

FOLLOWING IS AN EXTRACT FROM THE FORTHCOMING

**BEYOND THE MIRROR IMAGE:
THE OBSERVER'S GUIDE TO QUANTUM LEAP**

TEXT AND LAYOUT ARE NOT FINALISED

PLEASE VISIT TMEBOOKS.UK FOR MORE INFORMATION

THE PILOT EPISODE

aka GENESIS

Friday September 14th-17th 1956
Edwards Air Force Base, Blockfield, California¹
Monday August 26th 1968
Waco, Texas²

Code: 1.1

Production # : 86289³

First broadcast: Sunday March 26th 1989

Rating: 14.9m

92m41s⁴

Also Known As

Quantum Leap (onscreen title and publicity materials)
Genesis (Holland)
Pilote [Pilot] (France)
Start ins Unbekannte/Ungewisse [Start into the Unknown]
(German 2006/2013 DVDs)
Der Zeitsprung [The Time Jump] (German VHS)
Geineasas (Ireland)
Progetto Quantum Leap [Project Quantum Leap] (Italy)
Génesis (Spain)
Quantum Leap (Series Pilot) (draft script)
Pilot (*The Quantum Leap Book*, changed to *Genesis* for the revised edition)
The Quantum Leap Pilot (*The Quantum Leap Book*)
The Beginning (Novelisation)

Guest Starring Jennifer Runyon, John Allen Nelson, W.K. Stratton, Newell Alexander, Lee DeBroux, Larry Poindexter and Bruce McGill as Weird Ernie
Written by Donald P. Bellisario
Directed by David Hemmings

*"We did it!...
...did what?"*

TV Guide: "Debut: Sam Beckett (Scott Bakula) learns the hard way that you can't go home again when a botched time-travel experiment has him pin-balling through the past 30 years, assuming the identities of people he never knew and getting no help from the Observer (Dean Stockwell) his holographic partner in the experiment. In

the Opener, Sam turns up in 1956 as a test pilot with a pregnant wife."

Awards: Roy Wagner's work won this episode the Emmy Award for Outstanding Cinematography 1989.

Cut Scenes: The fourth draft script, dated December 8th 1988 and entitled "Quantum Leap (Series Pilot)", omits the cold open⁵ and jumps straight to the exterior "flying through the clouds" footage. Otherwise there are very few significant changes, with just some character moments that are likely more the work of Bakula and Stockwell in rehearsals than anything else. Tom Stratton is known as Hank Stratton throughout (which would be copied for the back cover blurb on the VHS and novelisations).

In an interview for *The Quantum Leap Book*, Bellisario explained that his initial concept scene for the series involved Sam waking up in the body of a Native American in 1955, although it seems unlikely that this ever made it as far as the script for *Genesis*.

Al's Outfits: If there's one thing Al's known for, it's his sartorial style. Here we catalogue his constantly extending wardrobe.... In the opening and throughout the first day, he wears a classy tux finished off with silver cufflinks, a neon blue star badge (matching a badge Gooshie wears, and an icon that also appears on the gas pedal of his car) and a cream scarf, sometimes with a matching cream jacket. The following day, hungover, Al appears to Sam wearing red silk pyjamas and a long cream kimono with black patterning (in the script, dark glasses also). After recovering, he changes into a pink shirt with a thin black tie, grey trousers and a black trilby. In the X-2 he wears a lighter pink shirt with a grey jacket. During the baseball leap he wears a purple shirt with a silver jacket, bolo tie and black trousers.

Al's Loves: If there's another thing Al's known for, it's his ability to charm the ladies. We'll follow his successes and

¹ Various materials state the leap date as September 13th, however Birdell specifically states that the arrival date is a Friday (the 13th was a Thursday), and the rest of days stated in the episode match up with this. There is nothing within the episode, nor in the draft script or either of the official books that state the date, just that it takes place twelve years prior to the 1968 leap.

² There is very little evidence onscreen beyond Al confirming the year as 1968 (1966 in the novelisation), which is backed up in the daft script of Double Identity. The weather conditions in real-world Waco during Aug/Sep (ie the end of the baseball season)

