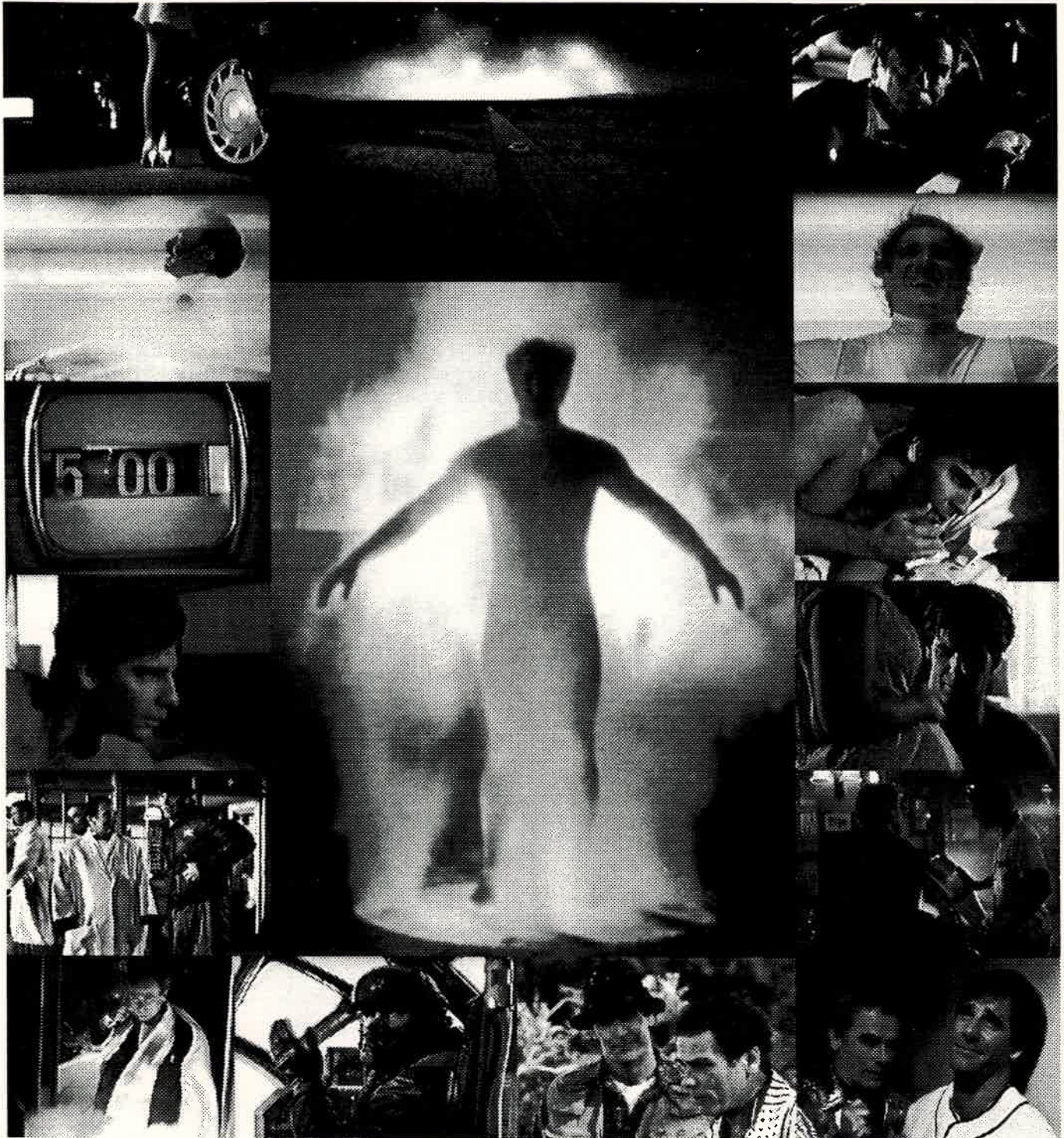


The Observer #II

Published by Project Quantum Leap

It's 1995...



...Do you know where your
quantum physicist is?

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LPOs & Leapers everywhere

This issue is dedicated to the memory of
 Dennis Wolfberg.

State of the Project 1995

by Karen Funk Blocher

This issue is coming out more or less on time, based on our new schedule of twice a year. The last one was out in July or August, depending on whether you went to IndyLeap, and this one will be out for LeapCon in February. Gee, that's only five and a half months! Not back, considering it took nine months to get out the last one. Oddly, it feels like a year has passed since I worked on one of these. I've missed it.

It's 1995, as this issue's cover points out. In Sam Beckett's universe, a time travel experiment is about two months away from going "a little kaa-kaa." In our universe, this is the Project's sixth's year. Margaret Colchin, our National Project Observer, recently told me she "just processed member #771—from France(!). We're in good health, I think. Excellent growth, all over the world, after the series was canceled."

As I said last issue, Margaret Colchin has done much of the work over the past year to keep Project Quantum Leap going. Among other duties, she has taken over the processing of memberships, a job that Teresa and I found increasingly onerous as the club grew and our free time shrank. Margaret also compiles the monthly PQL newsletter, *Coming Attractions*, which Local Project Observers send out to individual chapter members. If you have requested chapter membership and you're not getting *Coming Attractions*, please let Margaret know.

Kudos also to our dedicated LPOs, who not also help spread the news but also keep members involved and entertained by hosting local "leaps" (fan get-togethers). Online leaping is alive and well, aided by the rise of the Internet. Internet gives us access to each other via E-mail and news groups, whether we're on Prodigy, America On Line, or almost any of the many major computer communications services that are out there now. This goes far beyond what was possible even a year and a half ago when I went off Prodigy. If anyone needs to reach me, my Internet address is KFBOPQL@EWorld.COM@INET#. The @INET# is not needed on all services. If you go on eWorld (to date I'm the only known PQL member there), my eWorld name is KFB OF PQL. Please note (*continued*)

The Observer Vol. 4, No. 11, Winter 1995. Published semi-annually by Project Quantum Leap, an unofficial fan club operating in association with Karen's Performa 630CD, John's Quadra and God, Time or Whatever's leaping us around. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. Current rates for three issues: \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. It's 1995 and we're still here. Why haven't we leaped? **DISCLAIMER:** *The Observer* is a non-profit, semi-annual newsletter published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 1995 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, P.O. Box 77513, Tucson, AZ 85703. Guidelines available; SASE. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you'll live to regret it!

however that I'm as terminally busy as ever, and probably won't be able to chat as I used to on Prodigy. But if you have a question or comment about *The Observer*, the episode guide or something else I'm involved with, feel free to drop me an E-note!

