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QUANTUM LEAP

PROMISED LAND

DECEMBER 22, 1971

Written

by

Gillian Horvath

and

Tommy Thompson

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#68110

QUANTUM LEAP

PROMISED LAND

December 22, 1971

CAST

SAM BECKETT/JIMMY LA MATTA
AL/THE OBSERVER

NEIL WALTERS
CINDY WILKINS
BETH RYAN
STAN PIERCE
LILA PIERCE
JOHN WALTERS
CLYDE MUNDY
GUS VERNON
MARY WALTERS

(X)
(X)

DEPUTY
JOHN BECKETT
CARL WILKENS
CARRIE YOUNG

EXTRAS

FLO'S DINER PATRONS
BILLY
FLO

(X)

QUANTUM LEAP

PROMISED LAND

DECEMBER 22, 1971

TEASER

FADE IN

1 INT. FIRST FARMER'S BANK - DAY

1

A blast of Quantum energy flashes brilliantly, then fades. Sam stands holding a well-worn Colt pistol in his hand. He wears blue jeans, work boots, a baseball cap, a heavy coat and a red bandana tied over his nose and mouth. As the blast settles, we hear Christmas music coming from an old floor radio. The lobby has a small Christmas tree and other shoddy decorations.

NEIL'S VOICE

(muffled)

You heard me...hands up!

Sam turns to his left.

2 ANOTHER ANGLE

2

It's a small-town bank. It's cold. Two young men, dressed similar to Sam, hold a rifle and shotgun on a small group of customers and bank personnel: Cindy Wilkins, in her mid-twenties, a teller; another teller, Beth Ryan, also in her twenties and very pregnant, and an elderly couple, Stan and Lila Pierce. They have their hands in the air, Lila still holding her pocketbook. It's tense.

NEIL

Everybody stay calm and we'll get this over with and be on our way.

(to Sam)

Keep 'em covered while I shut the blinds.

Sam has let the pistol drop below his waist as he locks eyes with the masked man in front of him. Neil reaches down and raises Sam's pistol back up and gives him a curious look.

CONTINUED

2 CONTINUED

2

NEIL

(low)
Don't fall apart on me now, little
brother.

Neil moves off to close the blinds. Sam holds the gun
and looks up....

3 SAM'S POV - HOSTAGES

3

They all stand in silent terror with their hands in the
air.

4 RESUME SAM

4

He stares at scene in front of him.

SAM
(under the bandana)
Oh boy.

Off the moment, we....

SMASH TO TITLES

END OF TEASER

ACT ONE

FADE IN

5 INT. BANK - DAY - CONTINUOUS 5

Sam holds the gun on the group. John nervously handles the shotgun to Sam's left. Christmas music continues to play quietly in the b.g.

SAM'S VOICE OVER

As usual when I leap, I didn't have a clue as to who I was or why I was robbing a bank, but I did know fear when I saw it.

6 SAM'S POV - SCENE 6

We move across the hostages and finally onto John, who stands nervously to Sam's side.

SAM'S VOICE OVER

And I saw it everywhere. I also had a strange feeling about this place. It seemed...familiar.

7 ANOTHER ANGLE 7

Neil rejoins the group.

NEIL

(hard to John)

Check his office. I want Vernon out here now.

John moves off towards the glass enclosed offices.

NEIL

(to hostages)

You folks keep those hands high.

He notices Cindy stealing a glance towards the teller area to her side and an alarm button.

NEIL

Don't even think about goin' for that alarm button.

(X)

Cindy backs off.

CONTINUED

7 CONTINUED

7

NEIL
(throws paper bag)
Fill it. Thirty-seven thousand,
eight hundred ninety-three dollars
and nineteen cents. Not a penny
more, not a penny less.

CINDY
(nervously)
I don't have that much cash.

Neil hesitates, then casts an eye across the room....

8 POV - VAULT

8

It's a large steel vault.

9 RESUME SCENE

9

Neil looks back at the girls.

NEIL
Open it.

BETH
We can't. Mister Vernon's the only
one with the combination.

This isn't the way it was supposed to go. Cindy stares
hard at Neil.

CINDY
(looks close)
Neil Walters? Is that you?

STAN
You Bill Walters' boys?

Neil glances over at Sam, then turns back to the
hostages.

NEIL
Never mind who we are.

SAM
(low, to himself)
Bill Walters?

John suddenly appears from the big office. He's
breathless from the mixture of adrenaline and fear.

CONTINUED

9 CONTINUED

9

JOHN
Vernon isn't here!

Neil turns to Cindy and Beth.

NEIL
Where is he?

BETH
He had business outta town. He
won't be back till this afternoon.

Neil glances up at a large clock that reads 10:30 am.

NEIL
Dammit!

SAM
Maybe we should get out of here
before this thing gets out of hand?

NEIL
(edgy)
And go where? We came this far, we
can't turn back now.

SAM
Sure we can. Nobody's been hurt.
We can just go out the back door
and....

Suddenly, there's a loud clanging of an alarm. Neil
turns quickly, his rifle poised at the ready. They all
look up and around as if trying to locate the source of
the disturbance.

JOHN
(panicked)
What's that?!

NEIL
(wired)
What's it sound like?

(X)

Neil chambers a round into the rifle and moves towards
the row of offices. Sam quickly stops him.

SAM
I'll get it.

Sam moves off.

10 NEW ANGLE - TRACKING ON OFFICE DOORS 10

He throws open several office doors and finds nothing.
On the last door, he throws it open to....

11 REVEAL - CARRIE YOUNG 11

She's in her early thirties, pretty, professional,
ambitious. Sam and Carrie lock eyes. (X)

NEIL'S VOICE
That was really stupid!

CUT TO

11A INT. BANK LOBBY - DAY 11A

Carrie has now joined the other hostages who sit in the
corner area. Neil paces. John peers out the shades at
the far end of the room. Sam watches Neil closely.

NEIL
(ranting)
Really stupid!

SAM
(steps in)
Let it go.
(off Neil's hard look)
Yelling at her isn't going to help
anything.

NEIL
Alright, then what do you suggest
we do?

SAM
Exactly what I said. We get out of
here.

12 ANOTHER ANGLE - INCLUDE JOHN 12

He turns back from the front window.

JOHN
(at the window)
Too late.
(turns back)
Mundy just pulled up across the
street.

CONTINUED

12 CONTINUED

12

Neil hurries to the window.

OBSERVER'S VOICE
That would be Police Chief Clyde Mundy.

Sam turns towards the voice.

13 REVEAL - OBSERVER - SFX

13 (X)

He stands near a bathroom door and walks through the teller's cage.

(X)

OBSERVER
Sam, I think we should take a trip into the little bank robbers room.

SAM
(all eyes on him)
Uh, I'll be right back.

NEIL
(confused)
You goin' to the bathroom now?

SAM
(sheepishly shrugs)
When you gotta go, you gotta go.

Sam moves off towards the bathroom. Off Neil's confused look, we....

