al. You're not Admiral Al
Calavicci! You're Lt. Tom
'somebody' and you better start
acting like him until Ziggy
can tell us what you're here to
change.

OBSERVER
(to Sam)
How?
(indicating
handlink)
Nobody's home.

ANOTHER ANGLE

Mystified, Mike looks from Al to Sam (who, of course, he can't see) and then back to Al.

SAM
Don't look at me! Look at him!

MIKE
(confused)
Everybody's home. They're just
still asleep.
(looking at the
handlink)
Is that a walkie-talkie?

OBSERVER
Ah....

SAM
Yes. You're testing it for the
military. Top Secret, of course.

(CONTINUED)

CONTINUED: (3)

OBSERVER

Yeah. It's...ah, Top Secret. The Pentagon's asked me to evaluate it.

SAM

Put it away.

Al stuffs the handlink into his pocket.

MIKE

You just get liberated from a prison camp and they give you a new duty assignment?

OBSERVER

You know the Navy.

SAM

Army!

OBSERVER

(correcting)

Army.

MIKE

(concerned)
You okay, Tom?

SAM

(quickly)
Ask him how... 'she' is?

OBSERVER

(to Sam)
How she is?

SAM

There's always a 'she'! Ask him how she is!

OBSERVER

Ah....
(to Mike)
...how is she?

MIKE

(after a beat)
Susanne's fine, Tom.

(CONTINUED)

CONTINUED: (4)

SAM

Susanne. Probably your girlfriend since I don't see a wedding ring on your finger.

MIKE

Finding out you were alive came as quite a shock.

SAM

Oh, geez. She must have thought you were dead.

OBSERVER

She thought I was dead?

MIKE

Hell, the whole country thought you were dead after Ernie Pyle's column.

(beat)

Your crew told him how you kicked them out of the tank and turned back to cover the battalion's retreat. They saw you take out three Panzers before your tank got blown up.

(beat)

President Roosevelt even read Ernie's column on one of his fireside chats.

(beat)

You can't blame Susanne for...doing what she did.

OBSERVER

What'd she do?

MIKE

(nervous)

Didn't she tell you?

(feels rotten)

Aw, shoot. Don't tell me she didn't tell you. She said she told you. Told you when you called her from Bethesda

FEATURE THE OBSERVER

He is suddenly quite calm and very sad.

(CONTINUED)

CONTINUED: (5)

OBSERVER

(softly)
She didn't have to...I already
knew.

SAM

(warning)
Careful, Al.

MIKE

Yeah, I guess you would. You two
always knew what the other one was
doing since you were kids.

OBSERVER

When'd she marry him?

MIKE

She hasn't yet. The wedding's on
the seventeenth.

OBSERVER

And today's....

MIKE

June fifteenth.

OBSERVER

My birthday.

MIKE

You're birthday's in April, same
as mine.

(beat)

You okay, Tom?

OBSERVER

Just a little woozy from the
lea....

(catches himself)

...flight.

SAM

Good catch.

MIKE

Hell, what am I thinking of!
You've got to have been up all
night getting here.

(beat)

When did you chow down last?

(CONTINUED)

CONTINUED: (6)

OBSERVER
I...don't remember.

Mike hands him a bottle of milk.

MIKE
Start working on this. I'll get
Kelly to whip you up a hero's
breakfast.
(sincere)
Tom, Crown Point's so damn proud
of you it could bust!

With that he turns and runs toward the cafe.

ON SAM AND THE OBSERVER

Mike limps across the grassy square toward the cafe. As they watch him go, Al turns to Sam.

OBSERVER
Why do I have this creepy, crawly,
scary feeling?

SAM
Deja vu.
(beat)
You were an MIA in Nam for six
years. After four years your
wife, Beth, was sure you were dead
and....

OBSERVER
...she remarried.
(sadly)
I remember, Sam. I remember.

SAM
Sorry.

OBSERVER
(sucking it up)
It's not like it just happened.
(beat)
But, it sure is weird...leaping
into a guy who shares the same
fate as me.

SAM
Maybe that's why you leaped into
him.

(CONTINUED)

CONTINUED: (7)

OBSERVER

To put he and this Susanne back together?

FEATURE SAM

He goes back to groping for the Imaging Chamber door.

SAM

Or to keep them apart.

(beat)

Without Ziggy we don't know if Susanne married you or the guy she's supposed to marry in two days.

(frustrated)

I can't see a thing through this hologram.

OBSERVER

Wait a minute. You're the hologram.

SAM

(exploring)

To you. But in the Imaging Chamber, you and everything around you is a hologram to me. Remember?

(more to himself)

Why doesn't Gushie open the door? He's got to be monitoring the situation.

(realizes)

Unless....

OBSERVER

Unless? I don't think I'm going to like this 'unless.'

SAM

To leap together we had to have either been struck by lightning or sitting at ground zero during an atomic detonation.

OBSERVER

Lightning! It was lightning!

SAM

Thank God.

(CONTINUED)

CONTINUED: (8)

OBSERVER

I remember a big electrical storm just before we leaped.

SAM

A lightning strike could have been misread by Ziggy as a catastrophic collapse of the nuclear accelerator ring surrounding the Imaging Chamber. Ziggy would have automatically sealed the Chamber to protect the project from radiation.

OBSERVER

(relieved)

Okay. When they realize the ring didn't collapse, they'll open the door.

SAM

Once sealed, it can't be re-opened by Ziggy until the radiation half-life of the radium ring has expired.

OBSERVER

This is going to be a big number isn't it?

SAM

Not in cosmic terms...a mere sixteen hundred years.

OBSERVER

How could you design a system without a fail safe!

SAM

(defensive)

I didn't!

(beat)

If the door was sealed in error anyone trapped in here could open it.

OBSERVER

Thank, God.

SAM

By using the handlink.

(CONTINUED)

CONTINUED: (9)

Al slowly pulls the handlink from his pocket. As they both look at it, we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. CROWN POINT TOWN SQUARE - DAY

Over our slow move across the milk truck to the cafe, we hear....

SAM'S VOICE

My dream had come true...I was home. Back in my own time.

INT. CROWN POINT CAFE - DAY - MOVING WITH SAM

as he gropes about the room in a futile search for the Imaging Chamber door, he moves past Andy who is talking in a low and excited voice to someone on the other end of a hand-cranked telephone. On the wall beside the phone is a 1945 pin up calendar featuring Ava Gardner.

SAM'S VOICE

And it was turning into a nightmare.

(beat)

I was trapped in the Quantum Leap Imaging Chamber and the only way out was through the handlink in Al's pocket and Al was back in....

(eyeing the calendar)

...nineteen forty-five.

