

Quantum Leap

Revenge

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TEASER

FADE IN

INT. DARKROOM - DAY

As the quantum light solidifies, we hear the trail of a horrific scream. Then pitch black. There's a moment of panicked heavy breathing...then silence. Sam whispers.

SAM

Alia! Alia!

In the darkness our eyes adjust to the faintest of light and we hear Sam scurry around in the small space. We hear a terrified muffled voice...

ALIA'S VOICE

Sam!

He slams against the wall, pressing himself as close as he can.

SAM

It's all right, I'm right here.

CUT TO

INT. DARKROOM - WITH ALIA

There is a streak of pencil-thin light. His hair and a few features are all that can be distinguished.

ALIA

(panicked)

Where? Where are we?

SOPHIE'S VOICE

Good Lord, only a week in the box
and you don't know where you are.

Alia's eyes widen as she pounds on the door screaming.

ALIA

Sam!

The door rips open and a blast of glaring white light rips through. A woman grabs Alia and drags her out, throwing her on the cement ground and at the feet of Sophie.

(CONTINUED)

CONTINUED:

SOPHIE

Sam?

(beat)

If you're yelling for a three letter savior, I suggest you make it start with a 'G.'

INT. ISOLATION CHAMBER - HALLWAY - ON SAM

He is jerked out into the blinding light. He slams into the wall and balances himself. He is wearing a prison jump suit. His hands are being cuffed behind his back as he searches for Alia. There are three woman guards, all very strong and very serious. Sophie stands in the middle while the rest struggle with Alia.

ALIA

I have to get out of here.

FEATURING SAM AND ALIA

Their eyes connect. Alia is in a panic. Sam is weary as he looks around. She calms to abject terror.

SAM'S POV

The halls of a small woman's prison. Grey walls with barbed wire across the windows.

SOPHIE

That's simple. All you have to do is tell me which of you two did it.

SAM

Did what?

ON SAM, ALIA AND SOPHIE

She shoves Sam.

SOPHIE

First, you act like you don't know where you are, now you pretend you don't know why?

ALIA

We don't.

(CONTINUED)

CONTINUED:

SOPHIE
(poking Alia)
You don't! Well you better, unless
you want to go back in that
box. Which one of you murdered
Carol Benning?

SAM
Oh boy!

And we....

FADE OUT

END TEASER

ACT ONE

FADE IN

EXT. PRISON - ESTABLISHING

It is a collection of buildings in the middle of a wood. Post and gates and barbed wire curl around the foreboding walls.

SAM'S VOICE OVER

We had leaped together and survived. But we still didn't know if Alia Leaped with me or I Leaped with her?

FEATURING SAM AND ALIA

Her eyes dart from wall to wall as they pass several inmates and guards. Sam watches her as the echo of steel cages close in the distance.

SAM'S VOICE OVER (CONT'D)

I could tell by her face that Alia believed it was Lothos who had won. And if she was right, we both knew it was only a matter of time before the real hell began.

They exchange a look.

INT. PRISON CORRIDOR - ON ALL

Sophie stops Alia, pointing to a row of chairs outside the Warden's office.

SOPHIE

Sit.

SAM

Alia....

She slams Sam against a wall.

SOPHIE

(to Sam)
Nobody told you to talk.
(to Alia)
I told you to sit!

(CONTINUED)

CONTINUED:

Sam glares at her a beat. Alia sits.

SAM
I need to talk to her.

SOPHIE
(laughing)
You got no needs. You got no
wants. You got no rights.

SAM
(pointed)
If you want answers, I suggest
you let us talk.

SOPHIE
Now why should I do you any
favors.

SAM
If I find out the truth, who's
doing who a favor?

FEATURING SOPHIE

She sizes Sam up. Maybe even admires him for his boldness.
She stares a beat, then nods for them to talk.

SAM (CONT'D)
Alone.

Again there is a moment and Sophie opens the door to a broom
closet.

SOPHIE
Step into my office.

The other guards laugh. Sam nods to Alia who stands and
crosses past Sophie. Sophie grabs her arm and squeezes it.

SOPHIE (CONT'D)
Warden's got plans for you, Angel.
Big plans.

Alia pulls her arm away and glares at Sophie. Sophie lets go
and lets her pass. She walks to Sam and they step into the
closet.

INT. BROOM CLOSET

It's small and cluttered, but as soon as the door closes
Alia turns, panicked, to face Sam.

(CONTINUED)

CONTINUED:

ALIA
Lothos put us here!

SAM
Be quiet and listen to me.

ALIA
He knows where I am.

SAM
We don't know that. There's a
fifty-fifty chance this is my
Leap.

ALIA
Even if it is when they locate
me, Lothos will kill me.

SAM
He has to find you first. Right
now you're alive and at least for
the moment, safe.

(beat)
How long does it take for Zoey to
do a location search?

ALIA
(flustered)
I don't know. It differs.
Sometimes, a few hours. Once or
twice I didn't have contact for
a whole day.

SAM
We've got to figure some way to
hide you.

ALIA
From myself? Zoey's tuned into
my brain waves and once they....

SAM
Then we change your brain waves.
(beat)

Figure some way to alter your
brain patterns before Lothos can
get a lock on you.

ALIA
What? Drugs, alcohol...some kind
of induced coma....

(CONTINUED)

CONTINUED: (2)

SAM
You'd be too vulnerable.

ALIA
There's no way to reprogram....

SAM
Hypnosis.

ALIA
You can't hypnotize me.

SAM
Why not?
(Swiss-cheesed)
There was this leap. I...I lost
my memory and it was just enough
to alter my brain waves. I
remember Al couldn't keep a
connection with me.

(beat)
They had to give me...shock
treatment to get me back.

ALIA
Shock.

SAM
Alia, you have to trust me.

FEATURING ALIA

She looks at him trying to believe.

ALIA
I just want to be free.

SAM
You're free right now, Alia.
(beat)
Let me help you stay that way.

ALIA
What do I do?

SAM
Trust me.

NEW ANGLE

She searches his eyes for some answer as to why he's helping her. She nods. Sam looks around the tiny room and finds a

(CONTINUED)

CONTINUED: (3)

small stepladder. He sits her on it and turns her to face him.

SAM (CONT'D)
Relax. Close your eyes.

She gives him one last look as Sam brushes her face, closing her eyes.

SAM (CONT'D)
Think of nothing. I want you to forget everything, the fear the anger, the past...everything.
(beat)
I want you to imagine yourself on a mountain top. You're standing on the top of a mountain.
(beat)
Can you see yourself there?

She closes her eyes and nods yes.

SAM (CONT'D)
Can you see the sky? The deep warm sunset of a summer sky? Can you feel the warm wind on your face and watch as it carries the clouds?

Again she nods.

EXT. VOID - ON ALIA

She stands in what looks to be a wall-less room. Bright glow of gold and orange streak around her. There is smoke and clouds. A gentle wind blows across her face, billowing in her hair. She wears a sheath of draped silk that catches the wind.

SAM'S VOICE
Tell me what you see.

ALIA'S VOICE
Clouds, white clouds and miles and miles of sky. It's almost as if I...

SAM
Where are you?

OBSERVER
Mallard Correctional Facility.

INT. BROOM CLOSET - ON SAM, AL AND ALIA

Alia sits with her eyes closed, lost in another place. Sam shoots Al a dirty look trying to tell him to back off.

OBSERVER

You did it! She leaped with you!

SAM

Be quiet!

OBSERVER

What are you doing?

SAM

(whispering)
Hypnotizing her.

OBSERVER

You have seven degrees Sam, not one of them say shrink.

SAM

I've got to alter her brain waves so Lothos won't be able to get a fix on her.