Speaking of mail, I have an update on the problem of membership packets and other mail being lost by the US Postal Service. Shortly after the last issue went to press, I read in the local newspaper that a whopping 23% of Tucson-originated mail fails to arrive on time. As I recall, there were no figures on the percentage that never arrives at all, but it is clear to us that the Tucson people are operating at well below the national standard with respect to timely and reliable delivery. Margaret is doing much of the mailing out of Knoxville these days, and that seems to be helping. Just a reminder: Project Quantum Leap now has two addresses. The Tucson address (P.O. Box 77513, Tucson, AZ 85703) can be used to reach *The Observer*, Karen Blocher and Teresa Murray. But for memberships, renewals, chapter-related concerns, *Coming Attractions* news or to reach Margaret, please use the following address:

Project Quantum Leap
Attn. Margaret Colchin
P O Box 30784
Knoxville, TN 37930-0784

Last issue I requested nominations for the officers of Project Quantum Leap. Nobody nominated anyone, and so the incumbents retained their positions through 1994. As you may recall, the current officers are:

Project Chairman: Karen Funk Blocher
Executive Director: Teresa Murray
National Project Observer: Margaret Colchin
Treasurer: Tracy Ann Murray
Editor: Karen Funk Blocher

This may be a shock to some of you, but I personally find everyone's willingness to keep me as Project Chairman rather baffling. Margaret, Teresa and the LPOs are doing most of the work, except for the intense periods of the year when I put out *The Observer*, aided by Teresa and Tracy Murray and Karen Hurst and anyone else I can draft to write or type or transcribe or send us photos. When I tell you I don't deserve the job any more, you just send me letters giving me a pep talk! Well, here we are at the start of another year, and this is your annual chance to reconsider. I think there is at least one other person who deserves the title of Project Chairman, and I think the club could easily survive such a transition. As a matter of fact, the leadership of our local *Doctor Who* club, United Whovians of Tucson, changed a week ago as I write this. It was all very cordial and pleasant for everyone involved. So if someone else is willing and capable to take the job of Project Chairman, and the club agrees, I will support my successor with no hurt feelings. (Just don't try to take *The Observer* away from me; then I'd *really* be upset!) I recall that at one point I promised myself that I would stick around "until Sam leaps in 1995," and that

time is now. However, I am now ready to make another promise, this one to the club at large: I will not step down from the role of Project Chairman until there is someone else to take my place, whether that's a month from now or five years away. Other *QL* clubs, zines and newsletters have folded, and I am as determined as anyone that this will not happen to Project Quantum Leap. This club will be here as long as we all want it to be here, and if I have to flirt with sleep deprivation once in a while, so be it!

While you're all thinking about the club's leadership, here's something else to ponder. When *The Observer* started, leapers had *Quantum Quarterly* for news and interviews, *The Imaging Chamber* for fan commentary, and The Scott Bakula-Dean Stockwell Fan Club for information about the two stars outside the context of the show. Other clubs and magazines came and went, and except for *Quantum Quarterly*, most of these entities are gone or going. In their place we have clubs and magazines turning up in other countries, while here in the US a lot of us are chatting via our computers. There are no new episodes to talk about, and Scott Bakula and Dean Stockwell and all the other people who made *Quantum Leap* are doing other things now. *Quantum Leap* fandom has changed, not so much in what we care about as in what we have to discuss and what outlets are available to us for doing so.

Ideally, *The Observer* should keep up with the times by finding whatever niches need to be filled in 1995 and beyond. Now that we're living in the future, what would you like to see in *The Observer*? Would you like to open it up to selected fan commentary other than my own? We never included fiction, poetry, or filks, and very little art has graced these pages because by and large no one sent us any. Should this change? I have to warn you, I'm still not terribly keen on poetry, and I've always thought that the online services are the 1990's equivalent of *The Imaging Chamber* for fans who want to talk to each other about *Quantum Leap*. Also, the size of the issues haven't changed, so the available page count per year is greatly reduced with our less frequent schedule. But I never said that *The Observer* was to be devoted entirely to the words and opinions of people named Blocher or Murray or Colchin. Have you sat at a *Murphy Brown* taping for a Peter Hunt episode? Have you met a former *QL* star or guest star at a golf or tennis classic? Do you have some rare and wonderful tape of Scott's early work that we ought to know about? Has *Quantum Leap* inspired you to work for a charity, mend some fences with people you know, or meet other people who have accomplished wonderful things together? Have you figured out exactly how the illusion of the physical aura works? If so, write and tell us about it, as clearly and succinctly as possible. Who knows; we might even publish it in an upcoming issue. Happy Leaping!

Karen Funk Blocher
14 January 1995

Leapers' Digest

Condensed news August '94 through February '95

Researched and written by Margaret Colchin

Abridged and updated by Karen Funk Blocher

LEAP CON '95

The next Con is the Big One: LeapCon '95, to be held February 18-19, 1995 at the Airport Hilton Hotel in Burbank, CA. The guest panels are shaping up to be an all-star event. A full guest list would take up this entire page, but here are some of the highlights. Early acceptances arrived from Don Bellisario, executive producer of *Quantum Leap*, QL editors Jon Koslowsky and Jim Thomson, Rich Whiteside ("Vietnam" and "A Leap for Lisa"), and Ashley McConnell (author of four QL novels). Also planning to appear are Michael Watkins (Director of Photography and director of several episodes), Richard Herd ("Future Boy"), Renee Coleman (Alia in the Evil Leaper eps), and Jean Pierre Dorleac, who designed the great costumes. Also scheduled are DeLane Mathews ("Roberto!" and currently *Dave's World*), Susan French ("The Color of Truth"), Corrie Henninger ("Black on White on Fire"), John D'Aquino ("Jimmy," "Deliver Us From Evil" etc.), Diamond Farnsworth (stunt co-ordinator), Gillian Horvath (writer, "The Promised Land"), Ginjer Buchanan (editor of the *Quantum Leap* novels), and QL novelist Elizabeth Storm. Other guests include Harriet Margulies (QL's Executive Coordinator), Otto Coelho ("All-Americans," "Disco Inferno"), Willie Garson ("Play It Again, Seymour," "Lee Harvey Oswald") K Callan ("The Americanization of Machiko," *Lois and Clark*), Rodney Kageyama ("The Leap Home: Vietnam," "Lee Harvey Oswald"), Brad Silverman ("Jimmy," "Mirror Image" etc.), Bruce McGill ("Genesis," "Mirror Image"), Carolyn Seymour ("A Portrait for Troian" and Zoe in the Evil Leaper episodes), and many other guest stars.

Dean Stockwell announced in January that he also plans to attend. Scott Bakula regrettably declined at one point due to a promotional commitment on his new film *Lord of Illusions*. However, the release of *Lord of Illusions* has since been postponed, and in mid-February it was announced that Scott would attend after all!

Among other events planned for the Con are fan fiction and electronic fandom panels, a Dealers' room, and a Charity Auction that promises to be as good as last year's.

In mid-January, Adina Ringler posted the following updates on America Online: "First, the con will start (we hope!) on time at 9:30 am Saturday and 9:30 am Sunday. Registration will be at 8 am Saturday (there will be pre-reg. on Friday night). We hope at this point, to go until 5 or 6 Sunday night. So we have a pretty full schedule as long as all of those who said they were coming, can still make it. There are still seats available for the convention and we are hoping that in the way we arrange things, that they are all good. I can't say any

more on that as it's not all up to date yet."

Project Quantum Leap will have a table in the dealers' room at LeapCon '95. If you're a current member, give us your name to check off and you can have your copy of *The Observer* on the spot. Although we plan to close the table during all major events, we will once again need volunteers to help man the table during the weekend. If you can help, please contact us at the table.