CUT TO

14 INT. BATHROOM - MIRROR SHOT

14

Sam pulls down the bandana and stares at a handsome young man in his early twenties. The all-American farm boy.

SAM
How do I keep ending up in situations like this?

15 RESUME NORMAL SHOT

15

Sam still stares into the mirror.

SAM
Al, what's going on?

CONTINUED

15 CONTINUED

15

OBSERVER
(re handlink)
Your name is, William Walters,
Junior. Everybody calls you
Willie. It's December
twenty-second, nineteen seventy-one
and you're in....

Al balks. Sam turns.

SAM
I'm where?

OBSERVER
(nervously)
You're in...Elk Ridge, Indiana.
Sam, you're home.

SAM
(disbelief)
I knew I'd been here before.

OBSERVER
Your memory must still be kinda
Swiss-cheesed.

SAM
(realizing)
Seventy-one. My dad's still alive.
Al, I'm home and my dad's alive.
(begins to remember)
Wait a second. Willie Walters. I
knew him. I mean, he was a few
years older than me but I
remember...he had a couple
brothers. Uh....

(X)

Sam turns towards the door, trying to remember....

SAM
(frustrated)
Dammit, I can't remember!

OBSERVER
(checking the handlink)
The big one is Neil, he's a couple
years older than you. Loose
cannon. Enlisted in the Marines in
sixty-nine, took a compassionate
discharge a year later.

SAM
Why?

CONTINUED

OBSERVER

His father died. He came back to take over the family farm. The younger one is John. Still in high school. Never been in any trouble.

SAM

(low)

Until now.

(beat, remembers)

Willie went off to college a few years after I did.

OBSERVER

Indiana State. Honors student. Unfortunately he didn't come home until it was too late.

SAM

Too late? For what?

OBSERVER

To save the family farm from foreclosure. Seems they were a few months behind on a loan. Thirty-seven thousand, eight hundred and ninety-three dollars....

SAM

(realizes)

And nineteen cents. Al, are you telling me they're robbing the bank to pay the bank?

OBSERVER

Has a certain symmetry to it.

SAM

Insanity is more like it. Does Ziggy know why I'm here?

OBSERVER

You don't remember?

SAM

Remember?

OBSERVER

(beat)

In the real history, the brothers were killed trying to escape.

(MORE)

CONTINUED

15 CONTINUED 3

15

OBSERVER (cont'd)
Ziggy says there's an eighty-eight point nine percent chance that you're here to get them to surrender.

Sam tries to digest the new information.

SAM

(beat)
Thirty-seven thousand dollars isn't much of a mortgage for a working farm.

OBSERVER

It's not the mortgage. It's an equipment loan. Neil took it to buy a new tractor and combine. Funny thing, Ziggy says the ones they had weren't in that bad of shape.

SAM

That makes even less sense.

(beat)

Al, see if Ziggy can find out what happened to the farm after they lost it.

OBSERVER

Whoa! You're not thinking about going through with this robbery?

Before Sam can answer, the door flies open and we see John, shotgun in hand. He's wide-eyed and excited.

JOHN

Willie, you better get out here!

Off the moment....

CUT TO

16 INT. LOBBY - TIGHT ON PHONE

16

It rings. Sam picks up the receiver from the desktop and brings it to his ear.

SAM

(into phone)
Hello?

INTERCUT WITH

17 INT. FLO'S DINER - DAY

17

Clyde Mundy talks on a wall pay phone next to the counter. From this position he can see the bank across the street. Behind him a murmuring crowd of locals is beginning to grow. There's no sense of panic, more curiosity than anything.

MUNDY
Willie? Is that you?

(X)

Sam is silent.

MUNDY
You might as well talk to me, son.
Everybody in the diner saw you and
your brothers go in the bank.

SAM
Chief Mundy? Is that really you?

MUNDY
Who the hell did you expect?
Willie, this thing is on the verge
of gettin' away from us here.

SAM
We don't want anybody to get hurt.

MUNDY
That's good. Why don't you boys
throw out your guns and come on
out?

Sam lowers the phone to his chest.

SAM
He knows who we are.

JOHN
We should've worn them wigs!

NEIL
(hard)
Shut up!
(to Sam)
What's he want?

SAM
He wants us to come out.

NEIL
Not till we talk to Vernon.

CONTINUED

17 CONTINUED

17

SAM
(remembering)
Vernon? Gus Vernon?

NEIL
(puzzled)
Of course Gus Vernon. He's the
bank president, isn't he? He made
the loan. He can unmake it.

Sam looks over at John.

JOHN
You said it didn't look like we got
a fair deal.

The ball is in Sam's court as the brothers look at him,
as do the others. He hesitates then puts the phone to
his ear.

SAM
Chief, we'd like to talk to Mr.
Vernon, if that's possible?

MUNDY
Gus Vernon? He's in Harker Falls.
It'll take time to get him back
here.

SAM
I guess you better hurry then.
Oh, it was good talkin' to you
again.

(X)

Sam hangs up the phone.

18 INT. FLO'S DINER - DAY

18

Mundy hangs up the phone, very puzzled.

MUNDY
(to himself)
Again?
(grabs teenage boy
behind him)
Billy, I want you to take that
motorbike of yours and get on over
to Harker Falls and bring Gus
Vernon back. Go on!

The boy hurries out. Mundy looks across the street then
turns to the waitress behind the counter.

CONTINUED

18 CONTINUED

18

MUNDY

Flo, can you get me a cup of black coffee?

(X)

Behind Mundy, a young man, Carl Wilkins, busts through the crowd and up to Mundy.

CARL

What the hell's goin' on, Chief? They say the Walters' boys are in the bank with hostages.

MUNDY

(never looks away from the window)

Relax, Carl, we've got everything under control.

CARL

(agitated)

Relax? My wife is in there. I want to know what you plan to do about it?

MUNDY

(calmly)

Well, I'm gonna finish my coffee and have a piece of pie. Then I plan to wait for Gus Vernon.

CARL

What about Cindy? You gotta get her outta there.

MUNDY

(waitress sets down pie)

Thank you, Flo.

(X)

Mundy begins eating his pie. Wilkins is furious.

CARL

That's all you're gonna do then? Wait?

MUNDY

All I can do for now. I suggest you go on home and do the same.

CARL

(beat, angered)

I don't believe this. What kind of man are you anyway?

CONTINUED

18 CONTINUED 2

18

MUNDY

A patient one.

(looks over at Carl)

You go on now before I lose it.

Wilkins hesitates, then reluctantly moves to the door and turns...he pauses and exits as Mundy continues to eat and quietly worry. He looks back out the window at the bank.

(X)

BETH'S VOICE

Why don't you take those silly things off your faces? We all know who you are.

CUT TO

19 INT. BANK LOBBY - DAY

19

The brothers look at each other. Neil lowers his bandana, followed by John and then Sam.

CARRIE

Why are you doing this?

SAM

Please, just be patient and....

Neil steps in between them.

NEIL

No, let me tell her. You see these?