MIRROR SHOT

Kelly, the cafe's owner, cook, waitress and chief-bottle washer, heaps home fries onto a plate of steak and eggs and turns to set them in front of a handsome, twenty-eight year old Army Captain, who's busily wolfing down buckwheat pancakes.

KELLY

Steak and eggs, buckwheat pancakes, home fries, whole wheat toast and black coffee.

We pan off the mirror to reveal....

(CONTINUED)

CONTINUED:

THE OBSERVER

wolfing down the pancakes. Behind him, Sam (who did not reflect in the mirror) is feeling the air in his search for the Imaging Chamber door.

KELLY (CONT'D)
 (pouring coffee)
 How long's it been since you had
 a breakfast like this, Tom?

OBSERVER
 Too long.
 (checking the
 sugar bowl)
 Got any Sweet and Low or Equal?

KELLY
 Sweet and Low? Equal?

SAM
 They didn't have artificial
 sweeteners in forty-five, Al.
 (admiring Kelly's
 breasts)
 But they sure had women with big
 jugs.

Sam can't believe he said that and neither can Al, who surprisingly, shoots him an admonishing look. Chagrined, Sam goes back to searching for the door.

OBSERVER
 (answering Kelly)
 They're...ah...sugar substitutes
 Uncle Sam's developed for the
 military.

Mike slips onto the stool next to Al and Kelly pours him a fresh cup of coffee.

KELLY
 We sure could use something like
 that on the home front. Even with
 the Cafe I'm rationed to
 half-a-pound of sugar a week....

She slaps Mike's hand as he heaps a teaspoon of sugar into his cup.

(CONTINUED)

CONTINUED: (2)

KELLY (CONT'D)
 (continuing)
 ...and Mike tries to put it all
 into his cup.

MIKE
 You forgetting who slips you an
 extra pound of butter now and
 then?

KELLY
 (coyly)
 I didn't think I was swappin'
 sugar for it.

FEATURE SAM

He leans in lecherously to Kelly

SAM
 Honey, if all it takes is a pound
 of butter, I got a dairy farm
 that....

OBSERVER
 (to Sam)
 Stop it!

Sam is Chagrinned as much by what he said as Al's shout.
 Mike and Kelly both freeze and stare at Al. Sam begins to
 apologize profusely to Kelly, who can't hear him.

SAM
 (rapid-fire)
 Oh, God, I'm so sorry! This is so
 humiliating. I can't imagine
 what's come over me.
 (looks to Al)
 Actually I can.
 (pointing)
 It's all his fault!

OBSERVER
 My fault!

SAM
 Yes!
 (beat)
 I picked up your lecherous side in
 the leap!

MIKE
 No, no.
 (MORE)

(CONTINUED)

CONTINUED: (3)

MIKE (CONT'D)

(beat)
It's tough coming home
from a war.

Sam grabs his head as more prurient thoughts flash through his mind.

SAM

(to Al)
What a filthy mind!

OBSERVER

(to Sam)
I'm not the one talking dirty!

KELLY

(embarrassed)
Sorry, Tom. I guess we all need
to wash our minds out with soap
after this war.

OBSERVER

(to Sam)
Especially you.

MIKE

Did I say the F word, again?
(beat)
I'm sorry. It's a hard habit to
break after Guadalcanal.

The bell over the door jingles and Mike looks from whoever has opened the door to Al with a grin. Al turns to see....

SUSANNE

backlit in the open doorway. She's twenty-four and as pretty as a field of buttercups. Her blue eyes sparkle with moisture as she tenderly smiles at Al.

ON THE OBSERVER

Mesmerized by her beauty, he slowly rises to his feet.

ON MIKE AND KELLY

Both beaming with pleasure as they watch.

ON SAM

He gives her a once over that we usually associate with Al.

(CONTINUED)

CONTINUED: (4)

FEATURE SUSANNE

As the screen door slowly closes behind her, she runs across the cafe and leaps into Al's arms. She kisses him with a passion usually reserved for feature films. As they part she looks up into his eyes and sighs.

SUSANNE

Oh, Tommie....

Then, she kisses him, again. Kelly takes Mike's hand and gives it a squeeze. Susanne finally lets Al up for air.

SUSANNE (CONT'D)

(teary-eyed)

I didn't believe you were alive.
Not even when I heard your voice
on the phone.

(leaning in)

Not until now.

She bends Al back over the pie case in a kiss so passionate it damn near bubbles the apple pie.

SAM

Al, she keeps this up and I'll
need a bucket of cold water to
separate you.

Sam immediately cringes at his words. Al slides down onto the stool with Susanne still locked onto him. Finally, Susane breaks it off and slumps onto a stool next to him.

SUSANNE

Wow!

OBSERVER

(weak)

Wow....

MIKE

I knew it! I knew getting you two
together would put the kabosh on
Susanne marrying Clifford.

OBSERVER

Clifford?

SUSANNE

(defensive)

He's changed a lot since you
shipped out, Tommie.

(CONTINUED)

CONTINUED: (5)

KELLY

Yeah. His feet got flat so he could get classified 4-F.

SUSANNE

His feet have always been flat.

MIKE

Not until after Pearl Harbor.

SUSANNE

(to Al)
Clifford felt terrible about being classified 4-F. He does everything he can to support the war effort.

(beat)

He organized the biggest scrap metal drive in the state of Indiana! The Governor even gave him a citation.

Mike taps the ribbons on Al's chest.

MIKE

These are citations, Susanne. Silver Star. Purple Heart.

KELLY

It doesn't matter now. Tom's back and he's the guy she'll marry.

(beat)

Right, Susanne?

ANOTHER ANGLE

Susanne looks to Al and then to Mike and Kelly. She looks undecided.

SAM

Oh, oh.

(beat)

This could be why you're here, Al. To get Susanne to sleep with you....

(quick correction)

...marry you.

OBSERVER

Marry me?

Susanne turns and flings her arms around Al.

(CONTINUED)

CONTINUED: (6)

SUSANNE

Of course I'll marry you, darling.

She bends him over in another long, passionate kiss.

CLIFFORD'S VOICE

Susanne Elsinga!

ANOTHER ANGLE

Standing outside the screen door is Clifford...glasses, bow-tie, straw hat and seersucker suit. He opens the screen door and enters, his face flushed red.

CLIFFORD

What are you doing!

SAM

It's called sucking face. Very popular in the sixties, seventies, eighties....

OBSERVER

(to Sam)

Will you shut up.

CLIFFORD

No, I will not shut up!

(beat)

That woman you're ravishing is practically my wife!

MIKE

(cheerfully)

Not any more.

CLIFFORD

What do you mean by that?