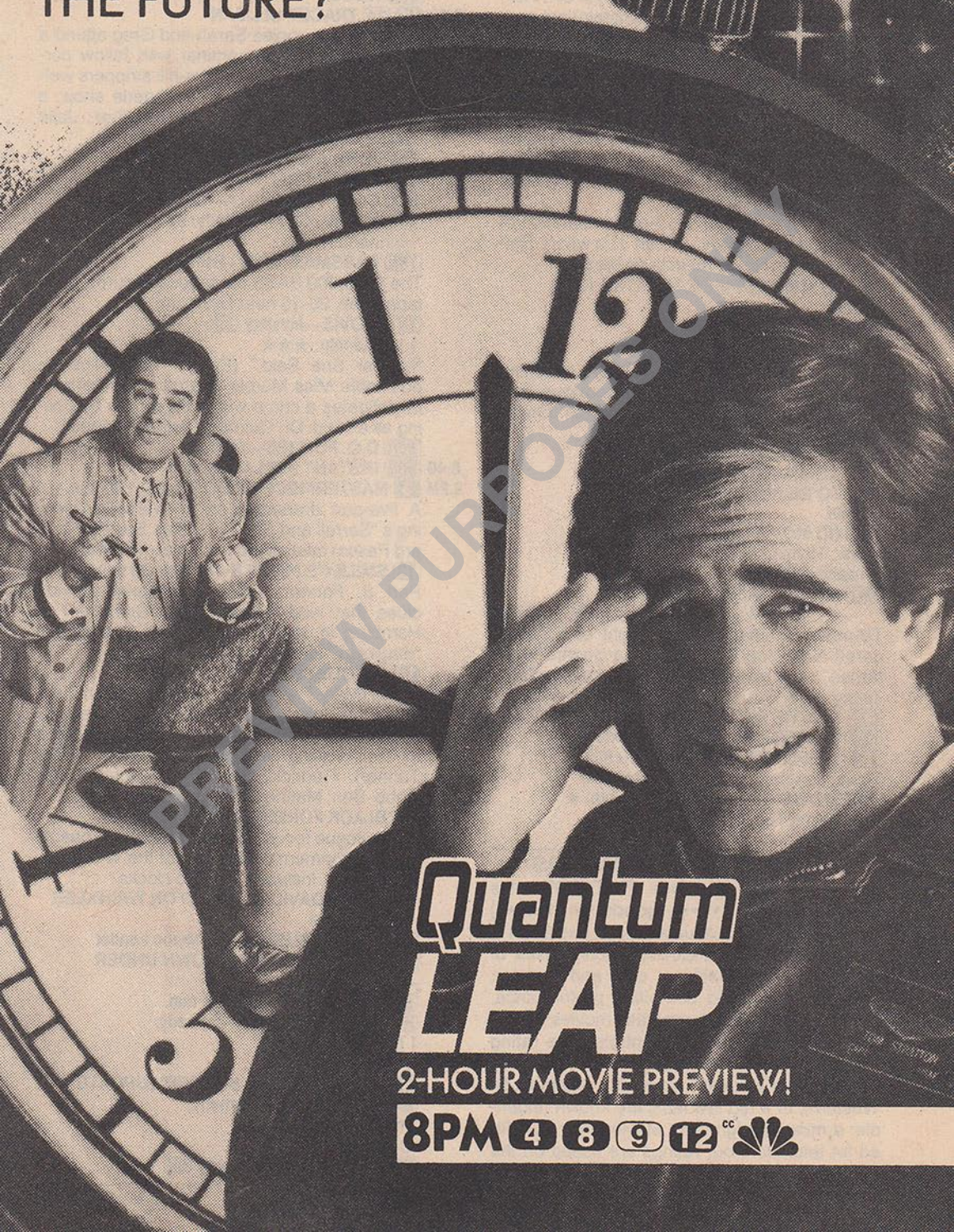
1968 point this towards Aug 26th, Sep 4th, 17th, 21st or 24th, but this is based purely on there being observed lightning in 'our' history. The first of these dates has been selected here.

³ This number was only used in the early stages of pre-production. Once the script reached draft level, the number was not commonly used.

⁴ All timings throughout refer to the original US DVD releases.

⁵ TV script terminology for a scene that takes place immediately at the start of the episode, prior to any opening credits etc.

WHAT IF YOU
COULD GO BACK INTO
THE PAST AND CHANGE
THE FUTURE?



**Quantum
LEAP**

2-HOUR MOVIE PREVIEW!

8PM 4 8 9 12^{cc} 

occasional failures here...: Just moments into this new series, Al picks up a damsel in distress on the side of the road. We don't learn much about her,⁶ although Al does seem to take her to Project Quantum Leap with him. Earlier in his life, a Lithuanian girl called Danesa helped him get through some "long cold nights" at M.I.T. He spends the night during the failed retrieval attempt in bed with Tina and then later spends the night with a dish named Martha (or Buffy in the draft script and novelisation) whom he met at a party after a Laker game. Brenda, a cute little redhead in coding, gets turned on by X-rated pictures, which Al takes advantage of.

Al Knows Everything: No matter where Sam ends up, Al often seems to have enough expert knowledge that suggests he's lived at least three lifetimes. In *Genesis* we learn that Al is an ex-astronaut, which nicely helps him support Sam in flying the X-2.

MUSIC: *Quantum Leap* often set the scene by featuring music of the era. Here are the tracks to listen out for, and other notes of interest. Timings refer to the start of the song on the original Region 1 DVDs.

- 4m9s: Doris Day: Que Sera, Sera (1956) plays on the radio (in the draft script and novelisation, this is the Elvis Presley version of Heartbreak Hotel, also 1956, although the Doris Day song plays a little later in the scene in the novel).
- 8m39s: The theme to Howdy Doody Time (1947-60) plays on the TV. The children's singing was taken from the original soundtrack on most international versions, except for the German VHS release where the song did not appear and the scene ended in silence.
- 11m1s: Elvis Presley: Hound Dog (1956) plays on Birdell's car radio.
- 24m11s: Moonglow/Theme from Picnic (1956) plays in the bar as Sam and Peg dance. This song is later also used in *Good Night, Dear Heart*.
- 26m42s: Pat Boone: Friendly Persuasion (1956) plays in the bar as Sam talks to Al.
- In the draft script, Peg and her friends listen to Bill Hailey and the Comets: See You Later Alligator while they talk about Marilyn Monroe's boobs (1956, recorded months after the episode was set).
- 42m8s: Roy Orbison: Ooby Dooby (1955) plays at the barbecue. In the draft script, this had been Little Richard: Tutti Frutti (1955). The popular 1996 movie *Star Trek: First Contact*, which has a

time travel theme, also features an outdoor social event in which Oobie Doobie is played for everyone's entertainment.