ALIA

I'm frightened, Sam.
(beat)
I don't know where I am.

OBSERVER

(looking around)
You're in a broom closet.

SAM

You're in the Mallard Correctional Facility for women.

OBSERVER

(off handlink)
Mallard, Ohio. September 16, 1987.

SAM

(more to Al)
Your name is Jenson. Angel Jenson.

NEW ANGLE

Al feeds the data into the handlink, then reads it back.

(CONTINUED)

CONTINUED:

OBSERVER
 (off handlink)
 Angela Jenson. Nicknamed Angel.
 Age nineteen. Arrested for
 selling marijuana. It was an
 election year and they threw the
 book at her.

SAM
 What has Ziggy got on me.

OBSERVER
 Just a second. We've got Ziggy
 in overload trying to cover the
 two of you.
 (beat)
 One of the women in the waiting
 room says she's Liz Tate.
 Elizabeth Tate. In for murder.
 The other's in a state of shock.

SAM
 (to Alia)
 My name's Liz. Liz Tate. Can you
 remember that Angel?

OBSERVER
 Says it was the fifteenth time her
 husband had beat her and she shot
 him.

SAM
 That's not murder, that's
 self-defense.

OBSERVER
 Not according to the jury.

Sam looks around to find a filthy mirror hung behind some
 mops. He takes a rag and wipes it enough to see Liz.

SAM'S POV - LIZ IN MIRROR

She is an attractive woman, whose eyes show the stress of a
 hard life. A thick gash runs down her forehead.

ALIA'S VOICE
 Liz?

WIDER ANGLE INCLUDING ALL

Sam turns back and looks at Alia and then at Al. Alia's eyes
 are closed.

(CONTINUED)

CONTINUED: (2)

SAM
I'm right here.

ALIA
Someone is coming. In the
distance I can see....

OBSERVER
What's she talking about?

SAM
Who's coming?

ALIA
(frowning)
I...I don't know. She's looking
for something.

EXT. VOID - ON ALIA

She stands in the coral nothing watching. Frightened.

ALIA'S VOICE
I'm afraid, Liz.

ALIA'S POV

A figure in the distance approaches. She's getting closer.
Her stride is strong and purposeful.

INCLUDING ALIA AND WOMAN

She stands, her eyes frozen, but her body turns to face the
woman. The woman comes through the clouds enough to see she
is ZOEY. As she closes in on Alia there is a moment of
tension and Alia puts out her hand. Zoey walks right past
Alia and away. Alia turns and watches.

SAM'S VOICE
Your name is Angel Jenson.

INT. BROOM CLOSET - ON SAM, AL AND ALIA - SFX

She sits calmly, her eyes still closed. Her hand extends
through the air. Slowly, she lowers it.

SAM
You only know what Angel knows.

(CONTINUED)

CONTINUED:

OBSERVER

How can she protect herself? At best she's got a little piece of Angel's memory.

SAM

(to Al)

It'll have to be enough.

(to Alia)

I want you to find Angel. Her pain, her hope, her past. Every piece of her that's left. That's all you are now. Only Angel. Do you understand?

Alia nods and Sam watches as she sinks deeper into Angel.

OBSERVER

I hope you know what you're doing.

SAM

Angel?

(beat)

I'm going to count to three and when I do, I want you to open your eyes.

OBSERVER

Aren't you supposed to give her a secret word or something to get her back to Alia?

SAM

You will stay Angel Jenson until I say the word....

OBSERVER

Rumplestiltskin.

ALIA

Rumplestiltskin.

OBSERVER

(off Sam's look)

Well, it worked for him.

SAM

(realizing)

She heard you. Say something.

OBSERVER

Can you hear me Angel?

(CONTINUED)

CONTINUED: (2)

She nods.

OBSERVER (CONT'D)
 Maybe you switched her brain waves
 close to your own.

SAM
 What's your name?

ALIA
 Angel Jenson.

SAM
 Angel, on the count of three you
 will wake up. You will remember
 only what I told you.
 (beat)
 One -- two -- three.

Alia's eyes flutter open. Just as she starts to get her bearings there is a bang and the door swings open, right through Al. Sophie reaches through a startled Al, pulling Alia out the door. Al jumps, backing out of her way, definitely shaken by her aggressiveness.

SOPHIE
 All right, tea time's over. Get
 out here.

INT. PRISON CORRIDOR - DAY - ON ALL

Al stands waiting as Sam and a dazed Alia are taken and seated in the hard wooden chairs outside WARDEN MEYERS' office. One of the guards is a tight stocky black woman named VIVIAN. She speaks to Sophie.

VIVIAN
 He's off the phone. You first.

Sophie crosses to the office and gives a short knock.

WARDEN MEYER'S VOICE
 Come in.

INT. WARDEN MEYERS' OFFICE - DAY - ON SOPHIE

She enters the room and starts talking. She obviously respects this man or fears him. CAMERA follows Sophie as she makes her way around the room.

(CONTINUED)

CONTINUED:

WARDEN MEYER'S VOICE
Are they ready to talk?

SOPHIE
Angel's ready to crack, but Tate,
she's tough.

WARDEN MEYERS
She's a survivor. Besides, three
years in a state penitentiary has
that effect on people. Makes them
mean. Hard.
(beat)
Just how I like them.

Sophie stops just off of Meyers' desk. We see the profile of a strong-boned African-American man of about fifty. His hair attractive, with flecks of grey to give him a look of powerful distinction. He wears a sensible suit with sensible brown shoes. He sits, reading over a report.

SOPHIE
Why don't you put the thumbscrews
on. Make them squirm a little.
It always amazes me when you put
the fear of Meyers on them, just
how quick they fold.

WARDEN MEYERS
Let's just make sure one of them
hangs. That way everybody's
happy.

INT. PRISON CORRIDOR - ON ALL

Sam and Alia wait just outside the door. Al pounds on the handlink.

SAM
(to Al)
Why am I here?

VIVIAN
You're here because you were
stupid Liz. Really stupid.

OBSERVER
I'm getting something Sam.

SAM
Stupid?

(CONTINUED)

CONTINUED:

VIVIAN

How long you been in here, Tate?

OBSERVER

Three years on a life sentence.

SAM

Three years.

VIVIAN

Then you should know enough not to mess with the Bennings.

SAM

Bennings?

OBSERVER

Ziggy says there's a seventy-three-point-two-percent chance you're here to keep Elizabeth Tate from being executed for killing a fellow inmate, named Carol Benning.

ALIA

We didn't kill her.

VIVIAN

(genuinely, to Alia)

I understand what you went through when they put you in that box. I couldn't take it either. But I can't help you. Not this time.

ALIA

(Swiss-cheesed; to Sam)

Carol told you the truth.

SAM

Told me what.

ALIA

I...I can't remember.

VIVIAN

If you didn't do it tell them who did and walk away. Don't let teh m put you back in there.

(CONTINUED)

CONTINUED: (2)

OBSERVER
(to Angel)
Don't say anything Angel. Not
around this group of Nazis.

NEW ANGLE

The door opens and Sophie comes out.

SOPHIE
Come on ladies, showtime.

OBSERVER
I'm going back to see what I can
get out of Ziggy.
(beat)
Watch her.

He punches the handlink and we....

INT. WARDEN MEYERS' OFFICE - MEYERS - SFX

hears the ring of the chamber door. Meyers sits reading a file when suddenly he is covered in a Quantum wash of red. When it subsides Zoey sits in his place. She lifts her hands, studying them and a smile breaks across her face, as we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

INT. WARDEN MEYERS' OFFICE - DAY - FEATURING ZOEY

She looks up as the door opens and Sam and Alia enter. Sophie closes the door behind them. Sam and Alia exchange a look as they move forward.