SAM

You're about to find out, nozzle nose.

(Chagrined)

Nozzle nose?

MIKE

Tom just proposed to Susanne and she accepted!

(CONTINUED)

CONTINUED: (7)

CLIFFORD

(to Susanne)
 You can't be serious?
 (beat)
 We're to be married in two days!
 (beat)
 What's my mother and father going
 to say?

SAM

Cancel the church. Cancel the
 reception hall. Cancel the band.

SUSANNE

(confused)
 Oh...oh....

Clifford moves closer to her and softens his voice.

CLIFFORD

I know how confusing this must be
 for you, darling.
 (beat)
 A ghost from the past appears and
 it's only natural that you have
 some old yearnings.

SAM

And I'd like to satisfy them.
 (abashed)
 What am I saying!

CLIFFORD

See this for that it is, Suzie.
 A connection to the past that
 you've outgrown...like running
 barefoot through sprinklers.

OBSERVER

(a Sam thought)
 I love running barefoot through
 sprinklers.

Now Al's the one who can't believe what he's saying.

SUSANNE

(quickly)
 So, do I.

(CONTINUED)

CONTINUED: (8)

CLIFFORD

(to Al)

You know, you have a lot of nerve coming back two days before our wedding, Jarret.

Mike jumps up off the stool so quickly his artificial leg goes out from under him and he has to grab the counter to catch himself. Kelly comes around the counter to help and restrain him.

MIKE

You draft-dodging,
chicken-farting, piss-ant!

KELLY

(sarcastic)

Why don't you tell him how you really feel, Mike.

CLIFFORD

(cooly)

I may not have given a leg for my country or been in a prisoner of war camp, but that doesn't make me any less a man.

(beat)

Those of us who stayed behind made sacrifices too. Only we didn't get any of the glory.

OBSERVER

Just all the women.

CLOSER ON ALL

Clifford's eyes flare. Kelly looks embarrassed.

CLIFFORD

If you weren't so weak from being in a German prison camp....

OBSERVER

Yeah, I know, you'd teach me a lesson.

(beat)

Well I just had some of Kelly's breakfast and I feel like I could take on Mike Tyson.

Sam realizes where Al is coming from and tries to intervene.

(CONTINUED)

CONTINUED: (9)

SAM
 (warning)
 Al...this isn't the guy that
 married Beth.

MIKE
 (to Kelly)
 Who the hell is Mike Tyson?

OBSERVER
 (answering both)
 It doesn't matter.

Clifford nods curtly and strides toward the screen door with Al on his tail. Susanne runs after them.

SUSANNE
 I don't want you fighting over me!

SAM
 It isn't over you, it's over Beth!

KELLY
 Are you kidding? I wish I had two
 men fightin' over me!

EXT. CROWN POINT CAFE - DAY - SFX

Sam comes through the wall as the others pour out through the screen door. Clifford and Al both peel their coats off.

SAM
 Al, you can't do this! We don't
 even know why you're here!

OBSERVER
 I think I'm here to kick
 Clifford's ass.

SAM
 Al!

MIKE
 I love it!

KELLY
 Tommy, don't forget. He boxed in
 Princeton.

(CONTINUED)

CONTINUED:

CLIFFORD
 (taking a stance)
 Yale. But I beat the best Princeton
 could put in the ring with me.

THE FIGHT

Clifford begins to circle Al, bouncing on the balls of his feet. The Observer, his arms relaxed at his side, slowly pivots with him.

OBSERVER
 Funny...you're not bouncing like
 you're flat-footed.

Clifford glances down and Al executes Sam's famous round-house kick, catching the boxer on the chin and knocking him out before he hits the dirt.

SAM
 I didn't know you could do that?

OBSERVER
 Neither did I.

As the others gather around Clifford's unconscious body,
 we....

CUT TO

EXT. CROWN POINT STREET - DAY

Mike's dairy truck pulls to a stop in front of a small cottage that looks very much like Beth's house. Al climbs out with his gear.

MIKE
 Think a one-legged man could do
 that move?

OBSERVER
 If he doesn't mind falling on his
 ass.

MIKE
 (laughs)
 It sure is good having you home,
 buddy.

(CONTINUED)

CONTINUED:

OBSERVER
 (looking at the
 house)
 It's good to be home.

Mike puts the dairy truck into gear and pulls away.

MIKE
 (calling back)
 I'll bring your car back this
 afternoon. I've taken good care
 of it!

OBSERVER
 Thanks.

ANOTHER ANGLE

A sexy girl in short-shorts and a sweater full of 1945
 pointed tits walks past. We move into Al's face with
 suddenly looks very upset.

OBSERVER (CONT'D)
 A body like that and all I can
 think is pure thoughts?
 (beat)
 Damn you, Sam.

He shakes his head and awlks up to the front door.

ON THE DOOR LATCH

It is dusty with cobwebs. Al presses down on the latch and
 the door slowly creaks open.

ON THE OBSERVER - SFX

He smiles and pushes the unlocked door open.

OBSERVER (CONT'D)
 Small towns.

As Al bends down to pick up his bags, the door opens through
 Sam who is standing there. Al straightens up and is startled
 to see Sam's smiling face in his.

OBSERVER (CONT'D)
 Don't do that!

(CONTINUED)

CONTINUED: (2)

SAM
(savoring the
moment)
Revenge is mine sayeth the
Hologram.

Al shudders as Sam walks through him and onto the porch.

OBSERVER
Okay, you've made your
point!
(beat)
What?

SAM
I know how to open the Chamber
door.
(beat)
I designed Ziggy with a secret
backdoor code to override any
blocks...even those dealing with
catastrophic failures.
(beat)
All we have to do is get my
backdoor code to Gushie and he'll
be able to override Ziggy.

OBSERVER
Is that all?
(beat)
What do we do, wait half a
century?

SAM
In a sense, yes. But for us it
will be instantaneous.
(excited)
It'll work, Al. We can put the
code in a letter to be delivered
to Gushie in...exactly how long
have I been leaping around?

OBSERVER
(after a moment)
Four years. It's nineteen ninety-
nine.

SAM
(awed)
I'll be home in time for the
millennium.

(CONTINUED)

CONTINUED: (3)

OBSERVER

Who's going to wait fifty four years to deliver a letter?

SAM

The post office...and Doc Crosnoff, my dad's lawyer. You mail him a letter with say...a hundred dollars.

OBSERVER

For what the stamp?

SAM

It's nineteen forty-five. A hundred dollars will do quite nicely.

(beat)

You mail him a letter with the hundred dollars and a sealed letter to Gushie with the code.

OBSERVER

It could work.

SAM

It has to work.