- 56m37s: Captain Birdell sings folk song The Yellow Rose of Texas. This was translated and sung in French and Italian in those countries, and re-performed in English by the German cast for the German DVD. The German VHS version used the original soundtrack.
- 71m24s: Peg drunkenly sings Que Sera, Sera. This was re-performed in English by the French, Italian and German VHS casts. The German DVD used the original soundtrack.

The fictional band "Velton Bunch and the Dovesones", presumably named for series musician Velton Ray Bunch, is referenced by the DJ on Tom's car radio.

Allusions: Another way *Quantum Leap* set the scene was by noting historical events or including cultural references that were suitable (or sometimes not so suitable!) for the era.

Not knowing of the potential impact of changing history, in *Genesis* Sam rattles off a string of references to future icons without much thought – something that would be quickly reigned in during the series proper. He mentions Trivial Pursuit, the game invented in 1982, perhaps inadvertently leading in some way to its creation. Far less likely to have had an impact on history, he also talks about white striping on roads, miniskirts (created 1962), pantyhose (1959), video rentals (1977), home-use microwave ovens (1967), pet rocks (1975), waterbeds and beta sympathomimetic (and the theory of using alcohol to stop labour, trialled in the 1960s). And while Lamaze breathing was created for women in labour in the 1940s, it did not gain popularity in the US until 1959, giving Sam a three-year edge when he uses it here to help Peg.

There are numerous references to Burma-Shave, introduced in 1925 and which had a popular roadside campaign running until the early sixties.

Mikey watches the popular children's show *Howdy Doody Time*, later also mentioned by Al in *The Infinite Corridor*.

Jim Bonnick is named for the character introduced in Donald P. Bellisario's show *Magnum, P.I.* (in the episode *Mac's Back*, broadcast October 11th 1984). It is unlikely to be the same person, as *Magnum, P.I.* is later established to be a fictional show within the *Quantum*

and Jessie have many interactions at the Project before they 'meet' on the roadside.

⁶ The credits list her as "Tina", which could be the Tina he spends the night with the following evening, but is unlikely to be the Tina we later see in *The Leap Back*. The novel *Prelude* gives her a backstory and names her Jessie Olivera, although the backstory does not match with what we see in the televised episode, as Al

Leap universe (see *Play it Again, Seymour* and *Another Mother*).

The base wives gossip about Marilyn Monroe.⁷ Monroe is also referenced in *Waiting...*, *Goodbye Norma Jean*, *Prelude* and *Independence*.

Time Magazine describes Sam as “the next Einstein” (a reference also made in *Mirror’s Edge*). He must be pleased, as Einstein is his idol (*Goodbye Norma Jean*, *Obsessions*). Other references appear in *Star-Crossed*, *A Final Noble Act*, *Knights of the Morningstar* and *Heat Wave*. The *Time Magazine* appearance is also mentioned in *Prelude*.

When Sam goes up to bat as Fox, Al says “you notice who that kid kinda looks like out there?”, suggesting he is someone familiar. In the script, more specifically he asks “You know who that is on the mound”, followed by a note suggesting that he looks like Tom Seaver, and *The Quantum Leap Book* also confirms the intention that it is he. Note, though, that by this point in history Seaver was playing for the New York Mets.

Al compares Sam to the central character of the 1952 baseball novel (and 1984 film adaptation) *The Natural*, Roy Hobbs. At Hobbs’ first game, there are lightning strikes, which probably explains Al’s reaction to the lightning here.

In the draft script, Sam compares his anxiety to the comic work of Woody Allen (a reference also made in the novelisation). Allen is also referenced in *Play it Again, Seymour*, *Stand Up* and *Return of the Evil Leaper*.

In the draft script and novelisation, Sam compares himself to John Wayne shortly before flying the X-2. Al makes the same comparison in *Another Mother*.

Sam watches *Gunsmoke*, a show which Al recalls in *Search and Rescue*.

Goofs: Production, writing and effects goofs from the episode.

- How and why is Tina (the driver Al rescues in the first scene) in an area of New Mexico restricted to members of the general public?
- As Peg makes the toast, a Philips G749X radio can be seen, which was first made in 1959.

