

MIRROR IMAGE

AUGUST 8, 1953

Saturday August 8th 1953
Cokeburg, Pennsylvania
Thursday April 3rd 1969
San Diego, California

Code: 5.21
Production #: 68126
First Broadcast: Wednesday May 5th 1993
Rating: 13.7m
47m20s

Also Known As

DAS SPIEGELBILD [THE REFLECTION] (GERMANY)
LE GRAND VOYAGE [THE BIG JOURNEY] (FRANCE)
DOVE VUOI ANDARE SAM? [WHERE DO YOU WANT TO GO TO, SAM?] (ITALY)

Guest Starring Bruce McGill as Al, John DiAquino, Richard Herd, W. Morgan Sheppard, Stephen McHattie, Mike Genovese, Susan Diol, Dan Butler, Dennis Wolfberg
Written by Donald P. Bellisario
Directed by James Whitmore, Jr.

"Instead of 'Once Upon a Time', let's start with the happy ending. Al's alive. And he's coming home."

TV Guide: Sam leaps into himself in a mining-town tavern that has a bartender who might serve up some answers about Sam's life as a leaper.

Leap In: Sam arrives in a bar and orders a drink. Looking in the mirror he sees... himself.

Cut Scenes: The second draft script, dated 22nd February 1993, when Sam notes that he rarely looks in mirrors, he recalls his recent adventure as a vampire (*Blood Moon*), the Bartender serves Sam a shot of Seagram's Seven on the house as a birthday present, we learn that Al the Bartender's name is Alberto, Gooshie and Ziggy check to ensure Sam hasn't leapt into a ghost (this is illogical as most people see Sam in the Waiting Room anyway, so only Al would see the ghost as 'invisible'), Sam pushes Bartender Al on why he's not concerned that Sam had said he was born in 1953, Sam and Stawpah discuss the danger of the mine shaft in more detail, leading Stawpah to toss a coin, a different clip from *M.I.A.* was used, in which Al pleads with Sam to change history, Al the Bartender asks if Sam has **always** played by the rules, to which he admits that he pushed the limits as a child (a hint to his ultimate mission), Ghee and Mutta describe their rescue of Tonchi and Pete, Tonchi, Gooshie and Ziggy all have alternate mirror images (just Gooshie has in the finished episode), when Sam says that Al the Bartender controls his leaps, Al responds with an allegory about cops not being able to finish a shift, when Sam makes his final leap, we see footage from

M.I.A. of Hologram Al and Beth dancing (the one used earlier in the finished episode). There are two alternate endings presented (see later in this chapter).

Kisses with History: Sam accidentally shows the miners Velcro. This had already been invented in 1948 and was in the process of being patented, but would not be commercially released until the late 1950s.

Al's Outfits: Al spends the episode in his dress whites.

Music

- 0m0s: Johnny Mercer: Ac-Cent-Tchu-Ate the Positive (1944) plays as Sam leaps in. When this scene appears at the end of the prior episode, a different extract of the same song is heard.
- 28m39s: In footage from *M.I.A.* we hear Ray Charles: Georgia on My Mind (1960).
- 41m53s: Ray Charles: Georgia on My Mind (1960) continues as Sam leaps back into Beth's home.

The swing music heard when Sam and Tonchi are talking about Pete/Jimmy, and Stawpah accuses Sam of being from State Liquor Control, was previously heard in *The Leap Back* and *Ghost Ship*. The other swing music heard later, during the two discussions out the front of the bar, was used for the end credits of *The Leap Back*.

Allusions

Sam watches the start of an episode of *Captain Z-Ro*, a children's series in which the titular Captain and his teenage assistant Jet would travel through time ensuring history followed its correct path. The show would not be nationally syndicated until 1954 – in 1953 it was only viewable in San Francisco. This may be a hint that the events of the episode are not taking place in reality.

Al the Bartender asks Sam if he ever watches old Bogart movies. Humphrey Bogart (1899-1957) and his films are also mentioned in *Play it Again, Seymour*, *Piano Man* and *Random Measures* and *Casablanca* co-star Ingrid Bergman in *The Right Hand of God*.

When citing basic philosophy, Sam quotes "to be, or not to be" and "I think, therefore I am". The former is from *Hamlet*, seen in *The Play's the Thing* and also referenced in *Prelude*. The latter was coined by Descartes in 1637.