ZOEY'S VOICE

So why don't we just start at the beginning.

ON SAM AND ALIA

From their expression, it's obvious neither of them recognize anything.

SAM AND ALIA'S POV

Meyers sits facing them. He leans back into the chair, folding his arms.

ON ALL - FEATURING ZOEY

She leans in the same position.

ZOEY'S POV

The real Angel and Liz stand before her.

ON SAM, ALIA AND ZOEY

There's a beat of silence.

ZOEY

I'm waiting

As the players face each other and don't know it, Zoey stands and crosses to a wood-framed mirror that hangs on the wall. Zoey straightens her tie and smiles.

REVERSE ON MIRROR

In the mirror we see the real Meyers and behind her the real Liz and Angel. They watch as Meyers studies his reflection.

ZOEY (CONT'D)

Well?

(CONTINUED)

CONTINUED:

FEATURING ZOELY - SFX

She's still studying the image in the mirror and obviously charged with the expectation of what's to come.

SAM

Well what?

She turns on Sam and Alia, her smile holds.

ZOELY

Don't get smart. Smart-mouthed people bore me.

(beat)

And when I get bored, I get angry.
And trust me, you don't want to make me angry.

(to Alia)

I'm waiting.

Alia frowns, trying to remember.

ALIA

I...I can't remember anything.

Alia looks to Sam, confused.

SAM

(covering Alia)

She's confused from being in isolation.

Sam crosses next to a perplexed Alia. Behind them the water door appears and through it walks a tall angular African-American, impeccably dressed in what might become BOSS in the year 2020. He is holding Zoey's handlink. His name is THAMES. Zoey looks at Sam and then back to Thames. He walks through the room and waves his arm through Sam and Alia.

SAM (CONT'D)

Just give us a little more time.

ZOELY

You still haven't answered my question.

THAMES

I am going to love this.

(CONTINUED)

CONTINUED: (2)

ZOEY

(to Sam)

So since she's drawing a blank...

(to Thames)

...why don't you tell me why we're all here.

THAMES

(toying)

My, my, did we Swiss cheese a little on our first Leap?

SAM

We didn't kill Carol Benning.

THAMES

Murder.

(handlink)

Let's see, you are Clifton Meyers, age fifty-five.

ZOEY

Really.

THAMES

Principal Warden at the Mallard Women's Correctional Facility in Mallard, Ohio.

ZOEY

(to Alia)

Then, who did.

ALIA

I don't know.

SAM

Neither of us knows.

ZOEY

You're not making this easy.

THAMES

It's September 16, 1987.

(beat)

Which pinpoints our last trace before we lost contact with the fair Alia.

(beat)

Right as she leaped...here.

(CONTINUED)

CONTINUED: (3)

NEW ANGLE

Zoey turns and looks at him, her memory starting to fall into place.

THAMES (CONT'D)

Lothos says there's a seventy-nine point nine percent chance that when she leaped, so did the good Doctor Beckett.

(beat)

Which means find Sam...find Alia.

SAM

If we knew anything we'd tell you.

THAMES

Find out what wrong Sam Beckett is here to right, and the rest is history.

Zoey crosses to the door and opens it. She gestures to Sophie, who enters the room.

ZOEY

My guests claim they know nothing.

SOPHIE

That's a crock. Fiddler was cleaning the toilets when Liz and Angel dragged Carol in.

Thames starts adding data to the handlink. As she listens, Zoey crosses to the desk and picks up a manila file and starts to read.

SOPHIE (CONT'D)

Fiddler couldn't hear what they were saying 'cause that little accident last spring blew out her ears. But she saw Carol all bent over. Next thing she knew, these two ran out and left her there, dead on the floor in a pool of blood.

THAMES

Carol Benning, age twenty-eight. In for possession and robbery.

(CONTINUED)

CONTINUED: (4)

ZOEY
 (reading)
 Autopsy says she was stabbed.
 (to Sam)
 Which of you did it?

SAM
 We didn't.

SOPHIE
 So Fiddler's a liar?

THAMES
 Girl after my own heart. When in
 trouble...deny...deny...deny.

ZOEY
 (to Sophie)
 I want to talk to Fiddler.

NEW ANGLE

Zoey comes extremely close to Sam

ZOEY (CONT'D)
 (about Sam and
 Alia)
 Our friends here aren't being very
 cooperative.

SOPHIE
 Maybe I pulled them out of the
 cooler too soon.

ZOEY
 I guess you did.
 (beat)
 Why don't you escort them back.
 I'm sure a few more days in
 isolation will make them remember.

Alia turns to Sam; she becomes very edgy.

ALIA
 I don't want to go back in there.

THAMES
 (enjoying this)
 Ooo, this little one's got a case
 of the shakes.

(CONTINUED)

CONTINUED: (5)

SOPHIE

Angel got a bad case of claustrophobia. We practically had to knock her out to get her in.

ALIA

I can't go back!

SAM

It'll be all right....

ALIA

No. No, it won't.

She grabs Sam's arm. There is panic written across Alia's face. Sam sees it and his mind starts to race.

SAM

Warden, sitting in a small dark room and thinking about something that we have no information on isn't going to help either of us.

(beat)

Why don't you let Angel and me go back into the community. Find out what happened.

THAMES

And the big one wants to be a stooly to protect the little one. Sweet.

Zoey crosses to the desk.

ZOEY

Why should I?

SAM

Because if you put us back in a box nobody will find out anything and Angel and I will get the rap.

ZOEY

The rap? How perfectly Forties.

THAMES

Liz is right. You won't get anywhere because nobody is going to...to...

ZOEY

Noboway will rat to the Warden?

(CONTINUED)

CONTINUED: (6)

THAMES

I love prison stories, they're so colorful.

SAM

Exactly. But they might talk to us.

There is a long pause and Zoey sits at Meyers' desk.

ZOEY

(looking at Sam)
You go back on C-Block.

(to Alia)
You go back into the box.

(to Sam)
As an incentive to have you find out the truth.

ALIA

No!

ZOEY

No?

(beat)
You don't have the slightest choice in the matter.

SAM

No. We both go back on the block or you can get your own information.

ZOEY

Illusions of power. A very foolish thing for a prisoner to have.

(to Sophie)
Take Angel back to the cooler.

Angel freaks. Sophie rips the door open as Sam rushes to Alia's side.

SOPHIE

Vivian! Kat! I need a hand here.

FEATURING SAM AND ALIA

Sam pulls her to him. He looks into her eyes and speaks very firmly and very straight.

SAM

You'll be all right.

(CONTINUED)

CONTINUED: (7)

ALIA

I won't. I...I'm claustrophobic.
I....

SAM

I know you are, Angel. It's okay.

ALIA

But I....

SAM

Listen to me. Just breathe and
go back to the mountain. I'll get
you out of there as soon as I can.

(beat)

Wait on the mountain.

With that, Alia is pulled away by Vivian and another guard. She stares at Sam, her eyes locked onto his until she is gone.

FEATURING SAM

He turns back to Zoey. He's pissed but calm.

ZOEY

What do you mean, wait for me on
the mountain, Liz?

SAM

Just a dream we have.

ZOEY

You have twenty-four hours to find
who killed Carol or the death
report will read stabbed by
Elizabeth Tate and Angela Jenson.

SAM

I'll need free access to all the
other inmates.

ZOEY

Do whatever you want. Just do it
fast.

(to Sophie)

Take her back to C-Block.

Sam looks at Zoey. Their eyes are in a deadlock. Sophie places a hand on Sam and he turns. Sophie and Sam exit the room.