(holds out his hands)

That's what my father left me and my brothers when he died. We get up before the sun and we don't rest until after dark. Then along comes Gus Vernon. He tells ya you ain't gonna make it unless you increase the yield. Modernize, he says. You're afraid to lose the only thing you got, so you go along and make the deal. But somehow no matter how hard you work, you can't keep up.

Sam steps up.

CONTINUED

19 CONTINUED

19

SAM
(remembering)
And pretty soon you're selling off
the milk cows to make that next
payment.

Neil seems pleased that Sam has finally gotten in step.
Sam seems surprised by his sudden outburst.

CARRIE
It was just business.

SAM
Maybe Gus Vernon should sit down
and explain that kind of business
to us face-to-face.

We hear the sound of the Chamber door open and close.

20 INCLUDE - AL

20

Al steps forward.

OBSERVER
I'd like to hear that. Sam, it
turns out the Walters' farm was one
of six parcels bought at auction by
an out-of-state developer, who
ended up building one of the
biggest shopping centers in the
Tri-county area. Vernon netted a
bundle in kickbacks.

SAM
He's forcing the farms under so he
can get the land?

CARRIE
That's crazy.

STAN
Don't sound crazy to me. Sounds
like a banker.

NEIL
(to Sam)
What the hell are you talkin'
about?

Sam looks over at Al, who gestures to the offices.

CONTINUED

20 CONTINUED

20

SAM
(covering)
Uh, I'll explain everything. I
just need a minute to think.

Sam turns and walks towards Vernon's office and turns at
the door.

SAM
I'll be right back.

He ducks into the office.

21 FEATURE NEIL AND JOHN

21

Neil looks at John who shrugs.

OBSERVER'S VOICE
Sam, I know that look!

CUT TO

22 INT. VERNON'S OFFICE

22

Sam paces as Al watches.

SAM
What 'look?'

OBSERVER
You know! That, 'I have to save
the whole world' look! Ziggy says
this Leap is over if you just get
the brothers to surrender.

SAM
(beat)
I can't do that.

OBSERVER
Maybe I'm not explaining this
right. I'm talking about life and
death here.

SAM
(turns quickly)
So am I. Don't you get it, Al? It
doesn't matter if you kill a man
with a gun or a pen, in the end
he's still dead.

(MORE)

CONTINUED

22 CONTINUED

22

SAM (cont'd)

(beat)

I'm home, Al. And I'm staying
right here.

Al looks at Sam and realizes this thing is getting
personal. Off the moment, we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

23 EXT. BANK BUILDING - DAY

23 (X)

We establish the small bank building.

OBSERVER'S VOICE
Sam, this isn't the way it's
supposed to go!

24 INT. OFFICE - DAY

24

Sam stands looking out the door toward the hostages and the brothers. Al paces nervously behind him.

SAM
Don't tell me, tell them.

OBSERVER
(beat)
Look, I realize you're sympathetic to the situation here, it being your hometown and all. But Ziggy says there's a seventy-nine point three percent chance that if you just surrender, you'll leap.

SAM
Leap? Why would I want to leap? I'm home.

OBSERVER
But you're here to save the brothers. And that means turning yourself in. So, let's go!

Al starts towards the door.

SAM
I can't.

Al stops, his back to Sam.

OBSERVER
(to himself)
I knew he was going to say that.

CONTINUED

24 CONTINUED

24

SAM

Al, I can't believe I was put here
to save their lives and then leave
them with nothing That farm is
all they've got.

OBSERVER

(persistent)

I know, but Ziggy....

SAM

(angrily cuts him off)

Oh, would you forget Ziggy!

OBSERVER

(disbelief)

Forget Ziggy?

SAM

(beat)

My father worked our farm sixteen
hours a day, seven days a week.
He'll be in the field when
he...when he has his heart attack.
A month after we buried him, they
were auctioning off our equipment.
It was wrong then and it's wrong
now.

(X)

OBSERVER

That wasn't your fault. You
weren't even there.

SAM

(quickly)

Exactly! I wasn't even there.

(X)

(beat)

I wasn't there when he died. I
couldn't save what he worked so
hard to build and I've had to carry
that around with me my whole life.
I don't want Willie to have to do
the same.

Al can see the pain that Sam feels.

OBSERVER

Okay, so if you had it all to do
over again, you'd do things
different. It's a little late now.

CONTINUED

24 CONTINUED 2

24

Sam moves to the door and looks out towards the lobby area.

SAM
Is it? Maybe I've been given a second chance.

OBSERVER
(confused)
Second chance?

SAM
(turns back)
It's pretty clear that Gus Vernon's motives, not to mention his methods, are suspect, right?

OBSERVER
So?

SAM
So, what if I can prove he manipulated those loans? You said yourself that Neil wasn't on top of things. What if I can prove that Vernon took advantage of him and the others in order to clear the way for that shopping mall?

OBSERVER
That'd be great. Except that the mall won't be built for another two years.

SAM
(thinks)
There must be something to link him to the deal. I can't walk away again.

OBSERVER
(beat, then reluctantly)
Alright, I'll go back and see what Ziggy can come up with.

SAM
Thanks.
(beat)
I better get back out there.

Sam starts to walk away then turns.

CONTINUED

24 CONTINUED 3

24

SAM
(upbeat)
Who knows, maybe when this is over
I'll be able to go see the family.

Sam exits. Off Al's worried look, we....

SAM'S VOICE OVER
Could I have everybody's attention?

CUT TO

24A INT. BANK LOBBY

24A

Sam stands in front of the group. John and Neil still hold their weapons. The others sit waiting for the next step in the ongoing crisis.

SAM
I know this isn't exactly the way
you all planned to spend the
holidays, but I want you to know
that my brothers and I have no
intention of letting any of you get
hurt. Mister Vernon is on his way
here and hopefully, we can settle
things and get everybody on their
way.

(X)

JOHN
(eagerly)
What do you want me to do?

SAM
(not sure)
Uh, well, why don't you keep an eye
out front.

JOHN
Right.

John starts towards the front.

SAM
John?

John turns back.

SAM
Keep away from the window.

John nods and walks away.

25 ANOTHER ANGLE

25

Neil steps up next to Sam.

NEIL
(re John)
We shouldn't have brought him.

SAM
Why? He's got as much at stake
here as anybody.

Neil looks at Sam curiously.

NEIL
What'd you mean before about Vernon
wantin' our land?

SAM
I think he knew we couldn't make
those payments before he ever made
the loan. He set us up.

NEIL
You mean, me, don't ya?

It's hard to miss the pent-up anger in Neil.

SAM
I didn't say that.

NEIL
(cutting)
You didn't have to.

Neil walks away. Sam finds himself alone with the hostages. He moves to a wooden swivel chair and sits. There's a moment of silent tension as he becomes the focus of the captive group. Sam holds the pistol flat on his lap, with the barrel unintentionally pointed in the direction of the old couple.

STAN
I don't mean to tell ya how to do
your bank robbin', but would ya
mind aimin' that peashooter in
another direction?

Sam realizes and shifts the gun away.