Al the Bartender asks "who knows what Don Quixote can accomplish?", referring to *Man of la Mancha* (see *Catch a Falling Star* and *Knights of the Morningstar*).

When Al gives up in The Imaging Chamber, the last scene he sees is of President Ronald Reagan (1911-

2004). Reagan was referenced in *Glitter Rock* and his wife Nancy in *Mirror's Edge*.

Sam is referred to as "Mother Teresa" by Al the Bartender, named for nun and missionary Anjezë Gonxhe Bojaxhiu (1910-97).

Goofs

Note that as it's entirely possible this episode does not take place in reality, any goofs may be intentional.

- Sam is surprised he has a streak of white in his hair – he's had this since *Genesis*, so unless leaping caused it, he shouldn't be that surprised. *The Leap Between the States* implies that its hereditary (his mirror image has it) which makes it likely he'd have had it since birth,⁷¹⁹ and several of the novels later refer to it as something he definitely had pre-leaping. Perhaps it's just his Swiss-cheesed memory.
- The Gottlieb pinball machine from *Memphis Melody* reappears here, 17 years before it would be created. It's often visible during close-ups of Stawpah, who sits in front of it.
- The Pittsburgh Post-Gazette has an article about the FCC extending RKO's radio licenses in the sports section.
- If Sam has leaped into himself, where have the clothes, wallet, and period-specific currency come from? Shouldn't he be dressed in a Fermi suit?
- Tonchi hasn't heard of Down's Syndrome. It was first characterized by John Langdon Down in 1862, and separated from cretinism in 1944. By 1953 it was quite well known.
- When Sam asks "why don't I show you?" (regarding his wallet) it appears dubbed over something else.
- Sam's driver's license obviously doesn't look like anything that was being issued in 1995 (although in 1993 perhaps the production team were being hopeful about the introduction of hologram ID cards within the next two years), but more importantly it offers a PO Box for an address, and uses a shortened version of his name, which are unacceptable to the DMV.
- We know from *Genesis* that there are gaps between each leap, during which time presumably there is nobody in the Waiting Room. So, what brings Al and Gooshie to the conclusion that Sam's leapt as himself? (The novel *Mirror's Edge* gives a little explanation to this, as we see the events leading up to the leap, although even this doesn't make it clear). Is there some kind of aura usually left in the Waiting Room?

- When Al talks about caca being a "common expression" there are two bad cuts – watch Stawpah lifting and lowering his pint, and also whether Al is leaning forward on the bar or not.
- When Al the Bartender tells Sam the first rule of good bartending, he holds up at least two fingers (his hand is part-obscured) and his mouth appears to say "third rule".
- As always happens when we see the physical Imaging Chamber door, its much slower than the white version seen by Sam, and even wobbles on the way down this time.
- The miners, especially Ghee, seem to have cleaned themselves up a bit in between being at the bar and being at the mine, responding to the emergency.
- When Ziggy says "you had good idea to fool mine police", his lips are saying the line as scripted: "it's a good thing you faked out mine police.". It's likely the next line, in which Sam quotes Ziggy back, was also overdubbed, but Bakula's back is to the camera.
- Gooshie and Sam both talk about Stawpah's back, saying that slate damaged it. Their lips say "coal".
- Al claims not to know what Sam looks like when he leaps. There are several episodes where Al is clearly still moving around when the leap effect covers Sam, and most importantly in *Good Morning, Peoria*, Al thinks he's leaping when he sees himself glow blue. Sam also seems to have forgotten he saw Alia leap with the same effect in *Revenge of the Evil Leaper*.
- When Sam says "I've got a wrong to put right for Al", his lips say "...to put right first".
- The photo of Al seen at Beth's house is not the one seen in *M.I.A.*
- A goof that couldn't be avoided, as it was first made in *M.I.A.*: Georgia on My Mind did not come out until 1960, although the final scene is set in 1959...
- ...and a goof that definitely could. Sam's surname is miss-spelt "Becket" in the final caption.⁷²⁰

Production Notes

Bellisario explained "I recreated, as perfectly as possible, the bar that my dad owned in a coalmining town called Cokeburg Pennsylvania in 1953 where I was a young man... I recreated people from the town, I had actors portray them, I told them how their accents were, how they spoke, what they did, and they were portraying the people that I remember... the actor that I picked to play my dad [Bruce McGill] looks so much like my dad..."⁷²¹

⁷¹⁹ Or at least very young. Bakula's reportedly appeared when he was age four, playing with a friend. Its sudden appearance caused his parents to believe it was paint.