REGIONAL LEAPS

IndyLeap '94

This Con couldn't have been any better. Organizers planned for an entire year, and didn't miss a detail. The dealers' room was well-stocked with merchandise and zines, and the videos were excellent (and included some clips from *Quantum Leap* in French). The Charity Auction, which benefited Indiana Cares (Indiana's Aids support organization) and Hancock Hope House (a homeless shelter in Indianapolis), raised almost \$6200. In case you're wondering—the boxer shorts worn in the *Murphy Brown* episode went for \$530, but the honor of most expensive item went to the score of "Somewhere In the Night," which also had hand-written notes by Scott Bakula and Ray Bunch. A lucky Leaper from West Virginia bid \$920 for the score.

The special guests participated in some very interesting and spirited Q&A sessions. Harriet Margulies, Executive Coordinator for *Quantum Leap*, is now working on *New York Undercover*. Rich Whiteside is busy studying and looking for that big acting break. He's editor of *Fade In*, the newsletter for the prestigious UCLA Screen Writing Master program, and is also developing several writing projects. John D'Aquino has co-written and starred in *Stiff Cuffs*, a play that has won several awards. For more details about what John is doing, see his interview elsewhere in this issue, plus a separate item later in this column.

EastLeap

The next big Con after IndyLeap was EastLeap, Oct. 21-23 at the Comfort Inn in Esington, PA. This regional Con, held just outside Philadelphia, was a resounding success. A great Dealers' room was one of the highlights of the Con. Attendees were treated to fascinating panels by special guests Rich Whiteside, Ginjer Buchanan (manager of the *Quantum Leap* books for Berkley Press) and Melissa Crandall (author of the *Quantum Leap* book, *Search and Rescue*). The almost 70 Leapers at the Con raised close to \$2600 at the Charity Auction, proving once again that Leapers are the most generous, caring people on the planet. They also raised nearly \$200 for the two funds set up in memory of Dennis Wolfberg.

DENNIS WOLFBERG

Many of you know that Dennis Wolfberg, who played Gooshie in five *Quantum Leap* episodes, died on Oct. 3 after a two-year battle with cancer. Dennis ap-

peared in the pilot, "The Leap Back," "Killin' Time," "Lee Harvey Oswald" and "Mirror Image." He will certainly be sorely missed, and he leaves behind his wife Jeannie and three young sons. Two funds have been established in his memory. If you'd like to contribute to either, the addresses are: Wolfberg Children's Fund, 15456 Ventura Blvd., Suite 300, Sherman Oaks, CA 91403 and Dennis Wolfberg Melanoma/Gene Therapy Fund, c/o UCLA Johnson Cancer Center Foundation, 9-667 Lewis Factor Bldg., 10833 Le Conte, Los Angeles, CA 90024-1781. If you'd just like to send a card to Jeannie and the family, the address is Jeannie Wolfberg, c/o Shapiro/West, 141 El Camino Dr., Suite 205, Beverly Hills, CA 90212.

Project Quantum Leap sent a card and donation to the Wolfberg Children's (College) Fund, a received a very gracious reply from Jeannie Wolfberg. The text of the letter is reprinted on the tribute page which follows this Leaper's Digest column.

SCOTT, CHARITIES, AND LEAPERS

Many of you may remember that Scott participated in a hockey game last August that benefited the T.J. Martell Foundation. He's lent his talents to events for this foundation again, playing in the Rocker Soccer game in July and skating in the benefit hockey game at the LA Forum in August.

T.J. Martell was a young man who died of leukemia in 1975. His father was vice-president of CBS Records, and started the foundation in response to a promise to his son to try to keep other children from dying of leukemia. Over the years, the foundation has raised \$75 million for leukemia, cancer and AIDS research, the latter two being added to the original leukemia research. This obviously is a charity that Scott would like to support, and you have a chance to support it as well. The Foundation has t-shirts (\$10), caps (\$12) and gold collector pins (\$5) from the soccer game that they're selling to try to raise more money. If you're interested in purchasing any of the items, send your check, payable to the T.J. Martell Foundation, to 8809 Valjean Ave., North Hills, CA 91343. Please remember to state size if you're ordering t-shirts.

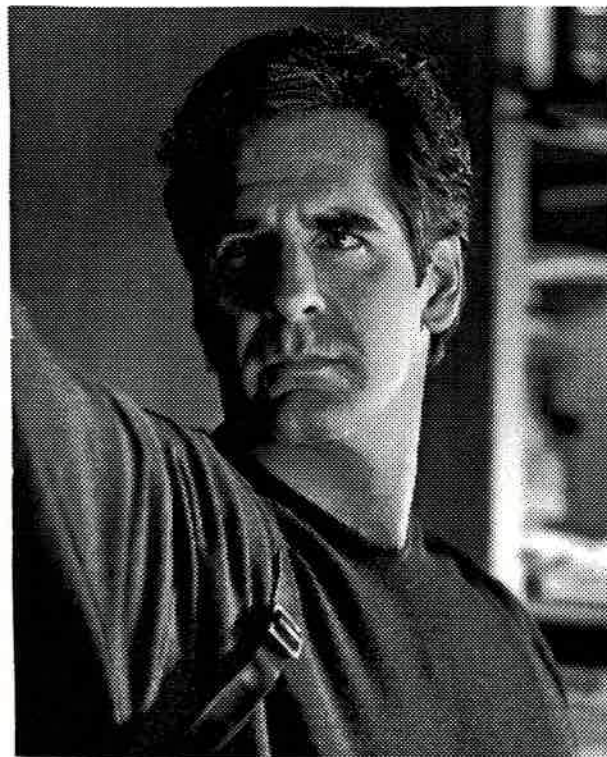
The AIDS Walk Los Angeles was held on Sunday Sept. 25 while many Leapers were in town for the VQT Convention. Leapers from across the country, who were in L.A. for the convention, joined the L.A. Leapers Team in the Walk. The fifteen Leapers—every one of who completed the 10K Walk (including my daughter Rosie in her wheelchair)—raised nearly \$1600 for the AIDS Project Los Angeles. Also, the L.A. Leapers do much volunteer work for the Starlight Foundation, and helped with that organization's Carnival October 1.

Also in September I heard that a generous Leaper had given a donation to the T.J. Martell Foundation in Scott's name for his birthday. This seems to me to be a really good idea. If you'd like to give donations timed

for a convention, for Scott's next birthday (in October) or for Christmas, a donation to his favorite charity, Broadway Cares, would be nice. If you're motivated to make such a donation, make the check payable to BC/EFA and send it to Broadway Cares/Equity Fights Aids, 165 West 46th Street, Suite 1300, New York, NY 10036. Please be sure to mention that you're part of the Project Quantum Leap fan club, and the Broadway Cares organization will collect the names and send an acknowledging letter to Scott with all the names and donations. *The Observer* will publish a reminder about this in our next issue as Scott's birthday approaches.

SCOTT'S MOVIES

Lord of Illusions



Scott Bakula as Harry D'Amour

Scott Bakula started shooting the "intellectual horror" movie *Lord of Illusions* the last week in July and wrapped sometime in October. Indications are things went very well during shooting. According to *Premiere* magazine, Scott plays the lead role of Harry D'Amour, a private investigator who's hired by a beautiful woman whose magician husband is acting strangely. During one of his acts, the illusionist dies—more or less. In the words of the writer-director, "Look, somebody has to come back from the dead." Ultimately D'Amour has to guard the illusionist's dead body from occult spirits. Director Clive Barker adapted the screenplay from his short story "The Last Illusion," which is in the book

Cabal (ISBN No. 0-671-742-884, \$5.99; newly reissued). D'Amour has also appeared in numerous other Barker stories. The film is described as a "supernatural thriller with love scenes." Leapers who read the short story say there are plenty of opportunities for special effects. Others in the film are Dutch actress Famke Janssen, Kevin J. O'Connor, who plays the illusionist, and Daniel von Bargen.