SAM
Sorry....
(remembers and smiles)
Mr. Pierce. You're Mr. and Mrs.
(MORE)

CONTINUED

25 CONTINUED

25

SAM (cont'd)

Pierce. You have a dairy farm just down the road from....

Sam stops short. The Pierces look at each other as Sam slides his chair a little closer to the old couple.

SAM

(beat)

You two have lived around here for a long time, haven't you?

STAN

Fifty-four years.

(X)

LILA

We moved here a year after we got married.

SAM

(smiles)

You've been married fifty-five years. That's nice.

(X)

(hesitates, then)

I was just wondering if you, well, do you know a man named Beckett? John Beckett?

STAN

(looks at Lila)

Everybody in this part of the county knows John and Thelma Beckett. Nice family. They just had boy come back from Vietnam.

SAM

That's my bro....

(catches himself)

His name's Tom. When was the last time you saw Mr. Beckett?

STAN

(trying to remember)

Lets see, I ran into him over at Benning's hardware a couple days ago.

SAM

How'd he look?

STAN

(a bit confused)

Same as always.

CONTINUED

LILA

I remember one time when Stan was away, I took sick and John drove me to the doctor. Waited for over an hour then drove me home. Fine man.

SAM

Yes, he is.

STAN

You a friend of the family?

SAM

(covers)

Uh, yeah, I guess you could say that.

(awkward beat, then)

Is there anybody you want to call?
Somebody that might be worried?

(X)

The old couple exchange a haunting glance then....

STAN

No. It's just the two of us.

It's a touching moment, which Cindy finally breaks....

CINDY

You know my sister.

SAM

(turns)

What?

CINDY

Mandy Greer?

(off Sam's lost look)

She was in your history class. You must remember, she had long red hair, braces...patch over her right eye?

(X)

SAM

(remembers and laughs)

I remember her. She played Captain Hook in the high school production of Peter Pan. That must be twenty...ten years ago. How is she?

CONTINUED

CINDY

Ran off with some boy from Ohio. Last I heard they were managin' a motel somewhere near Columbus. She got her braces off. Still wears the patch.

SAM

I see.

Sam looks over at a very pregnant Beth, who squirms to get comfortable.

SAM

When's the baby due?

BETH

End of the month. Can't happen too soon for me.

SAM

(beat)

I'm sorry you got caught in the middle of this.

BETH

(beat)

My daddy lost his place awhile back. If you ask me, Gus Vernon has it comin'.

CARRIE

Beth!

BETH

Well, he does. I don't know why you're always protectin' that man?

CARRIE

He's our boss, that's why. We wouldn't have a job if it wasn't for him.

BETH

Some job. Two dollars an hour, no benefits and you. I should have never quit the Dairy Queen.

CARRIE

If you ask me, that's where you belong.

CONTINUED

25 CONTINUED 4

25

BETH
At least I don't have to sleep with
the boss to keep my job.

CARRIE
(gets up)
You little bitch!

BETH
(also getting up)
Takes one to know one!

Carrie starts towards Beth, as Sam jumps in the middle.

SAM
Whoa! That's enough. Go on back
over there. Go on.

Carrie grudgingly complies. Beth winces.

SAM
You alright?

BETH
(groans)
Babies kickin'.

Sam looks around.

SAM
(beat)
I think maybe you should go ahead
and get out of here. We don't need
all of you.

NEIL'S VOICE
Nobody's goin' anywhere.

26 INCLUDE NEIL

26

He stands behind Sam.

SAM
She's pregnant.

NEIL
That's why she stays. Mundy won't
make a move as long as she's here.

SAM
If we let her go, he'll know we're
willing to deal.

CONTINUED

26 CONTINUED

26

NEIL
He'll also know we're weak.

Confrontation.

SAM
I think you're losing sight of the
objective. Use your head.

NEIL
What's that supposed to mean?

It's tense. The moment is mercifully broken by....

JOHN'S VOICE
Willie!

Everyone turns toward the front window.

27 INCLUDE JOHN

27

He looks back from the window.

JOHN
Vernon's here!

28 RESUME SAM

28

There's a sudden sense of anticipation in the air. Sam
moves to the window and peers out. Neil is looking out
the other side.

NEIL
Look at him. Crisp as a hundred
dollar bill.

29 SAM'S POV - GUS VERNON

29

He's a slender man in his late thirties. He wears a suit
and tie and a scowl. He heads into the coffee shop.

CUT TO

30 INT. COFFEE SHOP - DAY

30

Mundy sits at the counter sipping coffee as Vernon
enters. The crowd parts as he roars in and up to the
counter.

CONTINUED

30 CONTINUED

30

MUNDY
It's about time you got here.

VERNON
What the hell's goin' on, Clyde?
One minute I'm doin' business and
the next I hear my bank's bein'
robbed.

MUNDY
First of all, it's not bein'
robbed, it's just bein'...occupied.
And second, it ain't your bank, it
belongs to the town.

VERNON
I drive thirty miles to get a
lesson in semantics?
(he moves to the window)
Who's in there?

(X)

MUNDY
Bill Walters' boys.

VERNON
Who?

MARY'S VOICE
Is it that easy to forget?

Vernon and Mundy turn to....

31 INCLUDE - MARY WALTERS

31

She's a life-worn woman, tough on the outside and tougher
on the inside. She has a pride and dignity born of
struggle.

MUNDY
Mary, what are you doin' here?

MARY
There a law against a mother
wantin' to be near her children?

VERNON
What's this all about?

MARY
Murder.

CONTINUED

31 CONTINUED

31

VERNON

Murder? Who was murdered?

MARY

A way of life.

She chokes on the words.

MUNDY

Mary, we all know how hard it's been since you lost Bill, but this won't bring him back. Now do those boys a favor and tell 'em to come on out.

MARY

(beat, defiantly)

No, sir.

VERNON

They're breaking the law.

MARY

(flares)

What do you know about the law? And you, Clyde Mundy, should be ashamed of sidin' with his type.

MUNDY

I'm just doin' my job.

MARY

Since when does your job include runnin' with the devil.

VERNON

I don't have to stand here and listen to this.

MARY

(steps in front of him)

Oh, you're gonna listen.

(louder)

We aren't the first to go under and we won't be the last. I was born in this county. Most of these folk were. And I'll be damned if I'm gonna sit here and let the likes of you steal it out from under us. No sir, my boys stay right where they are. And they stay with my blessin'.

(X)

CONTINUED

31 CONTINUED 2

31

There's a brief silence, then one by one the people in the coffee shop begin clapping their hands in support. As the applause grows, so does the concern on Vernon's face. Finally, the whole diner is clapping. Vernon and Mundy look at the clapping crowd and off the moment, we....

CUT TO

32 INT. BANK - DAY

32

Neil paces. John stands near the window. Sam sits quietly by the desk.

NEIL

Why the hell doesn't he call?

SAM

Give him time.

JOHN

You don't think they'll try anything funny, do you?

NEIL

I say we fire off a couple rounds and let 'em know we're still here.