Off Al's look, we....

CUT TO

CLOSE ON A LETTER

poised over a green mail box.

OBSERVER'S VOICE

But what if it doesn't?

WIDER ANGLE

The mailbox is just off the town square. Al is holding the letter and Sam is anxiously pacing back and forth behind him.

SAM

We're never going to find out if you don't mail that....

Sam suddenly takes a deep breath as a wave of anxiety sweeps through him.

(CONTINUED)

CONTINUED: (4)

OBSERVER
Sam! What's wrong?

SAM
(breathing hard)
I don't know.

OBSERVER
You're running out of air!

SAM
There's enough air in the Imaging
Chamber to sustain me for six
months. I'd die of thirst first.
(beat)
It's my memory, Al. My memory's
coming back!

OBSERVER
(slowly)
All of it?

SAM
Oh, God!
(beat)
Why didn't you tell me!

OBSERVER
I couldn't, Sam. I couldn't!

SAM
Drop it in the mailbox!

CLOSE ON THE MAILBOX SLOT

Al holds the letter for a beat more, then lets it drop into the slot.

ON SAM AND AL - SFX

for a moment nothing happens, then the Chamber door opens behind them.

ON SAM

He stares at the door, afraid to believe it's true. Then he gives one more glance back at Al and runs through the door shouting.

SAM (CONT'D)
Donna!

(CONTINUED)

CONTINUED: (5)

ON THE OBSERVER

He smiles through the tears as we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

INT. QUANTUM LEAP CONTROL CENTER - DAY - ON THE IMAGING CHAMBER DOOR - SFX

Through the open door we see the weak holographic images of Al and the town square at Crown Point disintegrate as Sam runs into the intense white light of the tube leading into the control center.

CLOSE ON SAM - SFX

He stops and shields his eyes against the blinding light. Behind him the Imaging Chamber door slams shut. The blazing lights in the tube dim, leaving Sam bathed in a shimmering blue glow.

WIDER ANGLE

Sam stands near the perimeter of a circular ceramic room with three exit tubes and an elevator. The tubes are marked: Imaging Chamber, Waiting Room and Accelerator Chamber. The elevator leads to the surface. The shimmering blue light is emanating from a glass sphere floating without visible support above the center of the room. The sphere is filled with living brain tissue immersed in a nutrient solution. THIS IS ZIGGY.

ON SAM

As his vision recovers he turns toward a computer control console that looks like a large handlink.

ON THE CONTROL CONSOLE

A dozen project engineers and technicians, in Observer-type civilian attire, and a female Navy Admiral are standing around the console with expressions ranging from awe to elation. Prominent among them is Gushie, Dr. Beeks, Tina and....

DONNA ELESEE

Bathed in the blue light, she steps out from the group. Her eyes are brimming with joy.

ON SAM

His heart beat quickens at the sight of her.

(CONTINUED)

CONTINUED:

SAM
 (softly)
 Donna....

ON DONNA

She walks slowly toward Sam, afraid that any rapid movement might break the moment.

ON BOTH

He, too, moves hesitantly toward her. Then, their attraction overcomes their fear and they practically fling their bodies across the last few feet of space to clench in a tight embrace with Ziggy hovering above them.

ON GUSHIE, DR. BEEKS AND TINA

They join the others in applause and cheers.

ON SAM AND DONNA

Even when they part from their passionate kiss, Sam continues to tenderly hold her face between his hands.

SAM (CONT'D)
 (with guilt)
 How could I have forgotten you?

DONNA
 It wasn't your fault, darling.
 (beat)
 All that's important is that you remember me, now.

SAM
 Of course I remember you...you're the woman I love. My wife.

He pulls her to him and kisses her with a thirst that's been unconsciously building for years. The Quantum Leap staff excitedly encircles the embraced couple.

ANOTHER ANGLE

As Sam and Donna's lips part she gently turns him by his shoulders to face his team. Gushie is the first one to embrace him in a back-slapping hug.

SAM (CONT'D)
 Gushie!

(CONTINUED)

CONTINUED: (2)

GUSHIE

Welcome back, Doctor Beckett!
 (holding up the
 letter)
 Brilliant. Absolutely brilliant!

SAM

When did you get it?

GUSHIE

Post Office delivered it today.
 Fifty four years, seven months and
 six days after it was mailed!

One after another the team greets their leader. when he reaches Dr. Virbina Beeks, he kisses her on both cheeks.

DR. BEEKS

I don't recall your leaping into
 any Frenchmen.

SAM

I think I picked that up from an
 actor.

DR. BEEKS

I want to be sure you haven't
 picked anything else up. My
 office in twenty minutes for a
 physical.

Donna slips her arm protectively around Sam.

DONNA

Your office, tomorrow.
 (beat)
 Tonight, he's mine.

FEMALE ADMIRAL

He has to be debriefed, Doctor.

SAM

(ala Groucho)
 I'm not wearing briefs but don't
 let that stop you.

Everyone is a bit aback at Sam's line except Tina who smiles wistfully as she turns to Gushie.

TINA

Gee...he sounds just like Al.

Sam greets a few more engineers and then sees Tina.

(CONTINUED)

CONTINUED: (3)

SAM

Tina!

(hugging her)
Ohhhhh, do you feel good.

TINA

You even hug like Al.

SAM

(back to reality)

Al!

(to Gushie)
What's he there to do?

GUSHIE

Ziggy doesn't know.

DONNA

Don't you remember? The data in
the memory banks was limited....

SAM

(finishing)
...to my lifetime. And, Al's in
nineteen forty-five.

GUSHIE

We didn't even know that until we
got your letter.

DONNA

We've been loading Ziggy with data
from forty-five as fast as we can
pull it from the National
Archives, but it could be days
until Ziggy projects a theory on
what Al's there to do.

Sam turns and loosk up.

SAM'S POV - ZIGGY

Floating serenely above everyone, emitting the shimmering
blue light.

BACK ON SAM

He crosses to the console with Donna at his side and lays a
hand on one of the Lucite panels.

SAM

Hello, Ziggy.

CONTINUED: (4)

INTERACT WITH

ZIGGY

Who speaks in the same sexy female voice that we've heard deliver the saga sell for three seasons.

ZIGGY'S VOICE

(peevied)
It's about time you got around to me, Doctor Beckett.

SAM

Sorry.

ZIGGY'S VOICE

No, need to apologize. I don't expect contact until you need me.

SAM

(looking for a compliment)
You're looking very...user friendly.

Sam winces and mouths he's sorry to Donna and the others.

ZIGGY'S VOICE

I see that simo-leaping with Admiral Calavicci has had a positive affect on you.