⁷²⁰ Speaking in the February 14th 2016 edition of the *22.11.63 Podcast*, Post-Production staffer Skipper Martin explained that he took a sneak peak at the end of the episode and spotted the error himself but, as he was not authorised to have seen the clip, was unable to flag this up.

⁷²¹ Sciography documentary, 2000

BEYOND THE MIRROR IMAGE

even the photo of "Al" sticking his belly out was actually that of Bellisario's father. Deborah Pratt felt that this might have been something to do with the possibility of the show not being renewed for a sixth season: "the whole thing about recreating his father's bar, that was just Don needing to release some of his own demons in regards to losing this show that we loved so much."⁷²²

Bellisario recalled the set design for the bar was so detailed that "there used to be a door in a wall across from the bar that went into a pool room, and when my dad closed that pool room, they patched over the door, and you could see that patch if you looked closely and you were there – but to film on camera, you could never see it. And I said 'I want the patch there', my art director and everyone else said 'You're never going to see it on camera!', I said 'I'll know it's there.'⁷²³

The opening title caption is held by fan Skipper Martin, the only known surviving caption card from the series. Martin was able to rescue it from destruction as he was working at Sun Post at the time.



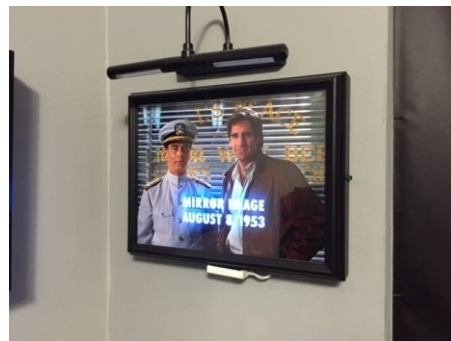
In 2011 he decided to turn the cell into a display piece, using a grab from the episode, laser cut to match the text on the cell behind it, and backlighting to create an image with a blue text added. As the episode title itself was originally over a rather bland picture of the bar, he chose instead to use the famous final still of Sam and Al standing in front of Al's Bar.



As the original was quite dark, he brightened it a little and completed it in 2014.



However, this still did not have the vibrancy Martin wished for, so sometime later he rebuilt it, using an image he recoloured even further and completed it to his satisfaction.⁷²⁴



On February 14th 1993 (during production of *The Leap Between the States*), the future of the show was still uncertain. Bellisario announced at Leapcon 93: "I just finished writing [the final episode] the day before yesterday. I promise you [it] will be probably the most unusual leap you will ever see. After I wrote it, I said to my staff 'lock all the scripts up, we cannot let it get out'. I'm not sure about the last scene, if I'm going to change something there. Because what the network would like me to do is to take *Quantum Leap* in a different direction for next season in order to pick us up. Now I don't know if that's something I'm gonna want to do, because if the direction in any way takes away from *Quantum Leap* then I'm not gonna do it. I will tell you that this episode could be the springboard into something else". Responding to concerns about the fifth season version of the theme, Bellisario also took a poll during the convention and promised to revert to the original theme

⁷²² *Quantum Leap Podcast*, February 22nd 2014

⁷²³ *Quantum Leap Podcast*, May 1st 2015

⁷²⁴ Correspondence with the author, May 31st 2016

from that point on. Also at that convention was planned a competition to win a walk-on role for the season finale.



Bakula felt that the episode "served five [sic] different purposes; if we got renewed, if we got cancelled forever, if we were going to make a movie of the week, if there was going to be a feature film... So, Don had to fulfil all of these... We had a feeling it was going to be the last episode, so it was very emotional."⁷²⁵ The multi-optional ending clearly impressed the actor, saying years later "if you watch it with that in your head, it's phenomenal"⁷²⁶ Bellisario seemed to concur with Bakula's interpretation, explaining that "they never told us that we were cancelled,"⁷²⁷ while he was writing *Mirror Image* so "I didn't do a complete final episode, I think they'll watch it, I think they'll say 'gee it says a lot to me, it solves a lot of problems for me about the series, it explains a lot but at the same time it holds open a lot of possibilities about the future'."⁷²⁸ Tommy Thompson, who by this point had left the show, put it more succinctly many years later, describing it as "no-win" and that "it's never going to be all things to all people."⁷²⁹ Regardless of the multiple requirements, Stockwell still described it as "very powerful, I'm all excited."⁷³⁰

Things quickly began to look more bleak. On March 2nd Stockwell was interviewed by *Quantum Quarterly* (Issue 15/16, Spring 1993) and said the chance of another season "doesn't look good".