- Peg says she picked up the Burma-Shave from the PX (Post eXchange). On an Air Force base this would have been a BX (Base eXchange).
- While the show was just getting used to creating the famous “mirror scenes”, the first one sadly suffers from some poor synchronising on the part of all four actors involved, and mismatching shaving foam (even from shot to shot on Bakula) ...
- ...still, this nicely distracts from the fact that Sam is shaving despite waking up clean-shaven, and Peg doesn’t even ask him why he’s bothering.
- When Sam runs outside, the shaving foam changes position on him dramatically.
- After Sam lets the plane fly out of control, there is a flipped piece of stock footage (the U.S. Air Force signage on the nose is reversed), and then shortly after a different plane altogether (without the signage) is used.
- Peg puts a hot pan (we know it’s hot as she uses a towel to pick it up) directly down onto the counter.
- In the background during that same sequence, another radio, the General Electric G1578D (dated to 1965) can be seen.
- This radio creates another problem: it shows 9:30 on the clock, while immediately after a close-up of Weird Ernie shows his watch with 11:00. The radio appears again much later in the episode, again showing 9:30, so perhaps it’s stuck!
- Al’s jacket blows in the (to him, holographic) breeze in the B-50’s bomb bay when he appears to Sam for the second time.
- Would an experienced test pilot really forget not to make a turn at high speeds?
- Although Al states towards the end of the episode that holograms don’t reflect, his face is clearly reflected in the jukebox in the officers’ bar, and later in a car and in the plane’s wing when Sam is examining the X-2.⁸
- Peg hasn’t heard the word ‘nerd’. While this is technically possible, it’s clear the production team intended this to be an anachronism. In fact, as early as 1951 it had entered American vocabulary, evidenced by its use in an issue of *Newsweek* that year.
- At the barbecue, Peg’s hair briefly changes style when she goes back into the house.
- When fishing, Sam’s reel doesn’t have a fly line in it.

⁷ If *Waiting...* is to be believed, at this point in the timeline Monroe is a bit-part actress (Sam’s incursion in the later comic lead to her fame), so the ladies must have obscure tastes.

⁸ Throughout the show, Al casts shadows (and shadows are cast on him) repeatedly, as do other holograms – except when inserted via greenscreen. Through this book, these have **not** been

noted as goofs as they are largely consistent, and understandable both from a production point of view and within the fiction of the show (the shadows could be holographic too). The reflection is a goof as it’s **specifically** contradicted within the episode and with careful direction are usually avoided.

- When Sam assures Weird Ernie that his memory loss won't be faked, he does so without moving his mouth.
- When Al talks about Tom becoming the oldest man alive, a wind whips up his holographic shirt sleeves. Must be breezy in the Imaging Chamber...
- When Al runs through the various theories, Stockwell is overdubbed saying "the broad" instead of his original line as scripted, "the blonde". (This is to cover a minor cut earlier in the scene, where Al explains that he should be spending the weekend with a "very amenable blonde", although it doesn't cover it well as we're still left wondering who "the broad" is).
- The debris of the X-2 falls down vertically (we seem to be able to see the whole plane in a long shot showing nothing else for some distance in either direction). The momentum caused by the explosion occurring at Mach 3 should have created a longer spread pattern.
- When Sam lands, he pulls his helmet off. The shot is reversed, as can be spotted by the U.S. Air Force logo being flipped.
- Al vanishes from the ambulance without making a sound. Even at this point in the show the doorway effect has been established, even if the relocation sound has not yet been.
- The mirror scenes in the baseball leap were created, as many of the early ones were, by using two sets laid out in a mirror image of each other, a sheet of glass in between and an actor mimicking Bakula's movements in the revised set. Sadly, there's a giveaway here as the 'reflection' of Tim Fox is wearing a Bombers jacket with a logo that is printed forwards (a "B" can be seen at the bottom of the frame).
- The Fox actor struggles to synchronise his lines with Bakula...
- ...and Bakula is also slightly visible in the natural reflection in the glass.
- Al and Sam's jacket sleeves make contact just before Al makes the comment about Roy Hobbs.

Production Notes

The engine sound of Al's car is the same as KITT's from the TV show *Knight Rider* (1982-6), with the turbo boost sound being used when he accelerates.

The crew originally wanted Al to be driving a modified Lamborghini Countache, but as the windows don't roll down, necessary for the script, they went for their

second choice, a Ferrari Testarossa.⁹

Bakula recalls one of the first days' filming, when Sam runs outside from the shower, covered in shaving cream: "we had huge Ritter fans on me because part of what Don had written was that the shaving cream was blowing off my face so it was freezing."¹⁰

Bellisario remembers "first of all when you're creating a show, you want to do something that you love. I do a lot of military things, I love it, I used to be a pilot. So that just appealed to me. I lived out there at that time, I knew a lot of those people."¹¹

Struggling to find an X-2 rocket, even after a trip to the Chino Planes of Fame Air Museum in Chino, who offered a Douglas D-558-2 Skyrocket, Cameron Birnie proposed using a V-1. Bellisario could tell the difference, and ultimately the production crew made the X-2 from foam and fibreglass over the course of ten days, inspired by work he had done on the movie *The Golden Child*.¹²

The Chino Planes of Fame Air Museum once claimed to have a B-50 that was used in the making of *Genesis*. This was likely to have been for the interior shots of the carrier plane.¹³

Bakula is a "pretty good" right-handed batter, but as the final sequence was inspired by *The Natural*, the team decided to have Bakula swing left-handed to match the main character in that story. He later wished he had pushed to remain right-handed, as his left swing isn't as strong.¹⁴

In 2010, Stockwell still felt that this first episode was the best they ever made.¹⁵

Cast and Crew: The woman in the first scene is dubbed over by producer Deborah Pratt. Pratt would later also play, this time in person, Troian Claridge in *A Portrait for Trojan*, along with being briefly visible at the end of *Catch a Falling Star* and voiced the saga sell in most future episodes, and Ziggy in *The Leap Back*. Denis Wolfberg's Gooshee character returned in *The Leap Back*, *Lee Harvey Oswald*, *Killin' Time* and *Mirror Image*. Bruce McGill returned in *Mirror Image* to play Bartender Al. W.K. Stratton later appeared in *Good Night, Dear Heart* as Sheriff Lyle Roundtree, in *Black on White on Fire and Hurricane* as Radio Despatchers and as Laurence "Larry" Stanton in *Trilogy Part I*, *Trilogy Part II* and *Trilogy Part III*. Lela Ivey played Chloe in *Permanent Wave*. Hank Robinson, the Umpire, plays another Umpire (or perhaps