(envious)
You're in for some pleasant surprises, Doctor Elesee.

DONNA

I guess so.

SAM

Ziggy....

ZIGGY'S VOICE

(drawn out)
Yesssss.

SAM

Do you have enough....

ZIGGY'S VOICE

(interrupting)
...data to give you a reasonably accurate projection as to why
(MORE)

(CONTINUED)

CONTINUED: (5)

ZIGGY'S VOICE (CONT'D)
Admiral Calavicci has leaped into
Crown Point, Indiana in the year
nineteen forty-five?

SAM
Ah...yeah.

ZIGGY'S VOICE
(terse)
No.

SAM
Do you have any data on Admiral
Calavicci?

ZIGGY'S VOICE
He'll kiss the girls and make them
cry.

TINA
Ain't that the truth.

DONNA
(reading the screen)
That's based only on absorbing
Al's biographical background up to
the age of seven.

SAM
Ziggy....

ZIGGY'S VOICE
Yes, Doctor Beckett.

SAM
You've made some brilliant
theoretical hypothesis with
minimal data over the past four
years.

ZIGGY'S VOICE
That's true.

SAM
I'd like you to make one now.

ZIGGY'S VOICE
I don't think so, Doctor.

DONNA
Why not?

(CONTINUED)

CONTINUED: (6)

ZIGGY'S VOICE

I'm dealing with too many data-limited factors. The Admiral. This Captain Tom Jarret he's leaped into. A year no-one had the foresight to pre-load into my memory banks.

(to herself)

Actually I was doing quite well absorbing the year until Franklin Delano Roosevelt died. It depressed me.

(beat)

Try me in eleven point six hours.

SAM

What if the Admiral doesn't have eleven point six hours?

ZIGGY'S VOICE

I believe your brain is still slightly magnafluxed Doctor Beckett or you'd remember I never experience guilt.

(beat)

That's a flaw found only in human computers.

(brightly)

Goodnight, Doctor.

(sexual innuendo)

Have fun, you two.

SAM

Ziggy....

DONNA

It won't do any good.

SAM

Why did I give her Warren Beatty's ego?

NEW ANGLE FEATURING SAM

He begins to touch various prisms on the control console.

GUSHIE

What are you doing, Doctor Beckett?

(CONTINUED)

CONTINUED: (7)

SAM

Setting up the Imaging Chamber. I have to find out what's happening to Al.

DONNA

You can't.

SAM

(softly)

Honey, I know I just got here. It's not like I'd really be going back. I'll just go into the Chamber to make contact.

DONNA

That's not what I mean. You can't use the Chamber. Not for....

She look to Gushie who checks a handlink similar to Al's that's plugged into his side of the console.

GUSHIE

Seven hours, ten minutes and five seconds. Four seconds. Three Seconds.

(catching himself)

Sorry.

SAM

(surprised)

You didn't keep the back-up handlink charged?

DONNA

It only holds a charge for seventy-two hours and at a million dollars a charge we simply didn't have the money in the budget.

Sam realizes she is right, but it doesn't dissipate his frustration. Donna puts her arm in his.

DONNA (CONT'D)

Gushie will have the Chamber ready by the time the handlink's charged.

GUSHIE

Go home, Doctor.

(CONTINUED)

CONTINUED: (8)

SAM
(wistfully)
Home.

DONNA
Home, darling. Home.

Sam relents and starts with her toward the elevator. As the doors open he turns and looks back to the Imaging Chamber.

SAM
(to himself)
Hang in, Al.
(beat)
Hang in.

ON THE IMAGING CHAMBER TUBE

As we move in on this unique ceramic portal we hear Bing Crosby and the Andrew Sisters singing "Is You Is Or Is You Ain't My Baby?" and....

DISSOLVE TO

EXT. MOONLIT LAKE IN INDIANA - NIGHT - STOCK

A soft breeze ripples the surface of the water, shimmering the reflection of the moon.

EXT. ON A WHITEWALL TIRE - NIGHT

We rise from the tire and over the streamlined fender of a '41 Ford convertible to discover Al and Susanne. She has cornered him behind the steering wheel and is trying to strip his tie and shirt as she kisses him. He is torn between his usual urges and his Sam-onized mind which is resisting. His mind wins and he gently pushes Susanne away and re-buttons his shirt.

SUSANNE
(coyly)
Captain Tom Jarret, how you've changed.

OBSERVER
You don't know the half of it.

SUSANNE
I remember when it was all I could do to keep you from....
(MORE)

(CONTINUED)

CONTINUED:

SUSANNE (CONT'D)

(whispers)
...you know.

OBSERVER

Oh, I do. I do.
(beat)
But something's happened to
my...mind.

SUSANNE

It's the war. It does it to all
the boys.

OBSERVER

(suspicious)
How would you know?

SUSANNE

Clifford told me.

OBSERVER

Figures.
(beat)
What a nozzle.

SUSANNE

(defending)
He read it in Reader's Digest.

OBSERVER

(sarcastic)
Oh, well, then it's gotta be true.

SUSANNE

Well, even Mike had problems when
he came home and you know how he
and Kelly were before the war.

OBSERVER

Clifford tell you that, too?

SUSANNE

No, silly. Kelly did.
(beat)
She said it was a long time before
Mike could....
(whispers)
...you know.

OBSERVER

(thinking of
himself)
Not really.

(CONTINUED)

CONTINUED: (2)

SUSANNE

Why he was home for months before
I saw them up here.

OBSERVER

(jealous)
What where you doing up here?

SUSANNE

Well....

OBSERVER

Were you parking in Lover's Lane
with a draft-dodging nozzle while
your boyfriend was fighting for
his country?

SUSANNE

I thought you had died for your
country.

OBSERVER

Even more reason not to be up
here!

SUSANNE

(tearing up)
Tom Jarret, I cried my eyes out
for you for two whole years! And
even when everyone including Mike
told me to get on with my life, I
still waited another year.

OBSERVER

(touched)
You waited three years before
you...you know?

SUSANNE

(nods)
And even then every time Clifford
kissed me I closed my eyes and
pretended it was you.

CLOSE ON THE OBSERVER

Her tears are an instant injection of testosterone to Al.

OBSERVER'S VOICE

Chill out, Sam.

(CONTINUED)

CONTINUED: (3)

He takes Susanne into his arms and kisses her like she's never been kissed before. As steam practically rises from the two of them, we tilt up to....

A STAR-FILLED SKY

A million points of light blaze with an intensity that can only be seen in remote areas.

SAM'S VOICE

See that star?

CUT TO

EXT. NEW MEXICO DESERT - NIGHT

Sam is behind Donna with his arms wrapped tight around her, staring up at the starry sky. She is wearing a silk robe that flows softly in the wind around the two of them. Sam is in a pair of boxer shorts. Both are barefoot.