Deborah Pratt recalls the ending as "the last huge fight Don and I had about the show; Don wanted to bring him home, I said 'I think there's life beyond this show, that the show could come back, and if he comes home, he's not out there saving the world, so I say he stays out, and in our hearts we know that he could come into our life and save our life' ... and he listened to me, and I'm grateful for that"⁷³¹ Bellisario explains it differently, saying "I wanted to keep alive the idea that Sam was out there, putting things right that once went wrong".⁷³²

A part of the scripted ending was filmed, and replaced at the last minute with the caption cards ("about a day before we aired", Bellisario later recalled⁷³³), which featured the AI photograph leaping out into a family photo of him, Beth, and their four daughters (see below), over which Georgia on My Mind continued to play. The end credits would then have played over the familiar music which made it to the finished cut, but this time over still frames of Sam stepping into the bar, the empty set, Sam arguing with the mine officer, Sam smiling at Stawpah (surrounded by the miners celebrating), and then Sam and AI outside the bar.



This ending was then followed in the script by two further scenes, both of which Bellisario has denied are anything other than fan creations.⁷³⁴ In the first, Beth encourages AI to leap after Sam. In the second, Beth not only encourages him, but he actually goes ahead and leaps. First he arrives in Cokeburg and has a brief discussion with the Bartender, before then leaping into the far future. Dean Stockwell tells a slight variation of this, explaining that "The only way I'm going to be able to locate where Sam's gone in this episode is to get into the accelerator and leap. The idea is that in the coming season I would leap to join him and I wouldn't be a hologram any more. We would leap around then as a

⁷²⁵ *Quantum Leap Podcast*, June 8th 2015

⁷²⁶ The AV Club, September 23rd 2014

⁷²⁷ The Leap Back convention, 2009

⁷²⁸ CNN, 1993

⁷²⁹ *Quantum Leap Podcast*, January 19th 2015

⁷³⁰ Leapcon 93

⁷³¹ *Quantum Leap Podcast*, February 22nd 2014

⁷³² The Leap Back convention, 2009

⁷³³ *Quantum Leap Podcast*, May 1st 2015

⁷³⁴ According to *Another Time, Another Place*. An original draft script, however, exists which contains these pages.

team. Then possibly the daughter from the *Trilogy* show, Sammy Jo, would come in with the handlink as a hologram. So, it would be a leaping team then.⁷³⁵

Bakula was asked by a news crew to explain the episode. He said "I don't think this episode is saying that Sam's in total control and that if Sam was going to go back now to 1776 and save General Washington or something, he can do that – there's still something out there bigger than Sam."

Bakula recalls the final day filming, March 4th 1993: "It was very much like the closing night in the theatre, when you're out there and you're saying lines for the last time. And even though you've said them for eight months in a row, they're the last time and all of a sudden you're choked up,⁷³⁶ while the wrap party after was "very awkward... some people were confused, disappointed." and put them into "a limbo state, but it did give everyone an opportunity, because of the way it was written, to reminisce and talk about our memories."⁷³⁷

As the final day's filming came so close to Dean Stockwell's birthday, a cake was arranged for the actor. Bellisario's assistant Harriet Margulies recalled: "We knew while we were shooting it that we weren't going to be picked up. And every birthday we always had a birthday cake for everybody, and I was in charge of getting a birthday cake for Scott and Dean. And it was Dean's birthday the next day after we wrapped, so we moved it up a day and Scott said 'it's our last day, I don't want any visitors, I just want my cast and crew around me' and Dean was in that great white uniform, the admiral's uniform. And he was kind of on a dais and we presented him with the cake and the candles, and he blew them out and he looked over at us and he said 'you know what I wished for? Just one more year'.⁷³⁸

After the wrap, the technical crew were not granted a party, so Bakula threw one himself specifically for the behind the scenes staff.⁷³⁹

Cast and Crew

Most of the cast have appeared in previous episodes. Sam recognises Tonchi and Pete (John DiAquino and Brad Silverman, the latter of whom described it as his favourite appearance⁷⁴⁰, from *Jimmy, Deliver Us from Evil* and in the case of Silverman, *Shock Theater*) and Ziggy (Richard Herd from *Future Boy*). Clips from *Jimmy* and *Future Boy* are used to demonstrate this (and later also from *Genesis* when he recognises Al saying "caca").