⁹ *The Quantum Leap Book*

¹⁰ A Kiss With History: Remembering Quantum Leap

¹¹ A Kiss With History: Remembering Quantum Leap

¹² *The Quantum Leap Book*, with extra detail from questions asked of Cameron Birnie at Leap Con 1993, reported on <http://www.bellx-2.com>

¹³ <http://www.bellx-2.com>

¹⁴ Quantum Leap Season One DVD Special Features.

¹⁵ Dragoncon 2010

the same one!) in *Play Ball*. The character of John Beckett would return in *The Leap Home* and *Promised Land*, played by Scott Bakula both times.

Jennifer Runyon, Peg Stratton, recalls being “blown away” by the script.¹⁶

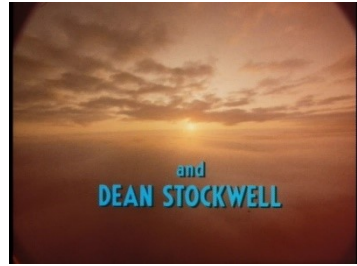
A History Lesson

The events of this episode played out similarly, but not identically, in real life. On September 27th 1956, Captain Milburn Apt flew the X-2 to Mach 3. He, like Sam, jettisoned the cockpit capsule, however unlike Sam he was unable to open his parachute and was killed. The setting of the episode was historically well-researched too, as the X-2 also flew from Edwards Air Force Base. In Dr. Berger's office, the X-2 mission coat of arms, reading *Ad Inexplorata* (“Forward through the Unexplored”, or “Into the Unknown”) can be seen. “Start into the Unknown” is, perhaps coincidentally, one of the titles this episode goes under when aired in Germany.

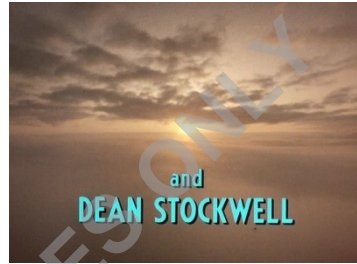
The Project: In *Genesis* we learn that the Project is based in a cavern near the first atomic bomb test sites, in New Mexico, and that Sam's office phone number is 555-2231 (whether this is a direct dial to his desk, or the Project switchboard, is unclear). Al's handlink device (not yet referred to as such) makes its first appearance here, in its early transparent form only seen in *Genesis*.

Notes and Observations

- The pilot originally opened with a silent fifteen-second Universal logo, present on the US VHS/laserdisc, German VHS, standalone US DVD and Italian first season DVD set. The UK and Australian VHS releases both substituted it for a modern version of the same logo.
- The original trailer for this episode contains an early pre-effect edit: when Al strides out of the bar, he fades away instead of opening the door.
- The opening title sequence was zoomed-in on the Season 1 box set DVDs, removing the rounded-edges from the clouds footage. The original full-frame version had been seen on the earlier commercial releases, including the VHSs and laserdiscs, and later appeared on the Italian Season 1 DVD. When the clouds footage was incorporated into the opening titles of later episodes, it was mostly zoomed-in to remove the black corners from the edges, though some episodes featured the full-framed picture - particularly on the French-language prints.
- Sam's very first “oh boy” appears mid-voiceover, just after waking in Tom's body.
- The scene in which Sam and Al meet while fishing is flashed back to in *Mirror Image*, however for the latter episode the French version has re-recorded dialogue. In *Genesis*, the French Al's words translate to “...and that you're part of a scientific program that went wrong” (ie very similar to the English dialogue), but when it's re-used in *Mirror Image*, he says in French “...I have to say that there's a 100% chance that part of your experimental time travelling journey will go wrong.”
- When the plane flies overhead at the barbeque, there are three extra lines of Italian dialogue added that don't match any English lines: “Era per far colpo su de it, bellezza!”, “Su me?”, “Si, é Tony. Ditegli di scendere che le trote sono gia sulla griglia”. (In English: “It was to charm you, sweetie”, “Charm me?”, “Yes, it's Tony. Tell him to come down, the trouts are ready on the grill.”).
- The sound of the larger plane carrying the X-2 cannot be heard in Peg's kitchen on the French and Italian language tracks.
- As Sam is strapped and bolted into the X-2, the dramatic incidental music fades out of the Italian soundtrack for fourteen seconds, during the cutaway to Peg and her radio. The same music was reduced to a very low volume on the French and German translations, though the German VHS was unaffected.



Standalone US DVD



US DVD box set

¹⁶ *Quantum Leap Podcast*, November 23rd 2014

- Some versions of the episode feature a fade-to-black after Sam leaps into the baseball game, along with an extra shot of him looking around in confusion. This blackout is missing from the original VHS and laserdisc releases, the US Pilot DVD and the Italian and German DVD releases; it is present in the US, UK and French DVDs and the Via Vision/Mad Man Blu-ray. Downloadable digital versions of the pilot are in two-parts, where the blackout is cut (along with other material).
- During the ball game, the French voice of Al vocalises the slow-motion shouts to Sam which had only been mouthed silently in the English version. He screams, in French: "Wonderful! Run, run run! Continue! Go! First base Sam, you're almost there, you're almost there! Go, you're gonna win! You're gonna win! Yeah, you're a champ!"