SAM

(pointing)

Seven degrees south of Aquila.

DONNA

The binary?

SAM

You have great eyes.

DONNA

(turning to him)

Are you talking about the way they look or my vision?

SAM

Both.

They kiss and then she folds back into his arms and stares up at the stars.

DONNA

Now, what's so special about the binary?

SAM

The larger of the two is Karus. It's fifty-four light years from earth.

(MORE)

(CONTINUED)

CONTINUED:

SAM (CONT'D)

(looking)

That sparkle was born in nineteen
forty-five.

DONNA

(understanding)

He'll be fine, Sam.

SAM

Maybe. Observing isn't the same
as Leaping. This may be more than
Al can handle.

(beat)

God I wish he was here....

DONNA

I know.

SAM

(continuing)

So I could kick his butt.

CLOSER ON BOTH

Surprised, Donna turns in his arms to face him.

DONNA

What?

SAM

How could he let me leap around
all those years without telling me
about you? The woman I loved.
The woman I married.

DONNA

Because I asked him not to.

SAM

(stunned)

Why?

DONNA

It was difficult enough for you
back there, darling. You couldn't
have acted freely if you knew you
were married.

SAM

You know, everything I did since
I leaped is becoming a blur to me.
Sort of a reverse swiss-cheese
effect.

(MORE)

(CONTINUED)

CONTINUED: (2)

SAM (CONT'D)

(beat)
I suppose you know everything I
did...after I leaped.

DONNA

Yes.
(beat)
And I never once felt you were
betraying our love.

Sam lets out a sigh of relief and takes her into his arms to
kiss her.

ZIGGY'S VOICE

Doctor Beckett....

ANOTHER ANGLE

Sam slowly breaks from kissing Donna he touches a button on
his watch and speaks as if Ziggy was a third party standing
beside them.

SAM

Yes.

ZIGGY'S VOICE

Sorry to interrupt your first
night of matrimonial bliss in four
years but I thought you might like
to know that I can now project
with eighty-one point six percent
accuracy the reason Admiral
Calavicci's leaped into Crown
Point, Indiana.

There's a pause.

SAM

(impatiently)
Well....

ZIGGY'S VOICE

It appears that Tom Jarret and
Susanne Elsinga committed suicide
on June fifteenth, nineteen
hundred and forty-five.

On Sam and Donna's reaction, we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

EXT. QUANTUM LEAP FACILITY - NIGHT - STOCK

Set against the mountains and starry night of the New Mexico desert, most of this extensive highly secret facility is underground.

SAM'S VOICE

It felt as if I had never leaped.

(beat)

*My pre-leap memory had returned
and the last four years were
fading as quickly as a bad dream
in the light of a beautiful
morning.*

INT. QUANTUM LEAP CONTROL CENTER - NIGHT

Gushie is at the control dias which is alive with color. Around the room the other project engineers are at work, some with portable computer links strapped around their necks like electric keyboards. Even Ziggy is emitting a much more intense blue than we had previously seen. The sign over the Imaging Chamber door is pulsating. The elevator opens and disgorges Sam and Donna into this highly active atmosphere. Dressed in 1999 attire, they stride toward the control dias and Gushie.

SAM'S VOICE

(continuing)

*Life would be perfect...if Al
wasn't in such desperate straits.*

SAM

(to Gushie)

Is the Imaging Chamber on line?

GUSHIE

In three point four minutes.

Donna immediately goes to work beside Gushie as Sam lays his hand on one of the control link prisms.

SAM

Ziggy.

ZIGGY'S VOICE

That was a quickie, Doctor Beckett.

(CONTINUED)

CONTINUED:

SAM
 (ignoring that)
 What have you got on Al?

ZIGGY'S VOICE
 He's one hundred and seventy-five
 point two-six centimeters tall.
 Weighs seventy point nine-one....

SAM
 Ziggy!

ZIGGY'S VOICE
 Yes, Doctor.

SAM
 (sexy)
 Give me what I want, baby.

ZIGGY'S VOICE
 Ooooh...if you weren't my
 father....

SAM
 Ziggy! What do you know?

ZIGGY'S VOICE
 Only what I read in the paper.
 (beat)
 On June sixteen, nineteen
 forty-five the Crown Point
 Gazette...isn't that a parochial
 name...reported that returning war
 hero Captain Tom Jarret and
 Susanne Elsinga, the fiance of
 Clifford White, drove his
 convertible off Lover's Leap.

(beat)
 Why do human beings die for love?

SAM
 Check Shakespeare.

ZIGGY'S VOICE
 Thank you, Doctor.

SAM
 Not now!

ZIGGY'S VOICE
 Why not?

(MORE)

(CONTINUED)

CONTINUED: (2)

ZIGGY'S VOICE (CONT'D)

(beat)

With a million gigabyte capacity
I'm quite capable of rubbing my
tummy, patting my head and doing
a trillion floating point
operations at once.

SAM

Because I don't want to get into
a philosophical discussion.

ZIGGY'S VOICE

I've finished reading Shakespeare,
Doctor and I see your point.

SAM

Where's Al now?

ZIGGY'S VOICE

I can't project a precise location
until you lock onto Admiral
Calavicci's neurons and mesons in
the Imaging Chamber, but I can
assume with ninety-six point five
perent accuracy that he and
Susanne are either parked atop
Lover's Leap...or dead at the
bottom.

ON SAM

He spins around and pop's the handlink out of the charger.

CUT TO

CLOSE ON THE HANDLINK

It instantly activates.

SUSANNE'S VOICE

It's beautiful.

We pull back to reveal....

AL AND SUSANNE

in the front seat of the convertible. He is lighting two
apres'-sex cigarettes at once as Susanne toys with the
handlink. Both are disheveled.

OBSERVER

But useless.

(CONTINUED)

CONTINUED: (3)

SUSANNE
Doesn't it work?

OBSERVER
(handing her a
cigarette)
Nope.

SUSANNE
(naughtily)
Maybe it just needs a little
encouragement, too.

She lovingly strokes the handlink and puts her lips close to it.

SUSANNE (CONT'D)
Hello....

SAM'S VOICE
You didn't!

ANOTHER ANGLE

Al sits up with a jark that tosses Susanne forward. He spins around to find Sam frowning at him from the other side of the car door. Sam is holding the back-up handlink.

OBSERVER
Sam!

SUSANNE
(looking around)
Who?

SAM
How could you, Al?
(ala Groucho)
On the other hand, how couldn't
you?