Neil chambers a shell and lifts his rifle. Sam reaches over and grabs it away from him. Neil spins towards him.

NEIL

Give it back.

SAM

Later.

Sam turns away and Neil grabs him and turns him back to face him.

NEIL

In case you forgot, I'm the oldest in this family.

SAM

Then why don't you start acting like it?

CONTINUED

32 CONTINUED

32

NEIL

(beat)

You're so full of yourself, aren't ya? Big college boy comin' home to fix everything.

John steps in.

JOHN

Neil, don't.

Neil brushes him away.

NEIL

Why not? Everybody knows Willie's the smart one. How's it feel to know everything about everything?

SAM

This isn't the time or the place.

NEIL

(looks around)

Why, you goin' somewhere?

SAM

Yeah, I'm goin' over here and let you cool down.

Sam turns and walks away. Neil gets louder.

NEIL

That's right. Run away! You're good at that, aren't ya? I just can't help but wonder if pop might not still be alive if you hadn't took off like you did?

Sam turns and walks up to Neil. Sam's beginning to lose sight of the line separating himself and Willie.

SAM

(dead serious)

That's enough.

NEIL

That man lived for you. John and I were his sons.... but you were his life. And when he needed you the most, you weren't even there.

SAM

I didn't know.

CONTINUED

32 CONTINUED 2

32

NEIL

(cold)
Didn't know? Or didn't care?

Sam hesitates, then lands a right hand to Neil's jaw that sends him out on his back. Sam is shocked by his actions. He can feel the eyes of the entire room on him.

SAM

Don't ever say that again.

33 TIGHT ON SAM

33

His face registers the pain, guilt and rage of the moment.

34 DIFFERENT ANGLE

34

Sam sets the rifle on the desk above Neil and moves off. Off the moment, we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

35 EXT. BANK - DAY - ESTABLISHING 35

The sun shines, birds fly and life goes on.

36 INT. BANK - DAY 36

It's getting colder outside. Stan Pierce puts his coat around Lila's shoulders. Cindy offers them some coffee. Carrie nervously paces. Beth knits. Christmas music plays on the radio. Sam stands in the doorway of Vernon's office, taking in the scene.

SAM'S VOICE OVER

It had been over an hour since
my...run-in with Neil.

37 SAM'S POV - NEIL 37

He sits crouched near the front window, rifle across his lap and occasionally glancing out the blinds.

SAM'S VOICE OVER

But the tension still hung thick
in the air, and even though I
couldn't remember all the
specifics, I knew these people and
it felt good. It felt like home.

(X)

Sam looks over and notices John sitting on the floor near the back and moves over and sits next to him.

SAM

(beat)

How you doin'?

JOHN

(nervous)

Okay.

SAM

(awkward beat)

Long day.

CONTINUED

JOHN
(confused by small talk)
Yeah.

SAM
(beat)
You scared?

JOHN
What?

SAM
(beat)
I was just wondering if you were
scared.

John looks at Sam as he considers, then....

JOHN
No.
(beat)
You?

SAM
Yeah, I am.

John turns and looks straight ahead.

SAM
(beat)
I'm sorry about what happened. I
shouldn't have hit him. I just
lost it.

JOHN
(confused)
It?

SAM
My temper. This has all been a
little sudden for me.

JOHN
He didn't mean what he said.

SAM
(small laugh)
He sure sounded like he meant it.

JOHN
It hasn't been easy for him since
Pop died.

CONTINUED

37 CONTINUED 2

37

Sam looks off as John studies him.

JOHN

(nervously looks around)
If I tell you somethin', do you
promise never to repeat it to
anyone?

SAM

(beat)
Okay.

JOHN

(beat)
A few weeks ago we were workin' on
the tractor. All the sudden, Neil
jumps off and tells me to get in
the truck. Next thing I know,
we're at Pop's grave. We must've
spent two hours just sittin' there.

SAM

Just sittin' there?

JOHN

Like we were waitin' for somethin'.
All of a sudden, Neil starts
talkin' about you. About how much
he admired you. How proud he was
that you were makin' somethin' of
yourself. He said you were too
smart to get trapped like he did.
That life was too short to spend it
miserable and full of regret. Then
he cried.

Sam is touched by the story as he glances across the
room.

38 SAM'S POV - NEIL

38

He sits crouched in the corner by the window, the rifle
across his lap.

39 RESUME SAM AND JOHN

39

They both look off toward the corner.

SAM

He cried?

CONTINUED

39 CONTINUED

39

JOHN
Yeah. He tried to hide it but he
couldn't.

Sam pauses, then looks off across the room.

40 SAM'S POV - AL

40

He nods to the bathroom.

41 RESUME SAM AND JOHN

41

Sam looks over at John.

SAM
I'm gonna stretch my legs. You
need anything?

JOHN
(thinks, then)
Kathy Campbell's phone number?

Sam smiles and playfully smacks the brim of John's cap
down over his eyes. Sam gets up and exits as John
readjusts his cap.

JOHN
Willie?

Sam stops and turns.

SAM
Yeah.

JOHN
I lied. I am scared.

Sam gives him a reassuring smile and exits.

OBSERVER'S VOICE
Things seem pretty calm out there.

CUT TO

42 INT. BATHROOM

42 (X)

Sam closes the door and turns to face Al.

CONTINUED

42 CONTINUED

42

SAM

Yeah, like right before a tornado.
Did Ziggy come up with anything?

OBSERVER

(re handlink)

Uh, let's see. There wasn't
anything official ever registered
between Vernon and the developer.

SAM

Of course not, he's too smart for
that.

OBSERVER

Ziggy figures if there's anything
linking him to the deal, he
probably keeps it pretty close to
the vest.

SAM

(thinks, then)

His house?

OBSERVER

That's my guess.

SAM

(looks around)

I have to get out of here.

OBSERVER

There's a deputy guarding the
backdoor, so I had Ziggy run some
escape scenarios. She says your
best chance is to create a
diversion.

(X)

Sam turns.

SAM

A diversion? Al, look around. I'm
stuck in this building. Where the
hell am I supposed to come up with
a diversion?

Suddenly, the bathroom door opens and they see....

43 REVEAL - BETH

43

She stands there, looking like two pounds of flour stuffed into a one-pound bag. At the moment, the baby is pressing hard on her bladder and she does a not-so-subtle little dance as she tries to keep from wetting her pants.

BETH

(grimaces)

Are you gonna be much longer?

Sam and Al look at each other knowingly, as we....

44 INT. LOBBY - TWENTY MINUTES LATER

44

Sam peers out the blinds.

BETH'S VOICE

Let me get this straight.

45 INCLUDE BETH AND OTHERS

45

She stands just in front of others.

BETH

You want me to walk out the door and when I get in the middle of the street, I pretend to go into in labor?

SAM

That's it.

BETH

(beat)

That doesn't sound too hard.

CARRIE

(steps forward, to Beth)

Wait a second. You're not really gonna do this?

BETH

(beat, then to Sam)

You sure that Vernon's guilty?

SAM

(without hesitating)

Positive. But it's gonna take more than my word to prove it.