Chapter points for the pilot episode were given individual titles on both the laserdisc and standalone DVD release:

Laserdisc

Side 1

1. Sam's Leaping!
2. Who Am I?
3. Riding Out the Dream
4. A Not-So-Familiar Face
5. Sonic Boom
6. She's All Yours, Pard
7. A Test Run
8. After Hours
9. The Bogey Man Has Arrived
10. I'm Not Tom?
11. A Wealth of Memories
12. Albert
13. Backyard Barbeque
14. Memory Testing

Side 2

1. Project Quantum Leap
2. Tom's Test Run
3. The Drop
4. Eject!
5. Back Down to Earth
6. Get Her Drunk?
7. The Bombers
8. Bouncing Around in Time
9. The Creator
10. Sam Beckett
11. The Potential Winning Run
12. "Bounced" Again

DVD

1. Main Title: Acceleration
2. Who Am I? Where Am I?
3. Bird Dog
4. Memory Loss at Mach 3
5. Supersonic Danger
6. Enter the Boogeyman
7. Time Tricks
8. The Boomerang Effect

9. Fishing for Answers
10. Family Time
11. A Quantum Decision
12. Miniskirts and Pantyhose
13. The Fastest Man Alive
14. A 5% Solution
15. Leaping into the Game
16. Identity Crisis
17. A Second Chance
18. The Unnatural
19. End Credits

Alternate Leap Outs: The US laserdisc leapt into *What Price Gloria?* The original commercial UK VHS release of this leapt into *The Color of Truth*. The film was also repeated in edited form in September 1989 (skipping the baseball leap), immediately prior to the second season, so may have leapt into *Honeymoon Express*.

End Credits: A 45-second edit of the theme, backed with five stills from the episode.

Press Reviews: Reviews of the series opener were somewhat mixed. R. D. Heldenfels of the *Schenectady Gazette* described it as "surprisingly entertaining", although "not without its flaws, including problems with one of the major characters". He said the humour was "not entirely successful... but there's some good, unpretentious entertainment to be had here". The "problems" he referred to seem to be the logic hole that if they can get Al back to the 50s, they should be able to bring Sam back. His most cutting feedback regarding Al is that "there's just no place [on TV] for funny drunks anymore."

Variety said that "time drags slowly in this less than absorbing fantasy-sci-fi venture" and points out the plot hole that no-one questions Sam's future medical knowledge. The pilot is "creatively undernourished... Dean Stockwell and Jennifer Runyon provide good support for Bakula, however."

Tom Ensign of the Ohio newspaper *Toledo Blade* seemed to be something of a fan, admitting that "all this sound silly, but somehow it all seems to make sense and is good fantasy drama". He highlighted that Sam "has no special powers", making him more relatable than other fantasy heroes, and felt that *Quantum Leap* was "a step above" other shows of this genre.

Review: Let's get this part out of the way first: *Quantum Leap* has, hands down, the best opening scene of any series ever. Mystery, humour, adventure and a little bit of suave all handled in such a confident way for a fresh new show. The pilot as a whole continues the mystery very well, drip-feeding us the high concepts of body swap time travel and neurological holograms in between a much more relatable (and standard Bellisario fare) action-packed flying romp. Where shows will often use a fish-of-out-water supporting character in a pilot to be

the audience's eyes (most notably *Doctor Who*, whose companions are there specifically for that reason), *Quantum Leap* is brave enough to give its lead amnesia and take us on the journey of discovery with him. A stroke of genius. I confess, when I first saw this on repeat in the 90s, I was disappointed by the pace compared to the episodes I was used to. I wanted Al to be furiously typing into the handlink within the first ten

minutes and giving Sam the odds on his potential mission. With time and maturity, I've come to realise that this movie shouldn't be compared to the series that followed. It's a wonderful standalone piece with very different goals in mind than *Star-Crossed* and the 90 storylines to come after.

Guest Cast: Jennifer Runyon (Peggy Stratton), John Allen Nelson (Captain Bill "Bird Dog" Birdell¹⁷), W.K. Stratton (Dr. Berger), Newell Alexander (John Beckett), Lee DeBroux (Coach), Larry Poindexter (Captain Tony LaMott), Bruce McGill (Dr. "Weird Ernie" Ernst), Barbra Horan (Tina), David Trent (Captain Doug Walker), James F. Dean (Dr. Blaustein), Lela Ivey (Lucy), Dennis Wolfberg (Gooshie), Lydia Cornell (Sally Walker¹⁸), Christine Poor (Jeanie), Doug Cox (Doug Ibold¹⁹), Christian Van Dorn (Mikey Stratton), Hank Robinson (Umpire), Patrick Cranshaw (Old Man), Brent Chalem (Bat Boy), Adam Affonso (Young Sam Beckett), Mike Greenwood (Matt), Dave Duensing (Clyde), David Dawson (Barnes), Kevin Johnson (Pepper), Ken Martin (Tim Fox), Layne Beamer (Tom Stratton), Deborah Pratt (Voice of Tina) [uncredited], Bob Smith (Himself) [archive footage, uncredited]

¹⁷ *The A-Z of Quantum Leap* mistakenly lists him as Tom Birdell.