(CONTINUED)

CONTINUED: (8)

NEW ANGLE ON THAMES AND ZOEY

The door closes and Thames crosses to the middle of the room, showing himself off and sings to the tune of "A Pirate's Life For Me".

THAMES

Yo ho, yo ho, a hologram's life
for me.

(beat)

Bloody brilliant, that machine!
Don't you think?

Zoey gets up and rounds Meyers' desk, going back to the mirror.

ZOEY

Just tell Lothos to get me data
on every inmate in here.

THAMES

My, my, aren't we the testy one.

ZOEY

Don't play with me, Thames. I
want Alia and I don't want
anything happening to her before
I've had a chance to rip her head
off.

THAMES

(off handlink)

All we know is that she Leaped
into this prison. We were just
locking onto her brain waves when
she vanished.

ZOEY

How the hell could she vanish; she
connected to my mesons?

THAMES

We don't know. Lothos calculates
once you Quantum Leaped somehow
it affected the transmission.

ZOEY

Well, reconfigure.

THAMES

We did that.

(CONTINUED)

CONTINUED: (9)

ZOEY

And?

THAMES

And so far we're 0 for 0.

ZOEY

Damn!

(beat)

I want you to go back and talk to whoever leaped into the holding chamber.

THAMES

More bad news, darling, there's no one in the holding chamber.

ZOEY

That's impossible.

THAMES

When dealing with Quanta, nothing is impossible.

ZOEY

Run a trace on the last nanosecond before you lost her. Rerun the Leap a million times, but get me a lock on Alia.

FEATURING THAMES - SFX

He is obviously disappointed.

THAMES

Oh Zoey, sweetheart. I was at least hoping to stroll through the women's shower once or twice. I mean, after all, it is my first day as a hologram.

Zoey crosses right up in his face. She is dead calm.

ZOEY

Now, Thames!

(beat)

Or did you forget that I'm on borrowed time here?

THAMES

You're here until you do what you're supposed to do.

(CONTINUED)

CONTINUED: (10)

ZOEY

(beat)

I have a forty-eight-hour window after my first Leap to get home. After that the percentage drops with every Leap.

(beat)

Now get back there and do what I told you to!

Thames looks at her and punches his handlink.

CLOSE ON ZOEY

Behind her we hear the water door open and shut. Zoey turns back one more time to the mirror and adjusts herself. She smiles approvingly.

ZOEY (CONT'D)

Well, perhaps for the sake of science I should find out how the other half lives.

CLOSE ON MIRROR - MEYERS

He buttons the buttons on his double-breasted jacket.

On his smile we....

INT. PRISON - CELL BLOCK B - SUNSET - ESTABLISHING

The long rows of cells clang shut. The hallowed halls echo with each slam and remind us there is no way out.

INT. CELL - SUNSET - ON SAM

He sits pouring over whatever books and/or papers that fill Liz Tate's quarters. He stops and looks at a small digital clock that sits on her desk.

SAM'S VOICE OVER

I've been Leaping long enough to know that when you cross minds with a phobic, whatever fears they have now belong to you.

(beat)

Alia was holding for the moment, but I had to ask myself...how long. How long before what was left of Angel cracked and Lothos could lock onto Alia.

(CONTINUED)

CONTINUED:

OBSERVER'S VOICE
We've got problems, Sam.

NEW ANGLE INCLUDING AL

He stands near the double bunks that line the walls of this sis-by-six grey cell.

OBSERVER
Sam, Ziggy says there's another leaper.

SAM
She's picking up Alia.

OBSERVER
We've counted her, Sam.

SAM
They sent someone after Alia?

OBSERVER
Bingo.
(beat)
Ziggy's hoping we discover them before they discover you and definitely before they get to Alia.

Sam stands. He starts to pace.

SAM
Did you check on Alia?

OBSERVER
She's not looking too great, Sam.
(beat)
I went down to talk to her but all she's doing is rocking back and forth and saying something about it wasn't her.

SAM
What wasn't her?

OBSERVER
Doesn't make sense to me either.
(beat)
She just kept saying it wasn't her.

Sam paces, pondering on what Al has just said.

(CONTINUED)

CONTINUED: (2)

SAM
Maybe it's Alia talking.

OBSERVER
Trust me, if it was Alia, Lothos
would have zeroed in on her like
a Patriot on a SCUD.

SAM
Then it's residual from Angel.

OBSERVER
Residual what?

SAM
Memories.

WOMAN'S VOICE
H-h-how's Angel?

Sam and Al turn.

NEW ANGLE INCLUDING FIDDLER

A heavysset woman whose nerves twitch and jump with every paranoid glance. There's something mentally flawed about her.

FIDDLER
I...I didn't mean to get you in
no trouble. They just said,
Fiddler, what did you see and I
told 'em. I told 'em.

Sam and Al exchange a look, and Al begins adding data to the handlink.

SAM
What did you see, Fiddler?

She twitches and itches. Al shrugs, he's doing the best he can.

FIDDLER
I...I was cleanin'.
(with pride)
On bathroom duty. That woulda
meant it was Thursday, 'cause I
always clean the toilets on
Thursday.

SAM
And you do a real good job, too.

(CONTINUED)

CONTINUED: (3)

FIDDLER
Yeah, I do, don't I?

SAM
What happened?

FIDDLER
You and Angel came in and you was
fightin' about somethin'.
(defensive)
I couldn't hear what, though.

SAM
Then what?

OBSERVER
I'm getting something, Sam.
(beat)
Fedelia Jimmerson....

FIDDLER
Then Carol come in, she was crying
and real upset, there was blood
on her and she was holding
herself....

OBSERVER
Arrested in 1981 for
kidnapping....

FIDDLER
She was real scared. But like I
said, I couldn't hear nothin'.

SAM
What was she afraid of, Fiddler?

OBSERVER
It turned out to be a case of
mistaken identity and she was
released this year.

FIDDLER
I don't know but she was real
scared.

SAM
Sophie's got a different version
of this story.

NEW ANGLE

Al goes back to the handlink.

(CONTINUED)

CONTINUED: (4)

OBSERVER

Something weird's going on here, Sam. After Fiddler was released, she vanished. Ziggy's got nothing. Zip.

FIDDLER

Looks like she was beggin' you for help.

SAM

From Liz. I mean me?

FIDDLER

Yeah. Angel went to get towels.

(beat)

Then Miss Sophie and her gang run in and Carol just fell over, dead.

(snapping her fingers)

Whiter than a sheet, she was. Blood all over the floor. And I'd just cleaned it.

SOPHIE'S VOICE

Ain't this nice.

NEW ANGLE INCLUDING SOPHIE

She stands hinged in the doorway. Fiddler all but cowers like a frightened puppy. Sam and Al turn to face her. She enjoys intimidating Fiddler.

SOPHIE

Kind of like a family reunion, ain't it?

OBSERVER

What's Mean Jean here after?

SAM

The Warden told me I have twenty-four hours.

She checks her watch.

SOPHIE

Actually you only got sixteen.

(beat)

How time flies when you're having fun.

(to Fiddler)

Take a walk.

(CONTINUED)

CONTINUED: (5)

She gives Fiddler a hard look and she all but vanishes out the door.

OBSERVER

What is this one, an escapee from a B-movie?

SAM

Since I know this isn't a social visit, why don't you tell me what you want.

SOPHIE

I don't want nothin'. But the Warden...

(double entendre)

...wants you...to come talk to him in his room.

(beat)

I'll pick you up in ten minutes.

(beat)

Just in case you want to...freshen up.

OBSERVER

Uh-oh.

Sophie gives a lascivious smile and exits as the handlink beeps and whines for attention. Al reads it.