Sam winces with regret the instant the Groucho line is out of his mouth. Susanne adjusts her clothes as she looks around for whoever Al seems to see.

OBSERVER
It wasn't like that.

SUSANNE
Like what?

SAM
We have to talk...alone.
(MORE)

(CONTINUED)

CONTINUED: (4)

SAM (CONT'D)
 (looks around)
 Where's a men's room when you need
 it.

OBSERVER
 Good idea.

SUSANNE
 Tom, you're talking to someone who
 isn't there and it's frightening
 me.

OBSERVER
 (to Susanne)
 I'm sorry, Honey. It's what we
 call delayed stress syndrome.

SAM
 In forty-five they called it
 shell-shock.

OBSERVER
 You know shell-shocked.

Susanne lovingly begins to stroke him.

SUSANNE
 Oh, my poor baby.

OBSERVER
 (melting)
 Oh, boy.

SAM
 Al!

OBSERVER
 I'll be fine.
 (opening the door)
 I just want to take a...you know.

SUSANNE
 Oh...sure.
 (getting out)
 Me, too.

FEATURE SAM

Al and Sam are both surprised. Susanne starts off for the
 bushes and after a moment, Sam begins to follow her.

OBSERVER
 Sam!

(CONTINUED)

CONTINUED: (5)

SAM
(abashed)
What am I doing?

OBSERVER
You dog!

SAM
Me? It's your mind!

OBSERVER
And I want it back! All these
choir boy thoughts are driving me
nuts!

SAM
They didn't seem to stop you a few
minutes ago.

OBSERVER
(sincere)
That was a beautiful moment, Sam.
I've never experienced anything
quite like it.
(beat)
I guess I owe that to you, huh?

SAM
(smiles)
Yeah, well, I owe one to you, too.

OBSERVER
(curious)
Do you?

Embarrassed, Sam quickly changes the subject.

SAM
Ziggy thinks she knows why you
leaped into Crown Point. In the
original history, Tom and Susanne
drive off this cliff tonight in a
double suicide.

OBSERVER
Impossible. Suicide's the
furthest thing from her mind.

SAM
If it wasn't suicide....

OBSERVER
It was murder.

(CONTINUED)

CONTINUED: (6)

At that moment, Susanne screams. Sam and Al spin to where Susanne disappeared into the bushes and after an exchange of looks, race in after her.

EXT. LOVER LEAP WOODS - NIGHT

Al and Sam appear on the path searching for Suanne. Sam is pounding on the handlink.

OBSERVER
You got a fix on her?

SAM
No!
(pounding keys)
Damn it, Gushie, what's wrong?

INT. QUANTUM LEAP CONTROL CENTER - NIGHT - SFX

A stream of sparkling matter flows from Ziggy to the main control console where Gushie and Donna are at work.

GUSHIE
There's not enough data for a lock!

EXT. LOVER'S LEAP WOODS - DAY

Sam continues to pound on the handlink, when Al spots Susanne sprawled unconscious on the ground.

OBSERVER
I got her, Sam!

Al rushes to Susanne's side and takes her into his arms, gently brushing the dirt from her face.

OBSERVER (CONT'D)
Susanne....

ZIGGY'S VOICE
Doctor Beckett. I should warn you that a Clifford....

Clifford steps out of the bushes and viciously strikes Al across the head with a tire iron.

ZIGGY'S VOICE (CONT'D)
Too late.

(CONTINUED)

CONTINUED:

ANOTHER ANGLE - SFX

Clifford stands over the bodies with the bloody tire iron in his hand. Enraged, Sam tries to attack Clifford and leaps right through him. Clifford picks up Susanne and begins carrying her down the path toward the car. Sam scrambles to his feet to block him.

SAM
Put her down! Now!

Clifford walks right through him. Realizing he's helpless, Sam sinks to his knees beside Al.

SAM (CONT'D)
Al you've got to wake up!
(beat)
Al!

ZIGGY'S VOICE
He has suffered a blow from a blunt instrument to the right lobe of his cranium which has generated a concussion, which induced an unconscious state which will terminate in eight point seven minutes.

(beat)
Unfortunately, Admiral Calavicci will terminate in five point two minutes when he drives a nineteen thirty-nine Ford convertible off Lover's Leap.

SAM
(angrily)
How can he drive if he's unconscious!

ZIGGY'S VOICE
(pause, then)
Excellent point, Doctor.
(beat)
Clifford must push the car over.

SAM
Brilliant, Ziggy.
(to Al)
Al...you've got to wake up.

(CONTINUED)

CONTINUED: (2)

ZIGGY'S VOICE

I just explained, Doctor. Admiral Calavicci cannot regain consciousness for another eight point....

SAM

Damn it, Ziggy tell me something I don't know!

ZIGGY'S VOICE

Tina's having an affair with Gushie.

SAM

A way to save Al and Susanne!

ZIGGY'S VOICE

Stop Clifford from pushing the car over the cliff.

SAM

How? He's in nineteen forty-five and I'm in nineteen ninety-nine!

ZIGGY'S VOICE

I didn't say it was easy.

CLOSE ON SAM - SFX

He looks down in anguish at his unconscious buddy.

SAM

I'm sorry, Al. It should be me. Not you.

And then the idea hits him. He quickly punches a code into the handlink and the Imaging Chamber door opens behind him.

INT. QUANTUM LEAP CONTROL CENTER - NIGHT

The tube leading to the Imaging Chamber door is flooded with the brilliant white light as Sam races down the ramp stripping off his shirt.

SAM

Gushie! Activate the Accelerator Chamber! Se it for June fifteen, nineteen forty-five.

GUSHIE

What?

(CONTINUED)

CONTINUED:

SAM
Do it!
(turning)
Tina. Get me a Fermi suit.

Tina looks to Donna.

SAM (CONT'D)
Now, Tina!

She turns and runs to a storage unit near the Accelerator Chamber door to withdraw a jumpsuit.

FEATURE SAM

As Donna joins him, he peels off his trousers.

SAM (CONT'D)
How much time till Al terminates,
Ziggy?

ZIGGY'S VOICE
One point six minutes.
(beat)
Great legs, Doctor.

DONNA
Sam, what are you doing?

SAM
Trying to save Al.

DONNA
How?

SAM
I'm going to leap into him.

DONNA
What!

Tina runs up with the suit and Sam begins to put it on.

SAM
Donna, four years ago my first
leap was targetless...subject to
the whim of fate. Since then I
must have been subconsciously
working on the problem because I
now know how to hit the bullseye.
(MORE)

(CONTINUED)

CONTINUED: (2)

SAM (CONT'D)

(beat)
I can leap into Al.
(beat)
He'll leap back to the Imaging Chamber where he was when the lightning strike simo-leaped us and I'll be in nineteen forty-five where I can stop Clifford.