¹⁸ Surname assumed, as she is Doug Walker's partner.

¹⁹ Named only as 'Sportscaster' in the onscreen credits, but as Doug Ibold in the draft script and novelisation, which is also the

name of the actor who played Chick Howell in *Good Morning, Peoria*.

PREVIEW PURPOSES ONLY

Genesis: The Two-Part Version

Timings refer to the original version as per the Region 1 DVDs

Genesis was edited into two parts in order make syndicated reruns easier by not having to find a two-hour timeslot for this opening adventure. When cut in two, extra credit sequences needed to be added, along with a “previously on...” sequence at the start of the second half, which meant material had to be cut down to ensure the timeslot restrictions were still met.

Many years later, several streaming services, such as Vudu, Netflix and iTunes offered HD remastered versions of these instead of the movie-length version. These were also, unusually, cropped into 16:9 format. When preparing the iTunes version, someone clearly spotted this was unusual and tried to rectify the first part by cropping the 16:9 print down to 4:3 again, resulting in cropping on all four sides:



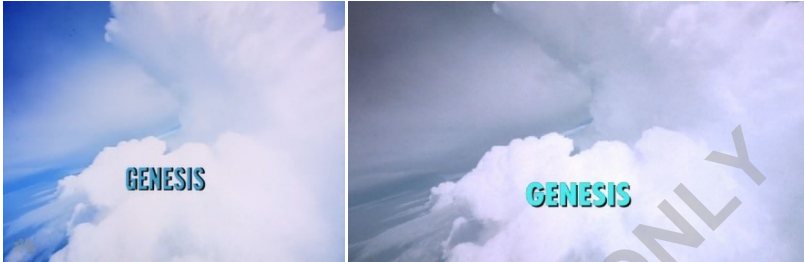
Original; Remastered syndicated version in 16:9; iTunes version “fix” cropped back to 4:3

Hulu, another popular streaming service, offers the original pre-remastered version, alongside the option of the full movie version.

It is also worth noting that Amazon’s streaming service, and the Italian DVD, also feature “two-part versions” that are essentially just cleaved down the middle, without any additional credit sequences or flashbacks. Technically, by virtue of being on two sides of a disc, the laserdisc version is similarly split. ITV4 HD, the UK station which broadcast the first HD versions of *Quantum Leap*, also created their own two-part edit – this lost no footage but did add extra credits and a flashback.

Part One

The two-part version opens with the season four opening credits, then skips to halfway through the “flight through the clouds” footage, entirely missing Al’s opening scene. The episode title and guest cast run over the clouds in a new font, and the primary crew credits run over the sequence of Peg making breakfast. When remastered for HD, the AI sequence was added back in, and a different font was used, but the edit was otherwise similar. The ITV4 HD cut opens as per the original edit, using the whole opening sequence and with no attempts to add an episode title.



The original and HD remastered two-part versions

For the rest of the episode, the ITV4 HD version is untouched, but the syndicated print (and its HD counterpart) contains the following edits:

- 13m47s: Cuts straight from "Ain't this a kick in the butt?" to exterior of Tom's house, losing Al walking after Sam and 3 stock clips of planes (29s lost).
- 17m12s: Cuts straight from "I can't fly" to Bird-Dog looking at the flight controls, losing a stock shot of the plane (4s lost).
- 17m58s: Loses a little of the stock footage of the plane, then Peg cleaning up (4s lost).
- 18m27s: Skips from "Roger mother hen, you are clear to drop" to discussion in the plane, skipping Weird Ernie knocking himself on the head, walking away and then staring into the skies, plus one stock plane shot (18s lost).
- 36m57s: Adds a fade to black after "nothing cures a cold faster than a fishing trip" where there was none before, then skips the stock footage of the lake (5s lost).
- 38m09s: Loses the first 7s of Sam walking into frame before meeting Al.
- 42m02s: A fade to black is changed to a cut, straight from Sam smiling to a shot of the desert (4s lost).

The syndicated version (and its HD remaster) runs a “TO BE CONTINUED” caption over Peg walking, and then a Bellisario credit, under which Peg freezes before fading to black – the two versions use different fonts, as they had for the opening. The ITV4 HD version instead fades to black as Peg realises something wrong, and then shows a “TO BE CONTINUED” caption on a black background. It then uses the standard end credits from the original version of the pilot, including credits for characters who have yet to appear. The original, and HD remastered, edits instead use a brand new set of end credits with different stills, but similarly credit the entire cast.



The original and HD remastered two-part versions, the ITV4 caption and the Italian DVD caption

Part Two

The original re-edit, and its HD remaster, open with the saga sell from *Play Ball* onwards. The HD version also contains a slight glitch, as a brief clip of Sam leaping out of the Accelerator Chamber (see right) appears at the very end of the saga sell. Both versions then show a montage of clips, opening with the *Genesis* leap in using revised effects (lifted from the start of the saga sell, evidence by a little bleed through of the start of the music).