OBSERVER (CONT'D)

History's changing, Sam. Not only does Liz die but now so does Angel.

On Sam's look of concern, we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

INT. WARDEN MEYERS' APARTMENT - NIGHT

It is a simple anteroom with enough comforts to reflect it's a home away from home. A bed, a couch, a small bar warm the space. Kamasutra erotic art, tastefully framed, spots the room. Meyers, to say the least, is a hedonist. Thames stands lasciviously studying one of the drawings, while Zoey plays in the Warden's seduction wardrobe. She stops a beat, turning to the mirror as she slips into a velvet jacket.

MIRROR SHOT - ON WARDEN MEYERS

He traces his fingers down the jacket and opens the white shirt to reveal a firm brown pectoral with its almost black nipple. A brief moment of pleasure and then his mood gets suddenly dark and somber.

ON ZOHEY

Sh closes the shirt and drifts into an almost sadness. She speaks soft and controlled.

ZOEY

All those years. All the things
we went through.

(beat)

Betrayed.

Zoey crosses to the little bar and pours herself a drink. Thames doesn't even look up.

THAMES

She's a coward. You said
yourself, she never had the
instinct.

ZOEY

I taught her, Thames. Every
nuance, every twist, every
wonderfully deceitful lie.

(beat)

And she was brilliant.

FEATURING ZOHEY

There is a tear in here eye as she takes the last belt from the glass and pours herself another.

(CONTINUED)

CONTINUED:

THAMES

Mistake I believe, was the adjective I heard Lothos use.

(beat)

I remember once we were in a deep input session and he said he regretted ever sending her.

ZOEY

That was my fault. I was the one who insisted.

THAMES

It's unlike you to go against Lothos.

There is a long ponderous moment of remembrance.

ZOEY

Let's just say, I owed her.

THAMES

She should have been terminated years ago.

ZOEY

That pleasure is mine.

THAMES

Lothos giveth and Lothos taketh away.

ZOEY

Not if I get my hands on her.

THAMES

We have all systems at full power. It's only a matter of time.

(rethinking)

That is, unless she finds you first.

Bad choice. Furious, Zoey throws her glass, shattering it against the wall. She is up in Thames' face.

ZOEY

You just make sure that doesn't happen.

NEW ANGLE

Thames is so taken back by the speed of her move that he almost falls back through the couch. Zoey turns, leaving him

(CONTINUED)

CONTINUED: (2)

to struggle back to his balance, and walks back to the wardrobe. She calmly tries on another jacket.

ZOEY (CONT'D)

You know Thames, this is the perfect place for revenge.

THAMES

Other than a Twelfth Century torture chamber with an iron maiden and a few racks; I guess this runs a close second.

(beat)

But then, I wouldn't put it past you to call Torture Chambers-R-Us and ask for immediate installation.

Zoey crosses to the window and looks out. The occasional flare of light from the search beam illuminates her face in an eerie glow.

ZOEY

She's here, you know.

(hungry)

I can feel it.

THAMES

Lothos has run a thousand scenarios and there's a eighty-four-point-seven percent...

ZOEY

I don't want to hear about scenarios. I want her.

THAMES

Patience, patience. Whatever device she's using to cloak under has got to wear down.

(beat)

Probably when she falls asleep. At that point it's simply a matter of pinpointing the subconscious mind.

NEW ANGLE

Thames crosses next to her and whispers sensually into her ear.

(CONTINUED)

CONTINUED: (3)

THAMES (CONT'D)

This is our destiny, Zoey. You were always the one who was supposed to carry out his plan.

ZOEY

It's all a matter of timing, isn't it?

THAMES

And time.

As they stare into each other's eyes, we....

CUT TO

INT. PRISON CORRIDOR - NIGHT - ON SAM AND VIVIAN - TRACKING

They move at breakneck speed down the corridors. Vivian unlocks the doors as quickly as she can. There is a furrowed concern on her face.

VIVIAN

If Sophie catches me doin' this I'm dead meat.

VIVIAN (CONT'D)

You've got to talk to her. She's in there trying to tear the walls down.

(beat)

She was fine 'til they put her in four point.

SAM

Four point?

VIVIAN

They chained her to the wall, Liz.

NEW ANGLE

In the distance, we can hear Alia's screams and the pounding of flesh on metal walls reverberating down the corridors. Women should from the rooms nearby.

WOMAN #1'S VOICE

Shut up.

WOMAN #2'S VOICE

Somebody shut her up!

(CONTINUED)

CONTINUED:

WOMAN #3'S VOICE

Turn it off, will ya!

The chants and cries echo around them. Their uncaring anger is infuriating, but it's Alia's screams that spurs Sam on faster. They approach the last door that seals off solitary confinement. A woman named MASTERSON sits, reading inside. Sam hits the door and yells to Alia. Masterson stands and saunters to the door frame and calmly leans against it.

SAM

Alia!

(to Masterson)

Open the door.

VIVIAN

Masterson, open the door.

MASTERSON

Can't do that.

SAM

Open the door, damnit! Can't you hear her.

MASTERSON

I hear her just fine.

VIVIAN

Open the door, Masterson.

(beat)

I'll take responsibility.

MASTERSON

Responsibility for what? Getting my ass fired? Meyers finds out I let you in there, he'll tear me a new face.

Her screams and pounding get louder. Sam grabs Masterson by the lapels and slams her into the glass wall.

SAM

Open the door!

NEW ANGLE

She is stunned for a beat, then pulls his hands off her lapel and reaches in to hit the electronic button that opens the outer door. It clicks and clanks open. The screams are intensified as they are released from the sealed room. Masterson throws the keys to Vivian, who races with Sam to the door.

INT. ISOLATION CHAMBER - CONTINUOUS - ON SAM

He rips the door open and a hysterical Alia strains from her bondage. Sam gets Masterson's keys and releases her. She falls into his arms. Sam holds her, stroking her and rocking her. They slide to the floor.

SAM

It's all right. It's all right.

She sobs uncontrollably in his arms. Muffled into his chest, she begs as she holds on for dear life.

ALIA

Don't put me back. Don't put me
back in there. Please. Please.

CAMERA does a long slow PULL BACK as Sam and Alia rock in silence. The only sound is her soft cries. Vivian leans back against the wall saddened because she knows she must put her back.

DISSOLVE TO

EXT. QUANTUM LEAP MOUNTAIN - ESTABLISHING - STOCK

Alive with light and energy.

INT. WAITING ROOM - FUTURE - ON AL, LIZ AND ANGEL

Angel sits curled under the observation table. She is lost and vulnerable, unable to deal with the pressure of what's happening. Liz squats next to her. She watches her despondent friend. Liz is an attractive woman. Her dark hair lies tousled around her face. It cannot hide the huge scar that cuts into her forehead. Al paces behind her.

OBSERVER

Liz, listen to me. It doesn't do
anybody any good if you shut down.

(beat)

The truth is, the more information
you give me, the quicker you'll
be out of here.

LIZ

(coolly)

I still don't know where here is.

(MORE)

(CONTINUED)

CONTINUED:

LIZ (CONT'D)

(rises)

And maybe, just maybe, being 'here'
is a hell of a lot better than
where I was.

OBSERVER

I told you, you're in the waiting
room.

LIZ

The waiting room doesn't tell me
chip! Especially when we just
left being locked up in some black
hole for...for...

(beat)

...I can't remember why I was
there.

OBSERVER

If you tell me what you do
remember, I can help you.

LIZ

(pointing to
Angel)

Tell me what's wrong with her.

(beat)

Why is she like that?

OBSERVER

It's a by-product of what brought
you here. She'll be fine as soon
as she gets back to her won time
and so will you.