Scott was asked about the movie by Mark & Brian on an LA radio interview in August. Scott said Clive Barker as a director has definite ideas about his (Barker's) material, but that he (Scott) has room to bring his own interpretation to his character of Harry.

In November a 20-minute clip was shown to members of the film press in NYC by Barker, and some folks in attendance said it looked "fabulous" and is "the next movie to see." By December, trailers for the film began to appear in movie theaters and on the entertainment shows. Since then it has been getting all kinds of publicity. Several pieces have aired on the entertainment shows, and many, many magazines have featured articles about the movie (see later item for details). In one of the magazines, *Cinescape*, Barker says, "...Scott forcibly impresses me as a wonderful Everyman—an actor who can convince you that he's a regular guy who can deal very well with extraordinary circumstances.... A hero is a character who makes you feel like you can take the ride with him, and it will all be okay. *Lord of Illusions* is quite a ride, and it was really important to me that whoever played Harry be somebody that the audience could warm to readily."

The original release date nationwide was February 17, 1995, but as of mid-January it was postponed to a possible May release. Apparently it was felt that three Clive Barker films released all at once (*Hellraiser IV* and *Candyman II* were also scheduled for release in February and March) were just too many at the same time. The new date for *Lord of Illusions* should be available soon.

My Family

The movie Scott filmed in May 1994 for some friends (titled *Bridges* when it was shot) will be released domestically as *My Family*. It is produced by Francis Ford Coppola and currently scheduled for an April 1995 release. According to an article in *Parade Magazine* (February 4, 1995), Scott plays, in his words, "one of the token white people" in the Chicano community of East L.A.. The film was to be screened at the Sundance Film Festival.

Cats Don't Dance

Scott is still working on the animated film *Cats Don't Dance*, to be released sometime in 1997 by Turner Pictures Worldwide. Scott plays Danny, a song and dance cat trying to make it in Hollywood.

Color of Night

Color of Night, the movie Scott filmed with Bruce Willis, opened in theaters nationwide August 19. Last-minute cuts finally earned *Color of Night* an R rating

(instead of NC-17). Although Leapers flocked to theaters in droves, first week-end gross was a disappointing \$6.7 million (fourth for the week-end). It soon disappeared from most theaters across the country, having earned close to \$20 million in about a four-week run. Reviewers were generally not kind to the movie, and the consensus of Leapers seemed to be that on a scale of 1 to 10, the movie was about a 2 and Scott was a 10. One interesting note: Kevin J. O'Connor, who played Casey in *Color of Night*, is playing the illusionist in *Lord of Illusions*.

The video release of *Color of Night* is on your video dealer's shelves as of February 7. This is the director's cut, with an added 15 minutes which director Richard Rush promises will "fill in all the plot holes." It will be available for rental *only*, and no mass consumer sales are planned. If you have a burning desire to own this video, you can ask your local dealer to order it for you.

A Passion to Kill

A Passion to Kill, which Scott shot in November, 1993, opened in Los Angeles October 21 to reviews that were not very good. The movie later earned some halfway-decent reviews from New York critics during its one-week run there. Leapers who saw the movie liked it, and it earned fairly respectable box office dollars in both LA and NYC. The film started life as *Dangerous Game* and was later called *Rules of Obsession*.

The video release of *A Passion To Kill* reached video rental stores on January 24, 1995. You can ask your rental store to order a copy for you, but the price to own it is kind of steep—\$92.95. It won't be available for mass consumer sale for at least 9-12 months. The video should be available at Blockbuster stores, some Warehouse locations and other dealers. Details couldn't be worked out for its sale at the Con, so if you want the video *now*, order it from your local dealer.

SCOTT ON MURPHY BROWN

Over the summer it was announced that Scott would appear in six more episodes of *Murphy Brown* this season as journalist Peter Hunt. Reports said he would be working for a competing news show, and that Peter and Murphy would be involved in a "mutually monogamous relationship." John Bowman, the new executive producer of *Murphy Brown*, was quoted in a news service release as saying Scott's eps as Peter Hunt would be "pure romantic episodes." Scott mentioned on the tape he sent to VQT that Peter Hunt was a great role, that the cast and crew had welcomed him last year, and that Candice Bergen was "spectacular."

Immediately after he wrapped *Lord of Illusions*, Scott filmed two episodes of *Murphy Brown*, which aired November 7 and 14. The first, "Reporters Make Strange Bedfellows," was a hilarious ep with Peter and Murphy on a romantic trip to the Cayman Islands. The second was a smaller role for Scott as Peter, but the

producers seemed to be making Peter and Murphy a real "couple" in this ep. Although the ratings and share numbers are good for *Murphy Brown* this season, football has been winning the time slot. The *MB* eps scored a 14.7 rating, 21 share for the Nov. 7 ep, 15th for the week, and 15.2 rating, 22 share for the Nov. 14 ep, 18th for the week.

Scott filmed a third episode of *Murphy Brown* just before the holiday break. The ep, titled "Rumble in the Alley," aired on CBS on January 9. The episode scored a very healthy 15.3 rating, 23 share, and ranked twelfth for the week, up from eighteenth the week before. No more eps have been scheduled for Scott as of this writing, but keep an eye on your local listings—he has three yet to film and they could pop up at any time. In the meantime, "Reporters Make Strange Bedfellows" was rerun on January 30.

If you have liked Scott as Peter Hunt on *Murphy Brown* so far this season, it would be a good idea to write CBS and tell them so. Their address is:

Peter Tortorici
CBS Television
7800 Beverly Blvd.
Los Angeles, CA 90036

MORE SCOTT ON TV

Nowhere To Hide

Scott's ABC-TV movie with Rosanna Arquette, formerly titled *State of Terror*, aired October 9 (Scott's birthday!) under the title *Nowhere To Hide*. Reviews of the movie were generally positive, with critics impressed by Scott's performance. The show got a 11.0 rating, with a 17 share, which put it in 39th place for the week—rather disappointing, but still in the top third. ABC seemed to be trying hard to publicize the piece, but it was inserted practically at the last minute to fill time which suddenly became available because of the baseball strike, so there was little time or opportunity to build interest and awareness.

Many of you said you weren't sure you liked the movie because Scott's character turned out to be a bad guy. That was my initial reaction as well, but upon a second and third viewing, I decided I liked it very much for the following reason, and I hope you'll consider this: For 1 1/2 hours, Scott used his talent and abilities to carefully build a character, Kevin, that we came to trust and root for through various crises. Then, in one 3 1/2 minute scene, he was so good he was able to tear it all down and convince us that Lyle (the bad guy) was real, believable, and a slimeball! Pretty good performance, I think. Further, the plot twist surprised and shocked us, and the movie didn't opt out for the traditional happily-ever-after ending.