Sam thinks he recognises the boys outside the shop (J. D. Daniels and Michael Bellisario, who played the boys in

A Tale of Two Sweeties, and Bellisario had also been in *Camikazi Kid* and *Play Ball*). He fails to recognise Al (Bruce McGill from *Genesis*), Mr. Collins (Mike Genovese, aka Michael Genovese from *Double Identity*) and Mutter (Dan Butler from *Southern Comforts*).

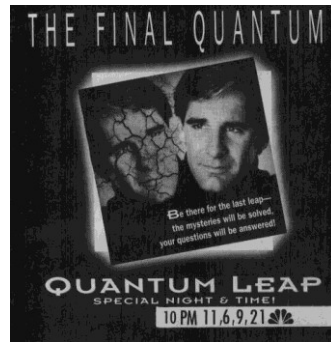
Donald P. Bellisario and James Whitmore, Jr. (the show's most prolific director) both make cameos due to their importance behind the scenes, although of course both should have been known to Sam: Bellisario was in *A Portrait for Troian* and Whitmore, Jr. in *8½ Months and Trilogy Part I*. Bellisario's cameo can be seen just after the scene in the Waiting Room, as the camera moves along the bar and we hear jaunty music. He is the miner pointing at his glass and asking Al to "put it on Monday's tab".

Susan Diol (Beth, who was "honoured to be brought back")⁷⁴¹ and Dennis Wolfberg (Gooshie) of course reprise their original roles from prior episodes (*M.I.A.* for Diol, and *Genesis*, *The Leap Back*, *Lee Harvey Oswald*, *Killin' Time* and *Mirror Image* for Wolfberg). Wolfberg passed away on October 3rd 1994; this was his last TV role.

Newcomers are W. Morgan Sheppard, Stephen McHattie, Kevin McDermott, Ferdinand Carangelo and Christopher J. Marcinko.

Notes and Observations

- This episode reverted back to the timeslot it had been most successful in, on Wednesdays, and the opening credits used are the ones from throughout season three (replaced by the fourth season versions for the US and UK DVDs, and for the HD versions).



- There is no saga sell in the original version of this episode (although the French included one).
- Al the Bartender refers to a trip to Camp Edwards. In *Genesis*, the leapee (and indeed McGill's character Weird Ernie) worked at Edwards Air

⁷³⁵ Quantum Quarterly issue 15/16, Spring 1993

⁷³⁶ Sciography documentary, 2000

⁷³⁷ Leapoon 96

⁷³⁸ The Leap Back convention, 2009

⁷³⁹ Bryan McMahon, *22.11.63 Podcast*, February 14th 2016

⁷⁴⁰ *Quantum Leap Podcast*, May 1st 2014

⁷⁴¹ *Quantum Leap Podcast*, May 1st 2015

Force Base. A pinball machine Sam would have seen as Elvis Presley is also present in the bar. There are also more definite references to Sam's life, as an old man named Gooshie has bad breath, one of the miners is named Ziggy, and Stawpah shares a name and bad back with Al's uncle.

- The bartender quips that the Pirates lost "... again". This word is missing from the German translation.
- When Sam runs out of the bar at the start of the episode, there is footage of a town that is either the real Cokeburg, or one very similar to it.