(beat)

Right now, I want you to tell me
what happened to Carol Benning.
I need you to remember.

LIZ

Carol Benning? I can't even
remember my own last name. How
do you expect me to remember who
killed Carol Benning!

She stops, stunned by what she has just said. Al realizes as
does Liz, that there is a spark of some memory. She's
surprised and a little frightened.

OBSERVER

Keep going, Liz. Take your time,
but keep going. It'll all come
back.

EXT. PRISON - NIGHT - ESTABLISHING

Its deep silence is broken by the call of prison dogs barking in the distance.

INT. ISOLATION CHAMBER - NIGHT - LATER - ON SAM AND ALIA

They sit in the shadows much where we left them. Alia looks exhausted as she rest on Sam's chest. Her eyes stare off into space. Sam gently strokes her hair. Vivian sits against the open door, jam-hugging her knees and letting her thoughts drift.

ALIA

When they chained me down -- I don't know what happened. Suddenly I couldn't hold on. I couldn't remember anything good in my life. It was like I didn't know my mother or father or where my home was.

SAM

(softly)
You're Swiss-cheesed from the ...confinement.

She pulls away and looks at him.

ALIA

What?

SAM

It's like pieces of your memory are missing. Imagine a chunk of Swiss cheese, sometimes it's big things like your mother or your father and other times it's little simple things like....

ALIA

It's more Liz. It's like I am living someone else's life.

(beat)

I know that sounds crazy but every memory I have...it's not my life.

SAM

I know.

Again she pulls away and looks at him.

(CONTINUED)

CONTINUED:

ALIA

This is insane.

SAM

I can't explain this to you right now but everything you're feeling is true.

(beat)

I know it doesn't make any sense but trust me, you have to stay this way until I can figure how to get you out of here.

Sam starts looking at her, realizing that maybe Angel has the memories he needs to Leap.

SAM (CONT'D)

Angel?

ALIA

Angel. It's like that's not even my name.

SAM

(getting an idea)

But it is. You are Angel, and I need you to remember everything about Angel's life you can. I need you to remember the day Carol Benning died, Angel. She came to you. Remember? She was hurt and bleeding and she wanted your help.

Alia struggles to remember. The expression on her face is one of confusion as she fights the conflict of unreality.

SAM (CONT'D)

You've got to remember.

ALIA

She...was afraid.

SAM

Afraid of what?

ALIA

I...I...can't...

SAM

Try!

(CONTINUED)

CONTINUED: (2)

ALIA
(struggl ing)
Meyers was angry because she
was...she was...

MASTERSON'S VOICE
Get up! I said get up!

WIDER ANGLE TO INCLUDE MASTERSON AND VIVIAN

From the expression on their faces all shit's broken loose.
Sam is up and pulling Alia to her feet.

VIVIAN
Meyers is on the rampage!
(beat)
You didn't tell me he was
expecting you. You didn't tell
me you were going under.

ALIA
(knowing; to Sam)
Meyers wanted to seduce you.

MASTERSON
Everyone knows what the hell
going under means. Now get back
in that box.

Alia panics, backing up against the wall.

ALIA
No.

SAM
You can't put her back in there.

MASTERSON
You must be stupid and crazy!

SAM
You can't put her in there. It'll
kill her.

MASTERSON
If she doesn't get in that box,
I'll kill her myself.

ALIA
No!

Alia starts to bolt and Sam grabs her.

(CONTINUED)

CONTINUED: (3)

VIVIAN
Wait! Wait! I'll take her to the
old transfer tunnels.

MASTERSON
They're condemned. Besides,
Meyers will skin me alive.

NEW ANGLE - FEATURING VIVIAN AND ALIA

Vivian reaches out for Alia but she presses herself tighter
against Sam.

VIVIAN
I don't know how long I can keep
you down there but at least it
ain't the box.

Alia looks to Sam

SAM
It's the only choice you've got.

VIVIAN
Whatever the hell you're gonna do
you better do it fast.

SAM
Go! Go!

MASTERSON
I can't let you out of here!

Sam cold-cocks her, nodding to Alia and Vivian. They exit.
Alia turns back and gives one last frightened look. Sam goes
into gear. He drags Masterson into Alia's cell, takes the
keys and locks the door.

Sam squats outside the door and waits.

INT. PRISON CORRIDOR - NIGHT - ON VIVIAN AND ALIA

They race down the partially lit halls until Vivian hears
someone coming. She slams Alia into a narrow passage way and
presses in on top of her. They don't breathe. After a beat,
Zoey and Sophie flash by.

CLOSE ON ALIA AND VIVIAN

There is a moment as the danger passes. Vivian looks, and
then beckons Alia to follow.

INT. CORRIDOR - NIGHT - OND ZOEY AND SOPHIE

Zoey's expression is vehement as they approach the last corridor before isolation.

SOPHIE
Masterson said Liz was down here.

ZOEY
Who moved her?

Zoey rounds the corner and stops.

ZOEY'S POV

Sam sits against the sealed door to the isolation room that held Alia.

INT. ISOLATION CHAMBER - HALLWAY - FEATURING SAM

Zoey glares at Sam and then moves in like a snake on her prey. Her voice is calm and even. After all, this was dessert.

ZOEY
You stood me up.

SAM
Angel needed me.

ZOEY
Mother, murderer and
psychotherapist. Is there
anything you don't do?

SAM
Some things.

NEW ANGLE - SFX

Zoey circles Sam. She's just playing cat and mouse, and enjoying every minute of it. Sam's stalling for time.

ZOEY
You really shouldn't have stood
me up, you know.
(beat)
I had all these fun things planned
for us.

SAM
Let Angel out.

(CONTINUED)

CONTINUED:

ZOEY
 Ah-ah-ah. First business then
 pleasure. Okay.
 (beat)
 Who killed Carol?

The imaging chamber door opens at the exact same time the
 water door opens behind Zoey. Al and Thames enter.

OBSERVER
 We're running out of time. Ziggy
 projects their computer is about
 to locate Alia.

SAM
 What can I do?

THAMES
 Lothis thinks he's picking up
 transmissions from Alia.

ZOEY
 Where?

THAMES
 Right there!

ZOEY
 (yelling to
 Masterson)
 Open the door.

FEATURING SAM

He steps in front of the door, blocking it.

THAMES
 The last transmission was from in
 here.

ZOEY
 Get out of my way.

NEW ANGLE - SFX

Furious, Zoey reaches for Sam and as she grabs him to pull
 him out of the way. (I want to do a double morph here. I
 want Sam and Zoey to ripple into Liz and Meyers and then
 back to Sam and Zoey.) They react to the morph with shock
 and horror.

(CONTINUED)

CONTINUED: (2)

WIDER ANGLE ON AL AND THAMES

Al's jaw drops and Thames' eyes widen to the size of dinner plates.

WIDER ANGLE ON AL

Sam throws Zoey to the ground and blasts pasts Sophie, knocking the woman into the wall.

ZOEY (CONT'D)

Stop him!

SOPHIE

Him! What?

ZOEY

Stop him. Get a lock on him and find him. Right now.

Thames is out with a pop. Sophie hits the escape sirens and they scream to life. Zoey is transfixed on the door.

ZOEY (CONT'D)

Open it.

(beat)

Open the door!

Terrified, Sophie unlocks the heavy steel door and swings it open.

ON ZOEY

The shadows fall across her face as she steps into what she thinks is her final confrontation with Alia. It only takes one nanosecond to see the body in the chamber is Masterson. Her eyes flare.

TIGHT ON ZOEY

Her fists are clinched, and her face is twisted in total rage as she turns and we reveal Al watching and we....

ZOEY (CONT'D)

No!