Men, Movies, and Carol

Two weeks after *Nowhere To Hide*, we were treated to the Carol Burnett special, *Men, Movies and Carol*, which aired on CBS on October 24. Scott taped

the Carol Burnett CBS special *Men, Movies, and Carol* on June 24. Everyone on this special—Scott, Barry Bostwick, Michael Jeter, Tony Bennett, and of course Carol Burnett—was fabulous. The take-off on *The Graduate* was absolutely hilarious, the 12 1/2 minute finale was spectacular, and the little opening tap bit by Scott made tuning in worthwhile all by itself. Reviews were unanimously favorable, but some critics were "surprised" at Scott's singing and dancing talents. (We knew, didn't we?) The project garnered a 10.5 rating, 17 share, but I'm writing this before the end of the rating period, so I don't know where it wound up numerically. If you missed this special, or if you'd like a very good copy of it, you can call 1-800-494-6007 to order the videotape offered by CBS. It's \$19.95 plus \$3.95 shipping and handling.

Necessary Roughness & Sibling Rivalry

In October NBC reran *Necessary Roughness*, the football movie Scott filmed in the summer of 1991. This movie scored a rating of 12.3, a 20 share, and tied for 28th during the week. Scott's previous movie, *Sibling Rivalry*, was rerun on CBS on February 8.

Jon Stewart Show

On Oct. 24, the same night as the Carol Burnett special, Scott appeared on the *Jon Stewart Show* and mentioned the Con in February. Thanks, Scott!

Mercy Mission: Rescue of Flight 771

Mercy Mission: Rescue of Flight 771, which Scott shot in Australia in 1993, was rerun on NBC on Christmas Eve. It did pretty well in the ratings, performing above NBC's expectations for Christmas Eve airings.

Dream On

The two-part episode of *Dream On* in which Scott guest-starred was rerun on HBO on January 4 and 11, 1995 (one part per night).

Designing Women

The four *Designing Women* episodes in which Scott appears have recently been rerun on Lifetime Channel. The Pilot aired Jan. 17, "Old Spouses Never Die" (two-parter) aired Jan. 24 and Jan. 25, "Ted and Tammy" aired Feb. 1 and "Ted-Bare" aired Feb. 15.

SCOTT AND VQT

For the fifth year in a row, Scott was honored with an award from Viewers for Quality Television. After four years of capturing the award for Best Actor in a Quality Drama, Scott was honored for winning the award as Best Specialty Player for his role in *Murphy Brown*. This award was previously won by such outstanding actors as Ray Walston and Adam Arkin. Congratulations, Scott!

Scott was unable to attend the Awards Banquet because of the movie commitment, but sent a cute tape (produced, directed, and filmed by Scott Bakula and starring Scott Bakula). Lucky Leapers who were at the Banquet and saw the tape got a personalized tour of Scott's trailer at the *Lord of Illusions* movie. A tran-

script of this appears in the Winter 1995 issue (#20) of *Quantum Quarterly*.

SCOTT'S PLAY

Scott's production company, Bakula Productions, co-produced a play with T. Harding Jones (who produced *Nite Club Confidential* when Scott, Krista and Tom Spiroff were in that play). The play, titled *The Cover of Life* (as in *Life* magazine), is set in Louisiana in 1943, and tells the story of a magazine photojournalist who moves in with three young brides to work on a story about the women left behind during the war.

Reviews were favorable, with Clive Barnes (possibly the dean of NY critics) recommending the play, saying, "Staging by Peter Masterson is swift, slick and colloquial, and performances, especially by tough-tongued Glynn (Tony winner Carlin Glynn) are altogether admirable." Aileen Jacobson of *Newsday* praised the "deft writing, vibrant acting and fresh emotional substance" and Mary Campbell of the AP comments that the play is about feminism in the '40s—It's a play "which doesn't shout but speaks strongly for equality...all acting is excellent."

The play was at the American Place Theater, 111 W. 46th St. in New York, and Harding generously offered discounts to Leapers on tickets. Tickets normally priced up to \$50 were \$25. Harding says this is a very "*Quantum Leap*" kind of play, and I'm sure we want to support whatever Scott is doing. Unfortunately, the play closed Nov. 20. Every Leaper who saw the play said it was excellent, but apparently it never found an audience.

SCOTT'S PRODUCTION CO.

Bakula Productions, which signed a long-term development deal with Warner Bros. last April, has been busy with numerous other projects besides *The Cover of Life*, according to Scott's publicist, Jay D. Schwartz, and a recent article by Adam Sandler in the Reuters/Variety Entertainment Report. Titled "Bakula's Production Leap," the article mentions the following properties in development:

1. *Prowler*. This is a television pilot in which Scott is said to star as "a top-ranking Los Angeles police detective" named John Harcher. Word of this was previously reported in *Daily Variety* on January 9th. The pilot was written by Dave Fuller and Rick Natkin, who wrote Scott's movie *Necessary Roughness*.

2. *Night Fever Ending*. Mr. Sandler reports that CBS has given Bakula Productions a script order on this adaptation of a book by Joseph Gilmore and Andrei Komorowski. The adaptation is to be written by Chris Canaan, who previously wrote *Camerena: Drug Wars*. We assume this is to be a tv movie.

3. *Minister of the Hood*. Scott is reportedly developing this tv movie "based on the life and tragic death of Bruce Brian, a Los Angeles anti-gang proponent who participated in the Sheriff's dept.'s ride-along chaplain program." If given the go-ahead, it would be co-pro-

duced with Michael Nathanson.

4. Other pilots. Warner Bros. has reportedly ordered scripts for a half-hour tv series starring Nathan Cavaleri, a twelve-year-old Australian guitarist. Sandler reports that Warner also ordered scripts for "an untitled series created by Dennis Deal," who wrote Scott's 1986 play *Nite Club Confidential*.

5. *Nite Club Confidential*. A film version of *Nite Club Confidential* also is said to be in development, a project Scott previously told us would happen eventually.

6. Feature films. Sandler reports that Scott and VP of development and production Tom Spiroff are also developing "several features," including *Stanky United*, a father-and-son drama about soccer. The screenplay is to be written by Jerry Colker (of another Scott play, *3 Guys Naked From the Waist Down*) and Tom Wright.

A caution: these projects are all "in development." That means they may make it to the screen (large or small), and they may not. Of all the projects said to be "in development" in Hollywood during any given year, the vast majority never see the light of day. However, with all that going on, it seems likely that one or more of these projects will make it. We certainly hope so, anyway! Kudos to Scott for assembling all that talent for such a variety of productions. It is typical of Scott's generous spirit, I think, that he has brought in so many people who have helped him in the past. Best of luck to all of them! [—KFB]

DEAN'S MOVIES

Chasers

The movie *Chasers*, for which Dean Stockwell made a few small appearances for his friend Dennis Hopper, was released on home video in September. It is available for rent in most video outlets. It has also been shown on some of the pay-per-view channels beginning the first of October. I'm sorry to report that there's no news at the moment on further movies for Dean.

Dune

The David Lynch movie *Dune*, in which Dean has a fairly major role, is being shown in both its incarnations on the SciFi Channel this month (February). The three-hour theatrical version airs twice on the 18th and once on the 25th, and the four-hour television version airs on February 19th.

DEAN TV

Justice In A Small Town

The week-end of Sept. 23-25 was a virtual Dean Stockwell week-end on TV. One of several Dean projects that aired was *Justice In A Small Town* (formerly *Ordinary Heroes*) which was on NBC Sept. 23. Dean filmed this Movie of the Week early in the summer of 1994.