CONTINUED

45 CONTINUED

45

CARRIE
(in her face)
Don't you see what he's doing?
He's using you to get away. Don't
be stupid!

BETH
(beat, then to Carrie)
This really bothers you, doesn't
it?

CARRIE
(passionately)
Yes!

BETH
(beat, turns to Sam)
When do we go?

Off the moment, we....

CUT TO

46 EXT. FRONT OF BANK - DAY

46

The front door opens and Beth exits with her hands up.

BETH
(calls out)
Don't shoot! I'm coming out!

47 MUNDY AND VERNON

47

They're behind the police car in front of the coffee
shop. The crowd watches, pressed against the window
behind them.

MUNDY
Come on across the street.

48 ON BETH

48

She glances back over her shoulder and sees....

49 POV - NEIL

49

He peers through the blinds at her.

50 RESUME BETH

50

She takes a deep breath and touches her stomach.

BETH
(to the baby)
Hold on kid, it's showtime.

She walks out into the street. She gets to the middle of the street and stops. She grabs her stomach and moans. Her eyes get wide. She moans again.

51 ON MUNDY AND VERNON

51

They watch. So do the people in the coffee shop. It's obvious that something's wrong.

VERNON
What's she doing?

52 RESUME BETH

52

She gives a squeal then lets out a full-blown scream.

53 ON MUNDY AND VERNON

53

It's clear to Mundy.

MUNDY
I think she's about to have a baby.
(to his deputy)
Get me a blanket, clear off the
counter in the diner and call Doc
Peterson. Go!

The deputy hurries off as Mundy holsters his gun and heads out to help Beth, who is now in full-phony labor.

CUT TO

54 EXT. BACKDOOR OF BANK - DAY

54

The young deputy can hear the screams. Al is standing next to him.

OBSERVER
That's a good boy. Go on, now.

The young deputy hesitates, then against his better judgement, moves around the corner for a better look. As he disappears around the corner....

CONTINUED

OBSERVER
 (yells through the door)
 Okay, Sam, he's gone!

The door slowly opens and Sam sticks his head out for a look-see. Sam slips out and carefully closes the door.

OBSERVER
 Easy. If he hears you, your memory won't be the only thing that's Swiss-cheesed.

Sam gives him a "thanks for the support" look.

SAM
 (low, looking around)
 What now?

OBSERVER
 (checking handlink)
 Uh, you go down the alley, around the corner and then north. Vernon's house is about a mile out of town.

Sam takes off down the alley.

OBSERVER
 I'll meet you there!
 (to himself)
 It's good to be a hologram.

(X)

He hits the handlink and pops out.

CUT TO

Neil paces nervously as John watches.

JOHN
 Think he got away?

NEIL
 (edgy)
 How the hell should I know?

STAN
 I didn't hear any gun shots.

CONTINUED

55 CONTINUED

55

Neil looks over at the old man. John looks at Neil. The tension is building.

NEIL

(beat)

I don't want to hear any more talk.
Everything's gonna be alright.

Neil turns away from the others and, off his concerned expression, we....

CUT TO

56 INT. PICKUP TRUCK

56

Carl Wilkins sits alone in his truck. He looks down the street.

57 WILKINS' POV - BANK

57

The young deputy moves back around to the backdoor.

58 RESUME INT. TRUCK

58

Wilkins looks down to his right....

59 CLOSE ON TRUCK SEAT

59

He unfolds a dirty piece of cloth to reveal an old revolver.

(X)

60 ANOTHER ANGLE

60

Wilkins picks up the gun and checks the cylinder.

61 PULLING BACK - REVEAL TRUCK

61

Wilkins opens the door and sticks the gun under his coat into his pants and moves off.

CUT TO

62 EXT. RURAL ROAD - DAY

62

A car speeds by to reveal Sam. He runs wearily along the shoulder of the road.

63 ANOTHER ANGLE - INCLUDE OBSERVER

63

He stands, waiting.

OBSERVER

Hurry up. It's just a couple
hundred feet down that road. You
okay?

SAM

(bending over to get his
breath)

I'm really out of shape.

OBSERVER

Maybe you'll leap into Carl Lewis
next time. Right now you're gonna
have to suck it up. You gonna make
it?

SAM

(lifting his head)

I don't have much....

Sam stares straight ahead, oblivious to everything.

OBSERVER

Sam?

Al turns to follow Sam's stoic gaze.

64 POV - ROAD - STOCK

64

It winds down into a farm valley.

65 RESUME SCENE

65

Al realizes that Sam recognizes the road.

OBSERVER

What's wrong?

SAM

I remember this place. Al, my
house is about ten miles down this
road.

OBSERVER

(awkward beat)

Nobody'd blame you if you kept
going.

CONTINUED

65 CONTINUED

65

SAM

(beat)

Nobody? What about Neil and John?
What about the other families
Vernon took advantage of? Think
they'd understand?

OBSERVER

I didn't say it'd be easy.

At that moment, an old truck pulls up and stops. The
man driving looks over.

(X)

DRIVER

Need a lift, fella?

SAM

(thinks, then looks back
down the road towards
town)

No...thanks.

The guy shrugs and drives off. Sam gives Al a look and
runs off towards Vernon's house, leaving Al along on the
side of the road.

(X)

CUT TO

66 EXT. VERNON'S HOUSE - DAY - STOCK

66

It's a nice, simple, wood-frame house.

SAM'S VOICE OVER

I used to ride my bike past this
place when I was a kid. Only then,
it was owned by old lady Burgess.

OBSERVER'S VOICE

Old lady Burgess?

67 INT. VERNON'S DEN - DAY

67

Sunlight filters through tightly closed blinds. Suddenly, the light comes on and we see the room. Sam enters. Al's already there.

SAM

She was this eccentric old woman who had about fifty cats....

Sam stops. The room is a mess. Plates, cups, newspapers etc.

OBSERVER

(looking around)

Looks like the maid took the year off.

SAM

Vernon probably repossessed the cleaning equipment.

OBSERVER

So, did you know this Vernon guy when you were here?

SAM

Uh, yeah, I kind of remember him. I mean, we went to school together. He ran for class president.

OBSERVER

Did he win?

SAM

No, uh, as I remember, he was disqualified. They caught him stuffing the ballot box.

OBSERVER

Well, at least he's consistent.

Sam starts going through the desk drawers as Al moves to the other side of the room.

OBSERVER

What are we looking for anyway?

SAM

(looking)

I don't know, someplace he might hide his valuables. A safe. A file cabinet.

Al looks into the corner.

(X)

CONTINUED

67 CONTINUED

67

OBSERVER

How about a strong box with a
padlock the size of Maine?

Sam stops and moves over to where Al is standing and lifts the heavy metal box from the closet. He carries it over and sets it on the desk. He looks around the desk.

SAM

I need something to open the lock.
A bobby pin, a letter opener....

VERNON'S VOICE

How about the key?

Sam and Al turn slowly to look behind them.