Cokeburg in Mirror Image, and photographed in 2008

- There are a number of flashbacks in this episode. In each case, in the original broadcast a sepia tint was added (with the original colours still showing through), while the DVD releases in all countries were dropped to monochrome, and the HD versions were truly sepia with no colour hints.
- These flashbacks were also re-recorded when aired in France, compared to their original broadcasts. In *Jimmy*, Frankie originally said: "Tu n'es pas un attardé, tu est juste un peut lent." ("You're not retarded you're just a bit slow, understand?"). When re-recorded here, it became "Non, tu n'es pas un attardé, tu es lent, c'est tout." ("No you're not retarded; you're slow that's all"). In the original broadcast of *Future Boy*, the line was "Alors jeunes explorateurs, qui voudra poser une question a Capitaine Galaxie et a Future Boy?" ("So, young explorers, who wants to ask Captain Galaxy and Future Boy a question?"). For the flashback this was re-recorded as "Attention les cas débutants, qui a un question a poser a Capitaine Galaxie et a Future Boy?" ("Attention newbies..." and so on...) Finally, in *Genesis*, Al originally said "Et que tu fait parti d'un programme scientifique a remonter le temps qui a, ainsi dit, dérailler." ("And that you're part of a scientific program to turn back time that went wrong"). When it was re-recorded here, it became "Je dois dire qu'il y a 100% de chances qu'une partie de ton voyage expérimental dans le temps se mette à tourner au vinaigre." ("I have to say that there's a 100% chance that part of your experimental time travelling journey will go wrong"). Because the re-recording did not talk about "caca" (literally the French word for faeces), or indeed any slang term, the exchange immediately afterwards was significantly altered too: it's not "caca" that gets Sam's attention, but rather "chances" ("chance"). Sam and the Bartender discuss the fact that it's quite normal to talk about probability and chance because mining is such a dangerous job.
- Likewise, the flashbacks were re-recorded in Germany. In *Jimmy*, Frankie said "Du bist nicht behindert – nur weniger schnell, ok?", replaced by "Du bist nicht zurückgeblieben – Du bist nur langsamer, ok?" (originally "You're not handicapped, you're just less fast, OK?", now "You're not retarded, you're just slower, OK?"). The *Future Boy* flashback changed from "Also, Zeit- und Weltraumkadetten, wer von Euch hat eine Frage an Captain Galaxy und Future Boy" ("Well, time- and space-cadets, who among you has a question for Captain Galaxy and Future Boy") to "Also gut, wer von Euch Zeitkadetten hat eine Frage an – Captain Galaxy und Future Boy" ("Well then, who among you time cadets has a question for – Captain Galaxy and Future Boy"). And *Genesis* from "...dass Du an einem Zeitexperiment beteiligt bist, das ein bisschen caca gelaufen ist" ("...that you are part of a time

experiment which went a bit caca") on the VHS and "... ähm... dass Du mitwirkst bei einem Zeitreise-Experiment, das ein wenig in die Hose ging." ("...ahem... that you participate in a time travel experiment which tanked a bit") on the DVD to "...dass Du ein Teil bis eines Zeitsprung-Experiments, das leicht schief gegangen ist" ("...that you are a part of a time jump experiment which went slightly wrong").

- The flashback to *M.I.A.* is overdubbed with new dialogue from Dean Stockwell, with some clarifying lines that hadn't featured in the original episode: "I know you can't see me, Beth... (dubbed over "I want you to wait for me, Beth"), but don't give up on me (instead of "don't give up, honey"), "Cause I'm alive out there... and someday, I'm gonna come back home to you." (the second part of this sentence, said with Al's back to the camera, was originally silent.)
- Sam recognises that Bartender Al uses the word "caca" just like his friend Al. Although in the show, Al only said "caca" in *Genesis* (in the flashback we see here). Sam himself said it in the first season saga sell, and again in *A Leap for Lisa*.
- When Al stands in the whirlwind in the Imaging Chamber, we see footage from *Camikazi Kid*, *Play Ball* and *All-Americans*.
- The Imaging Chamber whirlwind is very reminiscent of the concept behind *The Aleph*, a short story by Jorge Luis Borges from 1945. It proposed a point in space that contains all other points, enabling the viewer to see everything in the universe from every angle simultaneously, with distortion, overlapping or confusion. Al certainly seems to experience confusion, but otherwise this seems to be a similar match. Is the Imaging Chamber an Aleph in itself?
- At one point, Sam and Ziggy mirror wiping beer from their mouths – a skill Bakula had plenty of experience of over the previous five years, and perhaps harking back to a scene in *Future Boy* where the two wiped milk from their mouths in synch.
- This final episode features the smallest amount of interaction between its two leads – just one scene in the final act lasting around three minutes.
- Sam recalls being a priest, from *Leap of Faith* (he also became one in a novel published later, *Angels Unaware*).
- Sam's final leap gives him the third opportunity to reunite Al with Beth. He had previously passed up opportunities in 1969, when Dirk first met her (*M.I.A.*) and then again in 1970, where he could have rescued Al from several years as a P.O.W. (*The Leap Home Part II – Vietnam*).
- The episode had a 24 share.⁷⁴²