The Langoliers

Here's more information on *The Langoliers*, the

Stephen King four-hour miniseries Dean filmed for ABC-TV just before shooting the Madonna movie. The miniseries is based on King's novella "The Langoliers," which is in the book *Four Past Midnight*. The entire novella is set in an airplane. Dean plays Robert Jenkins, the writer. Leapers who have read the story say it's a good one. Word is that this will be saved for May 1995 sweeps—sort of this year's *The Stand*. ABC did very well during November sweeps with their regular series, so they plan the same strategy for February sweeps and are holding specials until May, when most regular series will have run their course for the season.

Shame

Shame, the original Lifetime movie in which Dean stars, will be rerun sometime in early June as a lead-in to *Shame II* (no, sorry, Dean isn't in the sequel). It may also be rerun between now and June.

Vanishing Son II

Vanishing Son II, the episode of the *Action Pack* series in which Dean appeared, finally aired in syndication the weeks of July 18 and 25 1994. Dean played Mickey Jo, the antagonist of the piece. Also in the cast were Jamie Walters (the mirror image of the young Al in "A Leap for Lisa") as Dean's character's son (nice casting!), and Tamlyn Tomita (Tamlyn in "Temptation Eyes"). *Vanishing Son II* was then rerun in November.

Snowy River: The McGregor Saga

A rerun of Dean's episode of *Snowy River: The McGregor Saga* was shown on the Family Channel Sept. 24. This was the project in which Dean played a "mysterious blind piano tuner."

Ripley's Believe It or Not

The pilot for *Ripley's Believe It Or Not*, which Dean filmed in May 1994, was supposed to be aired on ABC-TV's summer 1994 schedule. It did not appear, and has apparently been shelved indefinitely.

The Innocent

(10/94) *The Innocent*, with Kelsey Grammer, was shown as the premiere of NBC's *Sunday Night Movie* on Sunday September 25, 1994. The movie landed in the top 20 in the ratings at #17, with a rating of 14.3. I apologize to y'all for not having these dates ahead of time. Scott's publicist, Jay D. Schwartz, is always very kind in keeping us informed of Scott's projects. However, Dean has no publicist and it's rather hard to find information on what he's doing.

Madonna: Innocence Lost

In September Dean landed the role of Madonna's father in the Fox TV movie *Madonna: Innocence Lost* (also titled *Madonna: Unauthorized*). Dean finished work on it in October, and it aired November 29.

QUANTUM LEAP CONCORDANCE

Dallas LPO Julie Barrett, well-known fan writer-editor and author of the *Quantum Leap* Concordance, reports that Universal has given permission for the book to be published. Currently titled *Quantum Leap: A-Z* (or Al to Ziggy), it is a detailed compendium of *Quantum*

Leap facts, cross-referenced and with pictures. Publication has been moved up to September 1995. See Julie's article for more about this exciting development.

THE QUANTUM LEAP MOVIE

The *Quantum Leap* movie is still being talked about at Universal, which owns QL, but since last year's Con there's been a change in the movie hierarchy there. Casey Silver is now the person responsible for giving the green light to movie projects, and Tom Pollock (the man we used to write to) is now focusing more on corporate issues. We need to let Mr. Silver know that we're still here and that there are a lot of people who would like to see a QL movie. I think it's important that it be a *feature film*, where everyone who attends will be counted, and not a TV movie, which would be subject to the vagaries of a flawed ratings system. If you missed the concentrated letter-writing campaign to Mr. Silver (with copies to Mr. Pollock) during the week of Jan. 15-21, 1995, please write to Mr. Silver anyway. Even if you wrote your letter, please write again. Just let him know why you like *Quantum Leap* and why you'd like to see a QL movie. Also, I think it's important that we emphasize that Scott Bakula and Dean Stockwell should play Sam and Al. (Tom Cruise as Sam Beckett, in order to sell more tickets?—I think not). Mr. Silver's address is:

Casey Silver, President
Universal Pictures
100 Universal City Plaza, 11th Floor
Universal City, CA 91608

If you'd like to send a copy of the letter to Tom Pollock (the person to whom Silver reports), his address is:

Tom Pollock, Vice-President, MCA Inc.
100 Universal City Plaza
Universal City, CA 91608

Thank you to all who wrote to these gentlemen, especially during the January campaign. Many, many folks on the computer services said they wrote letters. But it can't hurt to keep writing!

DON'S TV SERIES

Crowfoot, the CBS pilot Don Bellisario was shooting in Hawaii at the time of last year's Con, never made it to tv. According to an Internet posting by Beth Hlabse, the powers that be canceled it when they saw the pilot. It was to have been a sort of combination of *Quantum Leap* and *Magnum PI* sensibilities, involving an Indian mystic in Hawaii. According to Adina Ringler, "Don is working on another series now, called *JAG*. I don't know when it will air or on what station. Maybe he'll tell us more at the convention!"

QUANTUM LEAP ON USA

USA made a number of scheduling changes which affected *Quantum Leap* between August and February. After announcing that *Quantum Leap* would be shown at 12 noon and 1pm (EDT) beginning September 12,

they made a change in programming, and lo and behold, *QL* instead showed up at 5pm EDT on August 1. This 5pm time continued to air through September. USA also continued showing *Quantum Leap* at 12 midnight EDT. On the first of October, the 5pm time slot dropped off, the 12 noon began, and the 12 midnight time continued unchanged. This was a fairly major change from what was announced the end of July but I have to believe your phone calls and letters had an influence, because a time slot for *QL* was added in the middle of a quarter, and this is an uncommon occurrence for cable networks.

For October, USA Network again changed its mind about when it's going to air *Quantum Leap*, and it was not for the better. A 12 noon time slot which was to have replaced the 5pm slot was axed, and on Oct. 24, Knight Rider replaced *Quantum Leap* in the 5pm time slot. *QL* continued only at the midnight (ET) time.

Then November 7 brought a nice and completely unexpected surprise from USA. They revamped their daytime line-up, and inserted a noon showing of *Quantum Leap* episodes, beginning on Nov. 7. The eps are doing at least as well as the previously aired game shows, but the demographics are better. *Quantum Leap* is now aired four times a day nationally, twice a day on USA and twice on SciFi. Right now, USA plans to show *QL* at noon and midnight (Eastern), at least through February. USA has been honoring Black History Month in February with special Wednesday showings of "Black On White On Fire," "The Color of Truth," and "Leap Between the States" in both time slots throughout the month.

I hope those of you who appreciate seeing *QL* during the day will join me in thanking USA for reinstating that airing. Address is Robin Bennett, USA Network, 1230 Ave. of the Americas, New York, NY 10020. I have to believe that your previous letters had something to do with the addition of the noon time slot.

QUANTUM LEAP ON SCIFI

The SciFi Channel showed *Quantum Leap* at 10pm and 2am through the month of August, then made some changes to *QL*'s timeslots in September. Beginning on September 26th, the SciFi Channel began airing *QL* at 8pm and 12 midnight. One happy note about the time change—*QL* is no longer in a time slot which will be pre-empted by the movie theme weeks. Also, the first episode of *Quantum Leap* was shown as part of SciFi's Pilot Playhouse II on Dec. 11, and the final episode, "Mirror Image," aired Dec. 17 as part of the Final Curtain special. The SciFi Channel continues to be very high on *Quantum Leap* and will continue with the 8pm and midnight (ET) time slots indefinitely. For those of you who would like the official *Quantum Leap* book and the *QL* album, SciFi is offering a special deal of \$29.95 + shipping and handling for both. Call 1-800-SCIFI60 and they'll be happy to take your credit card order. If you appreciate all these opportunities to

see *QL*, please write to SciFi at the USA address and let them know: 1230 Ave. of the Americas, New York, NY 10020.