(X)

68 INCLUDE - GUS VERNON

68

He stands in the doorway, holding a pistol. Off the moment, we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

69 INT. VERNON'S DEN - DAY - CONTINUOUS

69

Vernon holds the pistol on Sam.

VERNON
Two robbery attempts in one day.
That's the stuff legends are made
of.

OBSERVER
Just our luck, his bank's being
robbed and he decides to come home
for lunch!

(X)

VERNON
I'll take the gun, please.

Sam takes the pistol out of his belt and tosses it on the
floor in front of Vernon who picks it up.

VERNON
What are you doing here?

SAM
You haven't changed since high
school, have you, Gus?

VERNON
(thrown)
High school? What do you know
about....

SAM
(cuts him off)
How could you do it? How could you
steal those peoples' land?

Vernon realizes that Sam knows the truth.

CONTINUED

69 CONTINUED

69

VERNON

(beat)

You call it stealing. I call it business.

SAM

Well, I'm sure that makes it a whole lot easier to sleep at night.

VERNON

I saw an opportunity so I grabbed it.

Al steps up next to Vernon.

OBSERVER

(angrily)

You little weasel. I'd like to grab your Adam's apple and pull it out your nose!

VERNON

Most of those farms were so far under they couldn't see the light of day.

SAM

So you decided to mercifully end their misery.

VERNON

Nobody forced them to do anything they didn't want to do.

SAM

(angered)

The hell you didn't! You intimidated them and then you stole their lives out from under them. All so you could turn a profit.

Vernon hesitates at the accuracy of Sam's charges.

VERNON

(suddenly more nervous)

You can't prove that.

(X)

SAM

You're right, I can't.

(looks at strong box)

But I bet there's plenty of proof in there.

CONTINUED

VERNON
(beat, then covers)
You're crazy.

SAM
(calls the bluff)
Am I? Let's open it up and find
out.

Vernon cocks the hammer back on the gun.

VERNON
I don't think so.
(beat)
I tell you what I am gonna do. I'm
gonna call Chief Mundy and tell him
I just killed an intruder.

SAM
I was wrong. You have changed.

Sam turns around, his back to Vernon.

VERNON
What are you doing?

SAM
Go ahead, shoot me in the back.
That is your style, isn't it?

The comment angers Vernon.

OBSERVER
Sam, I'm not sure you want to get
this guy angry.

Vernon moves closer, which is just the way Sam wants it.

VERNON
(cold as a snake)
You made a big mistake coming home.
You should have stayed away.

SAM
(low and calculated)
That makes two of us.

Sam suddenly spins and kicks the gun out of Vernon's hand
and nails him with a straight right hand that sends
Vernon back out the door, into the hall wall and down to
the floor.

CONTINUED

OBSERVER

Sam, that was great! I thought for sure he was gonna kill you.

Sam quickly picks up the gun.

SAM

He would have.

Sam takes the gun and aims it at the lock on the strong box. He turns his head to the side and fires two times. He grabs the shattered lock and opens the box. He pulls out a group of papers and rifles through them.

OBSERVER

Well?

Sam stops on a particular envelope. He opens it and quickly scans the page. He smiles to himself.

SAM

Letter of intent from the developer.

(X)

Sam and Al smile at each other.

OBSERVER

Now all we have to do is get this stuff back to Mundy.

SAM

We will. Right after I take a drive by my house.

OBSERVER

(looks at the handlink)
I think you may have to postpone that for a little while.

SAM

What's wrong?

CONTINUED

69 CONTINUED 4

69

OBSERVER
(suddenly serious)
Something's going down at the bank.
Sam, according to this, Neil's
going to be killed by the police.

SAM
(beat to digest)
When?

OBSERVER
(low)
Twenty minutes.

Sam takes a breath then quickly stands Vernon up and lays him over his shoulder and hurries down the hallway.

MUNDY'S VOICE
You didn't see anything else?

CUT TO

70 INT. FLO'S DINER - DAY

70

The young deputy is being attended to for a head injury. Mundy stands next to him. Mary Walters is also there.

YOUNG DEPUTY
All I remember is turnin' around
and seein' Carl Wilkins. Next
thing I know, shots are fired
inside the bank.

MARY
What if he shot one of my boys?
Clyde, you have to do something.

Mundy has to make a quick decision. The thought is interrupted by a car blowing its horn coming down the street. Everyone turns to see....

71 POV - DARK SEDAN

71

It screeches to a stop and Sam gets out.

72 RESUME MUNDY AND MARY

72

Mundy can't believe it. He draws his gun.

CONTINUED

72 CONTINUED

72

MARY
(sees Sam)
Willie.

MUNDY
(to deputy)
Keep her here.

Mundy exits as the deputy restrains Mary.

73 EXT. FLO'S DINER - DAY

73

Mundy exits with his gun trained on Sam.

MUNDY
That's far enough, Willie! Drop
the gun! Now!

Sam forgets he even has the gun in his belt and casually tosses it to the ground. Mundy spins Sam around and lays him out on the hood of the sedan and pats him down.

SAM
There's no need to do that.

MUNDY
Humor me.

SAM
Chief, I've got proof that Gus
Vernon intentionally manipulated
farm loans in order to sell off the
land.

Mundy stops as he notices Vernon slumped in the front seat.

MUNDY
(apprehensively)
Is he?

SAM
(looks back)
Uh, no, he's just...resting.
(back to Mundy)
Chief, you have to look at this.
(hands papers to Mundy)

MUNDY
What is it?

CONTINUED

73 CONTINUED

73

SAM

An agreement between Gus Vernon and a private developer to build on the foreclosed land. It was signed six months before the first farm went under.

The crowd murmurs behind them.

MUNDY

Where'd you get this?

(X)

SAM

Vernon's house.

MUNDY

(re papers)

Well, it looks like you may have enough here to send ole Gus away for a long while.

SAM

That's great. Now just let me tell my brothers and we can end this.

MUNDY

I'm afraid we have bigger problems right now. There's been a shooting.

SAM

(shocked)

What?

MUNDY

Seems Carl Wilkins decided to take things into his own hands. He busted into the bank and there were shots fired.

SAM

Neil?

OBSERVER'S VOICE

John.

74 REVEAL - AL

74

He stands off to the side.

CONTINUED

74 CONTINUED

74

OBSERVER
Sam, he's hurt pretty bad. Ziggy says if you don't get in there right away he could bleed to death.

SAM
(turns to Mundy)
Chief, I have to talk to my brother.

MUNDY
We've been tryin', but there's no answer. The state boys were just gettin' ready to go in.

Sam and Mundy look off down the sidewalk.

75 POV - STATE TROOPERS

75

They prepare for an assault on the bank.

76 RESUME SCENE

76

Al steps up next to Sam.

OBSERVER
Sam, you've got to get in there.

Sam turns back to Mundy.

SAM
Please, let me talk to him? I can get him to come out.

MUNDY
(beat)
I don't know.

SAM
You said yourself there's enough evidence to convict Vernon. Chief, my brother doesn't want to hurt anybody. Please, you've got nothing to lose.