“Who am I? I can’t remember. I can’t remember anything. Where am I?” “Last on *Quantum Leap*.” [audio lifted from *The Leap Home Part II – Vietnam*, with the word “week” removed] “I’ll put the coffee on, Tom.” “Oh boy!” “Ah!” “Everyone seemed to think it was 1956 and that I was an Air Force Captain named Tom Stratton with a wife called Peg and one and two-thirds children. Evidently my best friend was the officer behind the wheel, a Captain Birdell who everyone simply called ‘Bird Dog.’” “We’re the only two pilots in the entire United States Air Force brave enough to fly the X-2.” “What if I told you I couldn’t fly?” “You sick?” “No, just when I woke up this morning I couldn’t remember how to fly.” “I like it! It’s so crazy I like it!” “Tom, you may be the best pilot in the Air Force but you were born with two left feet until tonight.” “Who’s that guy by the jukebox?” “That’s Doug.” “No the guy in the tux.” “A tux? In here?” “Why do you know who I am when no-one else does?” “Oh my God, you really don’t recognise me do you?” “No.” “Or remember the experiment?” “What experiment?” “Now, everyone has to believe you’re Tom Stratton, if we’re going to be able to retrieve you on Tuesday.” “I’m scheduled to test fly the X-2 on Monday.”

This is then followed by the season four opening credits, and then the episode begins, running a new title and cast and crew credits over the action, using the new fonts established in the two versions of the prior episode.



The original and HD remastered two-part versions

ITV4 HD chose to open with a shorter montage of clips:

“Did you tell anyone that you’re not Tom Stratton?” “Honey just tell me, OK.” “What if I told you my name wasn’t Tom?” “You said that this morning in the bathroom.” “It’s Sam. Don’t ask me what my last name is because I can’t remember.” “Now, everyone has to believe you’re Tom Stratton, if we’re going to be able to retrieve you on Tuesday.” “Tuesday’s going to be a little late: I’m scheduled to test fly the X-2 on Monday.” “You ever think of taking flying lessons? Just a thought!”

This is followed by the original logo and credits (as used in the first part), with no additional episode title. As the camera zooms to Tom’s house, the footage fades to black, and then fades back up on the first scene.

As with the first part, the ITV4 HD version is thereafter unedited. The syndicated version, and its HD equivalent, contain the following trims:

45m49s: Skips Ernie apologising to Sam and the Berger-Ernst Engramic Standard introduction scene, losing 1m31s and going straight to a fade from black as Sam approaches the X-2.
 54m19s: Skips Sam returning his answers to the Engramic Standard, Sam approaching the X-2 and several pieces of plane stock footage, going straight to two shot of the X-2 prior to the discussion about Marilyn’s boobs, with a cutaway to Sam between these two shots also lost (loses 50s).
 57m5s: Goes straight from Weird Ernie’s colourful comments over the radio to stock footage of three planes, missing out the reaction to the Engramic Standard (loses 27s)
 58m:32s: Misses more about the Engramic Standard and Sam being having his helmet put on, skipping from having his breathing apparatus attached to more stock footage (loses 50s)
 74m28s: Shaves off two shots of Sam looking uncomfortable and the dog continuing to bark, losing 6s and jumping straight to the coach turning around.
 76m43s: Skips from "it may have seemed like a couple of minutes to you" to "I'm in a real identity crisis here, Al", missing the description of the party (loses 26s).
 87m46s: Misses a little of Al watching Sam, the lighting and Al's reaction to it, and the announcer (loses 11s).
 88m05s: Misses the coach telling Sam to "be patient out there" (loses 6s).

All versions then end as originally broadcast, with the original broadcast end credits – with just one minor exception, as the 16:9 streaming edit replaces the Bellisario credit with one using the font established elsewhere in this cut.



BEYOND THE MIRROR IMAGE

Genesis Production Credits

Music by Mike Post
Edited by George R. Rohrs, Mario di Gregorio
Art Director: Cameron Birnie
Director of Photography: Roy H. Wagner a.s.c.
Supervising Producer: John Hill
Co-Producer: Deborah Pratt
Produced by Harker Wade
Created by Donald P. Bellisario

Executive Producer: Donald P. Bellisario
Associate Producer: David Bellisario
Unit Production Manager: William Beudine, Jr.
First Assistant Director: Tom Connors
Second Assistant Directors: Jim Turley, Bob Webb
Casting by Maryann Kohler
Set Decorator: Robert L. Zilliox
Costume Designer: Jean-Pierre Dorleac
Costume Supervisors: David Rawley, Donna Roberts-Orme
Make-Up: Steven Gautier
Hairstylist: Virginia Kearns
Sound Mixer: Ronald L. Collins
2nd Unit Director: David Jones
Sound Editor: Vic Lackey
Music Editor: Susan Mick
Panaflex® Camera and Lenses by Panavision®
Air Force Technical Adviser: Chuck Davis
"Howdy Doody" courtesy of National Broadcasting Co.
Titles & Optical Effects: Howard Anderson Company
With Grateful Appreciation to The Flight Test Center, Edwards Air Force Base

This motion picture is protected under laws of the United States and other countries. Unauthorised duplication, distribution or exhibition may result in civil liability and criminal prosecution.
Copyright © 1989 by Universal City Studios Inc. All Rights Reserved.
The characters and events depicted in this photoplay are fictitious. Any similarity to actual persons living or dead is purely coincidental.

Bellisarius Productions and Universal, an MCA Company.