- Bellisario, presumably being misquoted about this studio-based episode, said that "all fans are invited to watch the filming and be part of it."⁷⁴³
- The sequence after the leap in was translated differently in French to the leap out at the end of *Memphis Melody*, with Sam notably given different options for his glass of beer - and thus also making a different choice:

Memphis Melody:

Al: J'ai aussi une blonde et une brune en bouteille (I also have a dark and light in a bottle)

Sam: Ah bah je prendrait la Schlitz (Oh I'll take the Schlitz)

Al: Normale ou grande? (Standard or large?)

Sam: Euh, grande (Uh, large)

Mirror Image:

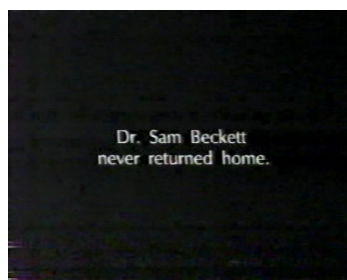
Al: J'a de l'Iron City ou de la Fort Bit en bouteille (I have Iron City or Fort Bit in a bottle)

Sam: Ah eh non non de la Schlitz ca ira très bien (Ah, no no, a Schlitz will be fine)

Al: Verre normale ou verre fin? (Thick Glass or thin?)

Sam: Verre fin (Thin)

- The final caption card was translated into French for the French episode, though remained in English for the German and Italian version - with a narrator reading a translation overtop (male in German, female in Italian). In German: "Beth hat sich nie wieder verheiratet. Sie und Al haben vier Töchter, und werden im Juni ihren 39. Hochzeitstag feiern. Doktor Sam Beckett kehrte nie wieder nach Hause zurück."
- The infamous typo on the final caption card appears to have been noticed and corrected in some areas, based on an off-air recording originating from Philadelphia:



Scott was asked to explain the typo when at Leapcon 95, to which he replied "That's a really good catch. No wonder Don didn't show up today!"

⁷⁴² *Another Time, Another Place*

⁷⁴³ *Beaver County Times*, July 26th 1992

End Credits: A photo of Albert Bellisario holding a very young Donald P. in front of a biplane, slowly zooming in over 25 second of incidental music.

Review: *Mirror Image* is certainly the most debated episodes of *Quantum Leap*, and arguably one of the most debated series finales of all time, up there with *The Prisoner* and *Lost* for raising more questions than it answers. In common with those other shows, *Quantum Leap* also chooses to close in a manner that has annoyed many fans over the years. Fans who, I would argue, have missed the point somewhat.

Let's look at this from a high level. What's the overall message of the episode? It is stated time and time again by the Bartender, and eventually by Sam himself, that Sam is the one controlling his own leaps. He is the master of his own destiny. For years, then, Sam has been choosing to selflessly put others before himself, despite his occasional moments of "loss of faith" where he claims to want to give up on leaping. *The Leap Back* is a prime example here, where he immediately begins leaping again to save Al - he barely gives it a second thought. *Mirror Image* is about Sam coming to terms with this, and facing up to the reality that he does not want to go home. "Dr. Sam Becket(t) never returned home" is not a sad ending - it's a heroic one, and one far more in keeping with the character, and the episode as a whole, than a schmaltzy scene with Sam being reunited with Donna and the others, which would have been only briefly satisfying. It's also in keeping with many of the best heroic stories out there. How many Batmans have hung up their capes for good? Or Supermans? For the amount of times their stories have been told, it's extremely rare for such a story to end in any other way than them riding off into the sunset, ready to fight more crimes. Even Bakula himself, as early as April 1990, had an inkling of his character's destiny, telling Starlog magazine "I'm not so sure that Sam is ever supposed to go back. According to the way Don has set it up, Sam may be being used as an instrument of healing or humanity or justice, or whatever you want to call it."