A note from Karen Blocher: Despite its success in some areas, and the appreciation it gets from leapers and other fans, SciFi Channel is still finding it difficult to get a home in some markets, including Tucson. I think it's important that those of us who live in these markets do all we can to get our cable companies to add the channel. If we don't succeed at first, we should keep trying periodically because the local situation may change due to new ownership, management or policies. In a mailing sent to Project Quantum Leap and other interested fans, SciFi makes the following self-promotion and suggestions:

"The SciFi Channel is a brave new world of entertainment. Where TV expands the perimeters of creativity...with science fictions, fantasy, classic horror and science fact. It's a powerful force that will keep you on the edge of your seat, 24 hours a day, 7 days a week. If your local system doesn't carry SciFi, here's what can be done to help encourage cable companies to add the SciFi Channel to your life: 1. Call, write, or fax the General Manager of your cable company and request that the SciFi channel be added to your system's line-up. You may want to send a copy of the letter to your City Councilperson or city cable administrator. 2. Start a petition. Get as many signatures as possible from people who want the SciFi Channel on your cable system. Deliver the petition to your cable company. 3. Start a call-in campaign with yours neighbors to your cable company's Director of Marketing. 4. Write an editorial and submit it to your local newspapers. 5 Call local radio station talk show hosts. Help bring the SciFi Channel to your cable universe. Welcome to the edge."

CHARLES FLOYD JOHNSON

Many of you remember Charles Floyd Johnson as the co-executive producer of *Quantum Leap* in its fifth season. He's the person generally credited with keeping *QL* afloat in the face of the fifth season budget cuts. Charles has moved on to other things, the most notable at the moment being executive producer of the new series of six *Rockford Files* movies of the week. Charles says every network wanted the movies, but CBS won out, and Universal (which owns *The Rockford Files*) made Charles a very good offer to do the movies. With his previous experience as producer of the *Rockford Files* when it was a series, he's a natural to help guide the new movies. Shooting began in September, and the first movie was shown on CBS on the Sunday after Thanksgiving. A five page article about Garner's return as Rockford appeared in *TV Guide* also that week, mentioning that Stephen J. Cannell and many other Rockford alumni were working on the films, although Charles' name was not mentioned specifically.

Also, Charles reports that has received the *fifth* version of a script for the story about the Tuskegee Airmen

he's working on with Lucasfilm Ltd., and at last report was still working on getting an acceptable script for shooting.

JOHN D'AQUINO

John D'Aquino ("Jimmy," "Deliver Us From Evil," "Mirror Image") reported at IndyLeap that his role on *seaQuest DSV* has been reduced to that of a "recurring" role. Although this disappoints many of us, it will leave time for John to work on a very important project. He hopes to begin shooting next year on a film called *Hard Luck Cowboys*, which is the story of Terry Funk's boyhood at the Texas Boys' Ranch. (Leapers will remember that Terry guest-starred in "Heart of A Champion" as Carl Shiloh.) When Terry was 4 1/2 years old, his father took over the Texas Boys' Ranch, and Terry grew up among some of the most notorious juvenile delinquents in the U.S. John says it's a really true, amazing story, which deals with esteem.

John would like to involve many former *Quantum Leap* crew members and guest stars on the film. Terry will play the role of his father, and John's already written a role for Royce Applegate ("The Color of Truth" and "Play Ball," as well as *seaQuest*). He plans to produce the movie under the banner of Positive Imaging Films, and wants very much for the movie and the making of it to be a positive experience. And—this is where the Leapers come in—John would like feed-back from you Leapers as to whether you'd be willing to buy a videocassette for, say, \$50, and if anyone would be willing to sell perhaps one or two more videos. Further, he'd like ideas from the Leapers about ways to raise money (t-shirts, contests, etc). If you'd be willing to buy a video or have any ideas for raising funding or marketing the film, write to John at 2265 Westwood Blvd, Suite 927, Los Angeles, CA 90064.

John said to tell everyone thank you for the suggestions and encouragement he's already received on this project. The script is coming along nicely and he hopes to have it finished soon. He also says he's looking forward to seeing everyone at the Con! See our interview with John D'Aquino later in this issue.

QUANTUM LEAP IN CYBERSPACE

Some nice Leapers on the Internet passed along some very interesting information to me. During the month of July, nearly 6000 different people accessed the new *Quantum Leap* news group, and it's expected there will be many more when the college students return to class. Further, on the NASA service on Internet, *Quantum Leap* was the second most-accessed file on the entire planet. (First was the file containing pictures of the comets impacting Jupiter.) Pretty good for a canceled series, hmmm?

QUANTUM LEAP ABROAD

Quantum Leap began airing again on Australian TV in June with episodes of the fourth season. The first

three seasons had been shown earlier. And—I've already received requests for membership in Project Quantum Leap from Aussie Leapers!

A PERSONAL NOTE

Rosie and I want to thank all the kind Leapers who sent us Christmas cards. I'm overwhelmed that so many of you remembered us at this special time of year. It just goes to prove, once again, that Leapers are some of the most caring and generous people on the planet! [Thanks from me, too.—KFB]

THIS 'N' THAT

Candice Bergen (*Murphy Brown*) was nominated for a Best Actress in a Comedy Series Emmy, as was Patricia Richardson ("Good Morning Peoria") for *Home Improvement*. Liz Torres ("It's A Wonderful Leap" and *Tequila & Bonetti*) was nominated for a Supporting Actress in a Comedy Series Emmy for her role in *The John Larroquette Show*.

Ray Bunch got a nice mention in *Variety* for his scoring of *Walker, Texas Ranger*, and he also wrote the main theme for the *Action Pack* wheel, of which *Vanishing Son* is a part.

Jennifer Anniston, who played Kiki in "Nowhere to Run," has been in not one, but two new sitcoms. She appeared in the summer run of CBS' *Muddling Through*, and she was also cast in the NBC show *Friends*, the new hit show which premiered in September. If *Muddling Through* continues, producers of the shows planned to work out an arrangement that would allow her to be in both shows.

On a recent ep of *Lois and Clark*, it was a virtual *Quantum Leap* reunion. Joining regular Teri Hatcher (Donna in "Star-Crossed") as Lois were guest stars Melora Hardin ("Trilogy parts II & III") and Charles Rocket ("A Little Miracle" and "A Leap for Lisa") along with *QL* director/cinematographer Michael Watkins, who directed the ep.

Thanks to Scott Bakula, Jay D. Schwartz, Charles Floyd Johnson, John D'Aquino, Harriet Margulies, Rich Whiteside, Linda Archer, Mark Banning, Evan Fong, Ray Cannella, Sean Derose, J.B. Garner, Walter Kelly, Robert McGarity, Eric Morris, Evan Fong, Steve DeMille, Jim Butler, Dean Ward, Harding Jones, Jennifer Thomsen, Missy Cox, Robert McGarity, Adina Ringler, Heidi Sanchez, David Okamura, Clare and all the wonderful Leapers who contributed to this newsletter.