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

EXT. PRISON COURTYARD - NIGHT - ON SAM

He ducks into the shadow of a grey building. The floodlights are everywhere. The sirens scream. The yard itself is relatively small and extremely confined. Al POPS in.

OBSERVER

Sam, the entrance to the old transfer tunnels are about thirty yards from here.

NEW ANGLE

Sam looks around. As he moves we reveal Thames POP in just behind him. Neither Sam nor Al can hear him but he can see and hear Sam.

SAM

Which way?

THAMES

Are we talking to someone?

OBSERVER

(pointing)
Tehre! Two o'clock.

SAM

Where did that woman come from?

OBSERVER

That was Zoey, Sam. Alia's hologram. Now she's a Leaper. Ziggy says she's the other one he was picking up.

THAMES

She stepped right out of your worst nightmare.

OBSERVER

Get Alia and get her out of here!

SAM

Soon as you tell me how I'll do it.

(CONTINUED)

CONTINUED:

THAMES

Are we planning our escape,
Doctor?

OBSERVER

Ziggy says if you can get the
guard that's helping you.

SAM

Vivian?

THAMES

What about Vivian?

OBSERVER

....to help you, there's a
ninety-one-percent chance you'll
get over the wall.

SAM

Al, if Zoey's Leaping she's got
to have a hologram.

THAMES

Two points for the home team.

Sam and Al look around.

OBSERVER

Ziggy's working on that.

SAM

I swore I'd get Alia out of here,
Al.

THAMES

Alia?

(beat)

But I....

Thames hits the handlink and POPS out.

OBSERVER

Then move it. You're running out
of time! It's the fat building
with no windows. Go!

Sam bolts, dodging the circles of light and makes his way
across the courtyard.

CUT TO

INT. PRISON CORRIDOR - NIGHT - ON ZOEY

Her strides are long and purposeful as she walks directly to camera. Thames POPS in just in front of her.

THAMES

Alia....

She keeps walking right past him.

ZOEY

She's gone.

THAMES

What the hell do you mean, gone?

ZOEY

Gone!

(beat)

Where's Sam Beckett.

THAMES

I just left him hiding in the courtyard.

Thames starts to access location on the handlink. He POPS out and back in ahead of Zoey.

THAMES (CONT'D)

There's a ninety-five-percent chance he's going over the wall.

ZOEY

Perfect. Now I have an excuse to shoot both of them.

Thames reads something on the handlink. His reaction stops Zoey.

THAMES

Damn!

Zoey catches it and turns.

ZOEY

Now what?

THAMES

This is impossible.

(beat)

They've done something to jam Lothos' S and L.

(CONTINUED)

CONTINUED:

ZOEY
You just had him.

THAMES
They're jamming our externals.
We can't do a search and lock!

ZOEY
Override!
(yells to anybody)
Somebody turn off those sirens.

EXT. OLD TRANSFER TUNNELS - NIGHT - ON SAM

He pulls on the door. It's locked. The wail of the sirens seems to scream louder as he pounds on the door trying to blend into the darkness and dodge the lights. Finally it opens. Sam darts inside.

INT. TRANSFER TUNNELS - ENTRANCE - ON SAM AND VIVIAN

Vivian pulls him behind the door. The only light is the occasional flare of the search beams as they illuminate past the barred slats of the door.

VIVIAN
What the hell am I going to do?

SAM
Where's Alia?

VIVIAN
What?

SAM
Angel. Where's Angel.

Alia appears from the shadows.

ALIA'S VOICE
What's happening?

ANGLE - OLD TRANSFER TUNNELS - NIGHT - INCLUDING ALIA

She hides in the shadows of a long narrow tunnel that falls to black behind her.

VIVIAN
They know you're gone and I'm
gonna get shot right along with
you.

(MORE)

(CONTINUED)

CONTINUED:

VIVIAN (CONT'D)

(desperate)
Maybe if I take you back and tell
them....

SAM

Vivian, listen to me.
(beat)
This isn't going to make any sense
and I can understand if you don't
believe me but I've got no choice
other than to tell you the truth.

Vivian grabs Sam and heads for the exit. He holds fast.

VIVIAN

I've got to turn you over.

SAM

Listen to me, I'm not Liz and this
isn't Angel. We're time travelers
from the future and so is Warden
Meyers.

FEATURING VIVIAN

She freezes for a bit and almost does a double-take in
disbelief.

VIVIAN

This is no time to be funny, Liz.

SAM

(emphatic)
I'm not Liz. I'm a man named Sam.
And Meyers is a woman named Zoey.

VIVIAN

Meyers is a woman.

ALIA

(memory)
Zoey.

ON SAM AND ALIA

Suddenly the sirens stop. Sam panics, knowing that he might
trigger Alia's memory. He grabs Vivian's arms as she tries
to grasp what he's saying.

(CONTINUED)

CONTINUED: (2)

SAM
 (to Vivian)
 These are horrible people. They've
 traveled across time to kill
 Alia...Angel, and you're our
 only hope.

Sam's face pleads for her help. Alia stands there, a lost
 soul. Vivian doesn't know what to think.

VIVIAN
 This is unreal!

SAM
 Forget reality, Vivian! This has
 nothing to do with anything you
 know. If you don't help us right
 now, there'll be no stopping them!
 You have to help us!

VIVIAN
 Wait a minute!
 (crazed)
 If I'm stepping into the Twilight
 Zone I just need a damn minute!
 (beat)
 All right. All right. I know how
 I can get you out.
 (beat)
 This better be a flashback from
 some drug I did in the Sixties.

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

EXT. COURTYARD - ON ZOEY, SOPHIE AND THAMES

The courtyard is abuzz of activity. Guards run in every
 direction. Two sets of German shepherds search the area.

THAMES
 Lothos has lost them. We've got
 nothing!

SOPHIE
 Look, we know they can't get out
 of the complex.

ZOEY
 Do we really?

(CONTINUED)

CONTINUED:

SOPHIE

(pointing)

The only way out of here is that gate or that one, and neither of them opens without keys.

(beat)

Anything else getting out of here is moving on four legs.

INT. TRANSFER TUNNELS - SAM, ALIA AND VIVIAN

It's dark and drippy. They are wet and filthy as they move through the slime. Vivian stops and hands him a good-sized pair of wire cutters.

VIVIAN

There's an electric gate at the end of it. Give me five minutes. I'm gonna blow the power. When I do you got fifteen seconds to cut the lock and get out before the backup generator kick in.

(beat)

I'll be right behind you.

ALIA

Why are you doing this?

SAM

Does it matter?

ALIA

Yes.

(beat)

I want to know why some people help other people.

VIVIAN

'Cause my whole life I never did anything really special and if a tenth of what you told me is true, this is really special.

(beat)

Just once I want to be the good guy.

Sam gives her a hug and pulls Alia into the darkened tunnel. We hold on Vivian a beat and they are gone. As she turns we....

CUT TO

INT. COURTYARD - NIGHT - ZOEY AND THAMES

They stand in the middle of chaos. Thames plays with the handlink. Zoey's eyes trace every inch of the courtyard.

THAMES

Lothos has a theory.

ZOEY

I'm waiting.

THAMES

He thinks that the power emitted from the electric fences may have been converted and is being used as a cloaking device. He says that if you shut down power we can get a lock and....

At that very second the entire area goes black. Zoey smiles.

ZOEY

Find them.

NEW ANGLE

Thames is all over the handlink: In the dim light the faint glow of the little computer lights only his face with an eerie orange glow.

THAMES

Come on. Come on.

Chaos builds around them. Zoey is motionless. Her eyes are locked on Thames.

THAMES (CONT'D)

Got them!