So with that in mind, what about the rest of the episode? There's some great elements that are being overshadowed by "that" ending. Bruce McGill and Stephen McHattie in particular are strong performers, giving the mysterious roles there all, and it's always great to see genre stalwart W. Morgan Sheppard finally making an appearance (I've always maintained a sci-fi show can't come of age without Sheppard appearing). The soundtrack is one of the series' best, with a marvellously orchestral cinematic quality to it, and the script tightly written and mysterious. And I'm fairly confident that even if this weren't the show's final episode, I would still be blubbing from the final discussion outside Al's bar through to "Al's alive... and he's coming home". The word 'tear-jerking' is just not enough. A beautiful and fulfilling hour to end a consistently high quality series.



Guest Cast: Bruce McGill (Al), John DiAquino (Tonchi Palermo⁷⁴⁴), Richard Herd (Simo "Ziggy" Servanovich), W. Morgan Sheppard (Gooshie), Stephen McHattie (Stawpah), Mike Genovese (Mr. Collins), Susan Diol (Beth Calaviccio), Dan Butler (Mutta), Dennis Wolfberg (Gooshie), Kevin McDermott (Kruger), Ferdinand Carangelo (Ghee), Brad Silverman (Pete Palermo), J.D. Daniels (Kid #1), Michael Bellisario (Kid #2), Donald P. Bellisario (Miner) [uncredited], Christopher J. Marcinko (Miner) [uncredited], James Whitmore, Jr (Police Captain) [uncredited]

⁷⁴⁴ Surnames for Tonchi and Pete from *Quantum Leap A to Z*

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PROD. #68126 (F.R.)
MAR. 15, 1993 (F.R.)
REV. 1/22/93 (F.R.)

QUANTUM LEAP
MIRROR IMAGE
AUGUST 8, 1993

Written
by
Donald P. Balliaro

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QUANTUM LEAP
MIRROR IMAGE
AUGUST 8, 1993
CAST

SAM BICKETT
AL'S/OBSERVER
1993
AL, THE BARTENDER
REARHEAD
STANFAM
TUCKER
NINER FIDGY
MUTTA
STRACCS
BRUCKER
MISTER COLLING
POLICE CAPTAIN
PETE

EXTRAS:
TWO BOYS ON SKINNS
COAL MINERS
COMPANY DOCTOR
NURSE
TOWNSPEROPLE

1993 AND 2000
BETH
2000
GUSKIE

INTERIORS:

1993: AL'S PLACE
2000: PROJECT QUANTUM LEAP
WAITING ROOM
TRADING CHAMBER/OBSERVER
CONTROL ROOM

EXTERIORS:
1993: AL'S PLACE

VEHICLES:

1993: AMBULANCE

STOCK:
COAS---

#68126

124 CONTINUED

I'm going to tell you a story. A
happy with a happy ending. But
only if you believe me.

And if I don't?
You will. I swear you will.
(beat)
Instead of 'Once upon a time,'
let's start with the happy ending.
(beat)
Al's alive and coming home.

125 CLOSE ON BETH

She catches her breath and tears flood her eyes as we move
to...

126 SILVER FRAMED PHOTO OF YOUNG AL

sitting on the bench. He holds for a beat and pull back
fast. (beat) The photo is of Al, Beth and their older
children. The photo takes us past other family photos of
Beth and Al and their children. We continue until we reveal
that we see in...

127 AL'S DEN

In his home at Project Quantum Leap. It is the year 2000
and this room is a classic den with leather and wood and a
warm, comfortable look. Our move continues until we
find...

128 THE OBSERVER AND BETH

sitting in an overstuffed chair. He's smoking a cigar and
she's sitting on the chair and hair on his head. She's sitting
hair is streaked with grey. But she's still the radiant
beauty... especially when she smiles.

OBSERVER
Wherever he's looked, Sam's still
hindsight.

CONTINUED

#68126

128 CONTINUED

BETH
Because no one's in the Waiting
Room?

OBSERVER
(beat)
We're starting a nano-second
search in the Waiting Room. It will
take notice and by then, Sam will
probably have jumped again.

BETH
Why months? It didn't take you
months to find him.

OBSERVER
I made a lucky guess.

BETH
Luck, Admiral Calvichni had
nothing to do with it... the two of
you are so close, it makes me
irritated.
(beat)
You'll find him.

OBSERVER
How can you be so damn sure?
Beth looks to the photo in Al's hands.

129 CLOSE ON THE PHOTO

of Sam and Al.

BETH'S VOICE
Because that's what friends are
for.

FREEZE FRAME
END OF ACT FOUR

Mirror Image script extracts