DONNA

Forty-five is eight years before you were born! You can't leap earlier than your own lifetime!

Sam zips up the suit and crosses to the control console where he begins to rapidly adjust the prisms.

SAM

When we simo-leaped some of our neurons and mesons obviously merged.

(beat)
Part of me is Al!

He hits a switch and the sign above the Accelerator Chamber tube begins to flash. The lights inside come up to a brilliant intensity.

ON THE ACCELERATOR CHAMBER DOOR TUBE

A vacuum on the door is broken and the air rushes out of the tube. A deep red light begins to pulsate in the tube as Sam races up the ramp with Donna at his side.

ZIGGY'S VOICE

One minute and counting.

DONNA

How will you get back?

He stops and turns to her.

SAM

The retrieval program. I've up-dated.

(beat)
You'll try it again

DONNA

Ziggy....
(beat)
What's the odds of retrieving Doctor Beckett?

(CONTINUED)

CONTINUED: (3)

ZIGGY'S VOICE
 Nine point six percent.

She stares at him with tears in her eyes. Sam takes her in his arms.

SAM
 I can't let him die, Donna.

DONNA
 (crying)
 Go.

ZIGGY'S VOICE
 Thirty seconds.

Sam kisses her and holds her tight.

SAM
 I'll be back, darling. I swear.

DONNA
 I love you.

SAM
 I love you, too.

Sam turns and rushes into the tube. We hold on Donna's tear streaked face and then....

CUT TO

EXT. CROWN POINT LOVER'S LEAP - NIGHT

The convertible is poised on the edge of the cliff with Ssuanne slumped in the front seat as Clifford drags Al from the woods toward it.

INT. QUANTUM LEAP CONTROL CENTER - NIGHT - SFX

Ziggy is shimmering with activity as controllers with shoulder-slung keyboard links take up positions. Donna joins Gushie behind the main console.

ZIGGY'S VOICE
 Fifteen seconds and counting.

GUSHIE
 Synchrotron on line.

(CONTINUED)

CONTINUED:

DONNA
Affirmative.

GUSHIE
Colliders on line.

DONNA
Affirmative.

GUSHIE
Fire!

ON DONNA

With tears streaming down her cheeks, she presses down on a control prism.

WIDER - SFX

A river of plasma leaps from the main control link to Ziggy instantaneously triggering streams to each of the portable control links.

ACCELERATOR CHAMBER - ON SAM - STOCK

He raises his arms and leaps!

INT. FORD CONVERTIBLE - NIGHT - SFX

Clifford shoves Al behind the wheel and reaches for the emergency brake.

CLIFFORD
You want each other. You got each other.

An electric-crackling familiar blue aura envelopes Al.

ON THE EMERGENCY BRAKE

Clifford's hand is about to release the brake when Sam's hand clamps over it.

CLOSE ON CLIFFORD

His eyes widen in surprise as he looks into....

SAM'S FACE

an instant before he slugs Clifford on the chin.

(CONTINUED)

CONTINUED:

ANOTHER ANGLE

Reeling from the blow, Clifford staggers backward, loses his balance and falls screaming over the cliff.

ON SAM

He runs from the car to the edge of the cliff and peers down at Clifford's lifeless body on the rocks below.

INT. IMAGING CHAMBER TUBE - NIGHT

The bright white light dims and the familiar blue shimmer envelops the tube as Dr. Beeks and a medical aide carry Al out on a floating gurney. Tina rushes to Al's side as he regains consciousness.

TINA

Al, honey. Are you okay?

OBSERVER

(groggy)
I'll let you know...when we get in bed.

ON DONNA

She smiles and shakes her head as she turns to Gushie.

DONNA

Ready to retrieve?

GUSHIE

Ready.

DONNA

Retrieving.

She pressed the same control prism

WIDER - SFX - (THIS IS A REVERSE OF THE EARLIER SCENE)

The river of plasma that leaped from the main control link to Ziggy reverses and leaps back as do the streams from the portable control links.

EXT. CROWN POINT LOVER'S LEAP - NIGHT - SFX

Standing where we left him on the rim of the cliff, Sam begins to faintly glow and crackle with electrical activity. The blue glow fades and he turns back to the convertible.

(CONTINUED)

CONTINUED:

ON THE CONVERTIBLE

Sam checks Susanne who is beginning to regain consciousness, then picks up the handlink and punches in a combination.

SAM
Gushie. This is....
(beat)
This is....

We move in tight on his face. Sam can't remember his name.

DISSOLVE TO

EXT. STARLIT DESERT SKY - NIGHT

A million shimmering points of light against a pure black sky.

ON DONNA

Her eyes are red and swollen as she stands with her arms wrapped around herself in the desert behind her home.

OBSERVER'S VOICE
He leaped.

She turns as Al walks up beside her. His head is bandaged where he took the blow from Clifford.

DONNA
When?

OBSERVER
As soon as Susanne regained consciousness.

DONNA
(nods)
Where is he now?

OBSERVER
On an airplane in nineteen fifty-six.

DONNA
You've talked to him?

OBSERVER
Yes.

(CONTINUED)

CONTINUED:

DONNA

Does he...remember me?

OBSERVER

No.

(determined)

But, I'm going to tell him this time.

DONNA

(turning)

No, you're not, Al.

OBSERVER

Donna....

DONNA

Four years ago you convinced me his amnesia wasn't caused by leaping. That who or whatever was leaping him from life to life did it to free him to think with his heart. So he could put right the terrible wrongs in people's lives.

OBSERVER

I don't know anymore.

DONNA

I do.

(beat)

Sam's back on the job and you're going to treat him exactly as you have the last four years.

(turning)

He came back to me once. He'll come back to me, again.

Al wraps her in his arms.

OBSERVER

(tenderly)

You're one hell of a woman.

DONNA

(looking up)

Nineteen fifty-six?

OBSERVER

Yeah.

(CONTINUED)

CONTINUED: (2)

DONNA
(touching her watch)
Ziggy.

ZIGGY'S VOICE
Yes, Doctor Elesee.

DONNA
Locate a star forty-three light
years from earth.

ZIGGY'S VOICE
Percles. Six degrees north of
Cassiopeia. A blue white star of
the fourth magnitude.

MOVING IN ON DONNA AND AL

as they look up at the stars.

OBSERVER
(pointing)
There.

Donna smiles through her tears as she stares at the star.

DONNA
I love you, Sam.

ON THE STAR

surrounded by a cluster of others.

SAM'S VOICE
I love you, Donna.

FREEZE FRAME

END OF ACT FOUR