Mundy considers the situation as he looks around at the faces in the crowd.

MUNDY
(beat)
Five minutes, or we're comin' in.

Off the moment, we....

CUT TO

77 INT. BANK - DAY

77

A very edgy Neil crouches next to John, who lays lifeless on the floor. Wilkins sits, propped up against the far wall, semiconscious and bleeding from a shoulder wound. Cindy is next to him, trying to comfort him.

CINDY

What are you gonna do now?

NEIL

I don't know.

CARRIE

(re John)

Is he dead?

Neil considers the question, then directs his attention to Wilkins. He gets up slowly and moves toward him, holding the rifle.

NEIL

It's all your fault. He wasn't gonna hurt anybody. He's just a kid.

Neil chambers a round as he moves. Cindy holds Neil tight and looks up helplessly.

CINDY

Please, don't?

As Neil stares coldly at them, a sound from the front draws his attention and he spins, rifle at the ready.

78 ANOTHER ANGLE

78

Sam slowly enters the front door with his arms up.

SAM

Don't shoot, it's me.

NEIL

(beat)

Willie? I didn't think you were comin' back.

(MORE)

CONTINUED

78 CONTINUED

78

NEIL (cont'd)
(beat, as Sam looks at
Carl, then at John)
I really messed up this time,
didn't I?

Sam realizes he has to handle this guy with kid gloves,
especially with that rifle in his hands.

SAM
It's okay, we'll take of
everything.

Sam moves to John and checks his vital signs.

SAM
He's still alive. Neil, we have to
get him to a hospital.

Neil's beginning lose it.

NEIL
I didn't mean for this to happen.
He just came outta nowhere. I
thought he was gonna kill John.
(looks down at John)
John. God, what did I do?

Sam can see the torture in his eyes.

SAM
Neil, we have to end this.

NEIL
(up at Sam)
What about Vernon? We can't let
him get away.

SAM
He won't get away. I found the
proof we need to get the loan
reviewed. There's a good chance we
can save the farm. But there's a
lot of people waiting for us to
come out first.

Neil pauses as if his mind were switching gears.

NEIL
(smiles slightly at Sam)
You did it, didn't ya? You saved
the day. Pop would be so proud.
(MORE)

CONTINUED

NEIL (cont'd)
(beat, darkens)
What a disappointment I must have
been. I never could be what he
wanted. I never could be you.

We suddenly see the little boy behind the man.

SAM
(softly)
It's alright.

NEIL
(not even listening)
I tried to do the right things. I
never wanted to be the head of the
family. I've ruined everything he
built.

SAM
You did your best.

NEIL
(explodes)
How? By losin' the farm?

SAM
No, by being there when he needed
you.
(beat)
Don't you see? In the end it
wasn't me he saw, it was you. No
matter what ever happens in my
life, I can never have that moment,
because it belongs to you.

Sam slowly takes the rifle.

NEIL
(breaks)
I loved that old man. I should
have told him.

SAM
You just did. Let's get out of
here.

DISSOLVE TO

79 EXT. POLICE CAR - DAY

79

Sam is standing next to the car with Al. A deputy is a few feet away. John is loaded into a cop car as Mary holds his hand.

SAM

Is he going to be okay?

OBSERVER

(checking handlink)

Uh, yeah, he and Wilkins both make full recoveries.

SAM

Vernon?

OBSERVER

He's found guilty of bank fraud. Serves eight months and has his license revoked. Oh, this is good. The state banking commission reviews the loans he made and rescinds the foreclosure proceedings.

SAM

What about the brothers?

(X)

OBSERVER

Uh, John and Willie are found guilty of illegal entry. The judge takes things into consideration and lets them off with probation. Neil's convicted of aggravated assault. Serves five years. After he's released, he drifts around the country doing odd jobs, until....

Al stops, obviously bothered by the information.

SAM

(off Al's look)

Until what?

OBSERVER

(beat)

He's shot in an alley in New Orleans in seventy-seven. Robbery. He's killed.

(X)

The news hits Sam hard. It's a hopeless moment.

CONTINUED

79 CONTINUED

79

SAM
 Are you telling me that I saved his
 life so he can get murdered?

OBSERVER
 They can't all have happy endings.

SAM
 Is there anything I can do?

OBSERVER
 Not unless you plan to hang around
 for the next six years.

SAM
 (beat, frustrated)
 I should have kept going when I had
 the chance. Why'd I stop?

OBSERVER
 Same reason you keep leaping around
 n time fixing things? That's the
 way it's supposed to be.

SAM
 (frustrated beat)
 I just wish this whole thing
 would....

Sam stops as his attention is suddenly drawn to something
 across the street.

SAM
 (low)
 I don't believe it.

Al turns to see what Sam is staring at and sees....

80 POV - OLD TRUCK

80

The rusted old Ford truck pulls into an angled parking
 spot in front of a feed or department or drug store. A
 large man in overalls climbs out with his back to us.

81 RESUME SAM AND AL

81

Sam's gone pale.

SAM
 (softly)
 Dad?

CONTINUED

81 CONTINUED

81

He begins to move across the street towards the man. One of the deputies notices him and draws his gun.

OBSERVER

Sam!

DEPUTY

Willie, stop!

Sam keeps moving. The deputy nervously takes aim as Al looks on.

DEPUTY

Don't make me shoot you!

OBSERVER

Sam!

Just as the deputy is about to fire, Mundy steps up and puts a hand on his shoulder.

82 ON SAM

82

as he gets right up behind the man in the overalls.

SAM

Dad, wait, it's me.

He touches the man who turns and gives him a strange look.

SAM

(hands on his dad's
shoulders)

You're real. You're alive and
you're real.

JOHN BECKETT

(confused)

I guess you're right about that
young fella. Do I know you?

Al suddenly pops in, next to Sam.

SAM

Know me? Of course you know me.
I'm....

CONTINUED

OBSERVER

(urgently)

Sam, don't! He can't see you. He only sees Willie.

Sam realizes that Al's right. He reluctantly and painfully backs off.

SAM

(beat)

I'm...Willie Walters.

JOHN BECKETT

Bill Walters' boy?

SAM

That's right.

JOHN BECKETT

I'm sorry about your father. He was a good man.

SAM

The best.

JOHN BECKETT

How's your mother doin'?

SAM

She's fine. As a matter of fact, she wanted me to give you a message.

JOHN BECKETT

(puzzled)

A message?

Sam looks over at Al and notices a small Nativity scene in the store window behind him (maybe there's a picture of a family gathered together?) He turns back to his father.

SAM

(tears flowing)

Yeah, she wanted me to wish you a Merry Christmas.

He begins to tear up as he suddenly hugs the big man. John isn't sure how to take sudden affection from a total stranger, but slowly, cautiously, he hugs Sam back.

CONTINUED

JOHN BECKETT
(taken aback)
Uh, well, Merry Christmas to you
too, son. Merry Christmas to you.

With Al looking on, a bright blast of light engulfs Sam
and he....

QUANTUM LEAPS

THE END