(beat)

They're outside the perimeter. Just beyond the fence, northwest side.

ZOEY

(yelling)

Get me a vehicle and a gun!

The back-up lights flare up an eerie green as we....

EXT. WOODS - NIGHT - SAM AND ALIA

On foot, running, exhausted. Alia stumbles and they drop to the ground. Al POPS in.

OBSERVER

Sam! They've got a lock on you.

SAM

Tell Ziggy to override!

OBSERVER

The electric fences were your force field. When you blew the power and left the perimeter....

He turns to Alia.

SAM

Rumpelstiltskin!

Alia blinks and rushes as if she was doused by a bucket of cold water.

ALIA

Sam! Where....

NEW ANGLE

Just then Thames futzes in and them locks.

THAMES

Gotcha!

Alia turns as does Sam and Al.

THAMES (CONT'D)

(singsongy)

Hologram. At you service.

ALIA

Thames!

THAMES

Hello, sweet cakes. Ready to die?

ALIA

Where's Zoey?

THAMES

Timing, it's all timing, my dear.

(CONTINUED)

CONTINUED:

SAM
 (to Alia)
 Alia, Zoey leaped. She's here.

NEW ANGLE

In the distance the sound of dogs close in. Beyond them, lights from Zoey's Jeep approach, followed by two or three other vehicles.

THAMES
 I'll be right back.

With a punch of the handlink he POPS out. Sam grabs Alia and pulls her. She stops, giving up.

SAM
 We've got to keep going.

ALIA
 It's over.

SAM
 No! It's only over if you let it be over.

ALIA
 It's over, Sam. Let me go. Save yourself.

Sam grabs her and drags her into the woods. Al is with them.

NEW ANGLE ON SAM, ALIA AND AL

They track into the woods. Thames POPS back in. They all stop. The sounds of the dogs close in.

OBSERVER
 ...now the whole party's here.

SAM
 They're here?

THAMES
 (to Sam)
 Not yet!
 (yelling to Zoey)
 Zoey! Over here!

Sam pulls Alia in a different direction.

THAMES (CONT'D)
 You're wasting your time.
 (MORE)

(CONTINUED)

CONTINUED: (2)

THAMES (CONT'D)

(beat)
You're dead.

Thames POPS out and so does Al.

NEW ANGLE

Sam and Alia make their way up a small embankment. They are breathless and exhausted.

ALIA
I can't run away from myself.

SAM
We have to turn ourselves into
someone else, we might....

Just as they crest the hill, they are blinded by a wash of white light.

NEW ANGLE FEATURING ZOEY

She steps into the Jeep's headlights and stands motionless, backlit by the blinding illumination. A shotgun sits poised in her hands.

ON ALL

Sam and Alia freeze in the flush of light like a deer caught before the kill. Al and Thames are there.

ALIA
Run Sam. Save yourself. She's
after me!

SAM
No.

With that Alia backs away from Sam, holding her arms out and trying to draw fire from Sam.

ALIA
Here Zoey! You and me!

OBSERVER
She's going to shoot!

CLOSE ON ZOEY

Her eyes are filled with hatred as she raises the gun. She is locked onto Alia. There are no more words.

(CONTINUED)

CONTINUED: (3)

SAM

Alia!

CLOSE ON ALIA

She stares back, calm, cool, resigned to her fate.

CLOSE ON SAM

He yells up to the heavens.

SAM (CONT'D)

No! In God's name, don't let this happen!

WIDER - SFX

Sam lunges for Alia to drag her out of the way but it's as if she steps directly into the line of fire. The crack of three shots break the night. At the same time a FLASH of Quantum blues rushes over her. The bullets slam into the blast of white light, dissolving into a void.

WIDER ON ALL

The Quantum light subsides and instead of Alia, the real Angel fills the frame as if someone has dumped a bucket of ice water on her. She looks to Sam and then to Zoey.

There is a moment of silence. Each of them has an expression of shock. Thames punches into his handlink as it screams and whines at him.

THAMES

Lothos lost her!

OBSERVER

Yes!

ZOEY

That's impossible. She Leaped!

THAMES

She didn't Leap back!

(beat)

We lost her!

Zoey's cold eyes turn on Sam.

ZOEY

(to Sam)

But we have you.

(CONTINUED)

CONTINUED: (4)

As she raises the gun, Vivian steps into frame inches from Sam, holding a rifle.

FEATURING SAM AND ZOELY

In a blur he grabs the gun and pumps off a shot. Zoey fires, but Sam pushes himself and Vivian out of the way.

FEATURING ZOELY

Hit. She drops her gun and stands staring in disbelief. Thames flickers in and out behind her. He yells to Lothos.

THAMES

She's dying! Leap her out! Leap her out!

WIDER ON ALL - FEATURING SAM AND ZOELY - SFX

Her hateful glare dissolves into a flood of light. The evil red fingers engulf Zoey. As she dissolves, so does Thames. Suddenly, the real MEYERS stands where Zoey once was. There is a bullet hole in his suit. Vivian stands in shock knowing that Meyers was shot but is obviously untouched. Vivian looks on in amazement at Sam.

VIVIAN

Far out.

At that moment two other vehicles pull up. One, a State Trooper car and the other, Sophie and other Mallard guards jump out. Just then Al's handlink goes nuts.

OBSERVER

Sam, you've got to talk to the troopers.

Sophie crosses next to Meyers as the State Troopers gather up the real Angel.

SOPHIE

(re Sam)
Get cuffs on her and put her in my car.

(Vivian)
And you're under arrest for helping these prisoners escape.

NEW ANGLE FEATURING SAM

He holds his hands up to be cuffed. One of the troopers crosses to Sam.

(CONTINUED)

CONTINUED: (5)

OBSERVER

Liz says Meyers is the one responsible for Carol's death.

Sam yells loud enough for every one to hear.

SAM

Meyers killed Carol Benning.

MEYERS

(Swiss cheesed)
What the...

OBSERVER

Carol and Meyers had been having an affair, she got pregnant....

SAM

Meyers got Carol pregnant.

MEYERS

That's a lie!

OBSERVER

...he forced her to have an abortion. When she started to hemorrhage he let her bleed to death.

SAM

Meyers forced her to abort and when it failed he let her bleed to death.

SOPHIE

She's nuts!

OBSERVER

(beat)
Ziggy says a Doctor Garcy. Paula Garcy knows everything.

SAM

(to State Trooper)
Doctor Paula Garcy knows everything.

Sam is up in the Trooper's face as he puts the cuffs on him. One of the other guards grabs Vivian.

NEW ANGLE FEATURING MEYERS

Meyers is in total confusion. He scrambles for control.

(CONTINUED)

CONTINUED: (6)

MEYERS
Arrest these prisoners.

VIVIAN
What do I do?

SAM
Get Garcy's records to the
authorities.

NEW ANGLE

Again the handlink whines and beeps.

SAM (CONT'D)
What happens?

OBSERVER
Bingo! Meyers and Sophie take the
fall and Angel and Liz get
paroled.

(beat)
Vivian ends up running Mallard!

SAM
(to Vivian)
Trust me, everything's going to
be all right.

Two guards take Sam. Vivian calls after them. She nods to
Angel.

VIVIAN
What about your friend?

OBSERVER
We don't know where she went but
we know she didn't go back to
them.

(beat)
Wherever she is, she's free.

SAM
(to Vivian)
She's gone Vivian. We did it.
(beat)
We've got to be the good guys.

There is an unspoken knowledge between Vivian and Sam. They
exchange a smile as a blast of blue light engulfs him and
he....

QUANTUM LEAPS

CONTINUED: (7)

FADE OUT

THE END