See you at the Con and Keep on Leapin'
Margaret Colchin
National Project Observer
P.O. Box 30784
Knoxville, TN 37930-0784

Dennis Wolfberg: An Appreciation

by Karen Funk Blocher



Dennis Wolfberg at the Second Annual Quantum Leap Convention, 1993. Photo by Karen Hurst.

Teresa, Tracy and I first met Dennis Wolfberg on January 13, 1992, when we interviewed him for *The Observer* #5. We saw him again a number of times over the years, both at Laffs Comedy Caff  [sic] in Tucson and at the various *Quantum Leap* conventions, where he invariably stole the show. A former teacher, Dennis was very nice and very funny, even varying his routine one night at Laffs in case we were at both shows! He once told us he wanted to make the cover of *The Observer*, and he did, after a fashion, appearing in the top row of the "Sergeant Leaper" cover for *The Observer* #9. Now he makes the cover again, through the miracle of screen capture technology. I wish we could have handed it to him at the con this year.

A very funny story about Dennis which we printed in *The Observer* #5 bears mentioning here. When Dennis arrived at the Star-Bright Luncheon honoring Dean Stockwell in 1992, he almost couldn't get in. The fan guarding the door, Brian Bethel, had never met Dennis and didn't recognize him. He went to Star-Bright security chief Joyce Hatcher and said, "There's a strange looking man at the door with a good looking lady....!" Dennis loved that story, and retold it to the crowd at QuantumCon '94. One of the hallmarks of his humor was his willingness to tell jokes at his own expense. The other was his obvious love for his wife, Jeannie, and their three sons, two of whom are twins. Dennis once told us that his appearances in the opening

credits of *Quantum Leap* paid for the twins' birth. Now I think it is only fitting that his fans in the *Quantum Leap* community should help out with their education, something we wish Dennis could have paid for via many more *Quantum Leap* appearances. He will be sorely missed.

FROM JEANNIE WOLFBERG:

"To all our Project Quantum Leap friends,

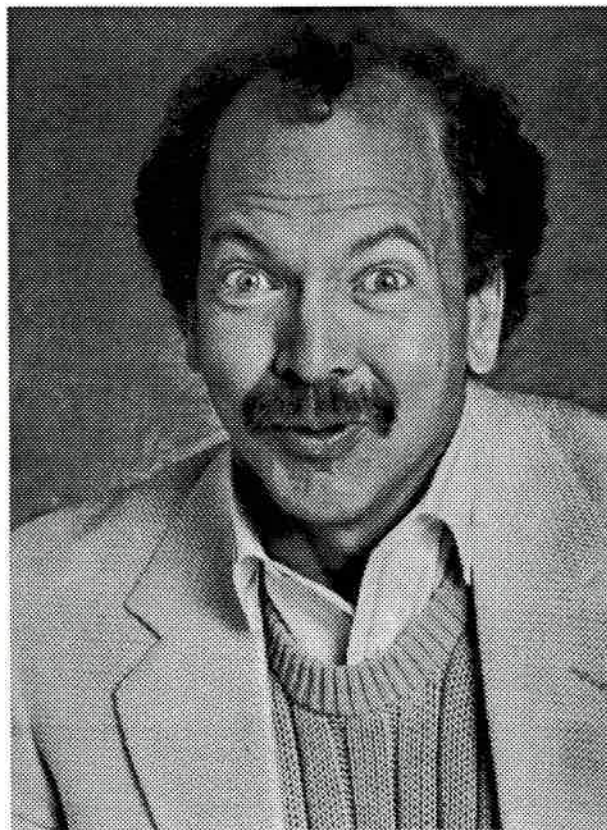
Thank you for your gifts to my boys' College Fund. Your support is greatly appreciated.

I still cry for Dennis every day and miss him so much. I am comforted by his having died peacefully at home with all of us close to him. His funeral was beautiful and captured his specialness. Six hundred friends & family came to say goodbye. We all laughed and cried—just as we needed to when remembering someone so funny and dear.

Dennis loved working on *Quantum Leap* and so very much appreciated the show's fans. I was very proud when he hosted a segment of the last convention. Thank you for supporting his work.

I know Dennis has gone to a better place.

Jeannie Wolfberg



DENNIS WOLFBERG

THE SELLING OF A QUANTUM LEAP BOOK

By Julie Barrett

"I've written a book, and it's coming out this fall." For years I've been praying for the opportunity to speak that sentence, but now that the moment has come, the words seem alien. They can't be coming from my mouth. Those are words I hear from other writers. I, after all, am merely a hack, carving out a living by writing ad copy. I have to pinch myself, but yes, it is really happening to me.

This book will be called *Quantum Leap: A-Z* (or *Al to Ziggy*). At least that's the current title. It's an encyclopedia of the television series, covering all sorts of trivial and not-so-trivial information about Sam, Al, Project Quantum Leap (not to be confused with the organization of the same name), Sam's Leaps, and much more. A lot of work went into the book—but it almost didn't happen.

This is the story of an emotional roller-coaster ride.

Pardon the cliché, but it truly did all start out innocently enough. I had been producing *A Matter of Time*, a QL fanzine. As with most fanzine writers and editors, I began to develop a bit of an obsession with getting the facts right: Who was Sam's first grade teacher? Who was that girl Al took to the haunted house to "go bump in the night?" How many of Sam's degrees do we know about for certain? What is Ziggy's memory capacity? When someone writes a story for a series—pro or fan—some reader or viewer is bound to catch mistakes. As an editor, it was my job to catch the inconsistencies before they got to press. Unlike Ziggy, my memory is not infallible, so I decided to create my own QL "bible."

At first the book was not going to be for public consumption. Then, as I watched videotapes for hour upon hour, I began to think it might not be a bad idea turn it into a fan publication. At this point I had a loose collection of about 40 pages, maybe a third of the episodes, when I took my work along to the LA convention in 1993. I showed it to a few people, one of whom was Christina Mavroudis, then editor of *Quantum Quarterly*. The next day as I was walking through the hallway, Christina called me over to her. There was someone she wanted me to meet. She introduced me to Ginjer Buchanan, the QL book editor at Berkley, and urged me to show her what I was working on. To my amazement, Ginjer handed me her card and asked me to send a manuscript to her once I had finished. At the end of the con, she told me she would be in touch. Sure, I thought, figuring once she saw what I really had, it wouldn't be of any interest to her.

For the next three months I worked at a frantic pace, watching tapes for up to eight hours a day. On the surface, it sounded like a great job: Watch QL all day. Frame-step through Sam and Al. After a couple of weeks of stopping, starting, rewinding tapes and mak-

ing extensive notes, I began to wonder if I hadn't taken on too great a task. Finally, shortly after "Mirror Image" aired, I finished compiling the notes into my PC, formatted it, and sent a copy off to Ginjer, telling her not to bother to send back the manuscript if it didn't meet her needs. A little over two weeks later, she sent me a note. She liked the manuscript and was going to try to push the idea upstairs. I was ecstatic, and ready for some good news. My father had been diagnosed with cancer the previous fall, and while I spent many hours working on the book, his condition worsened. Some of my writing time was spent at the hospital, typing into a laptop computer so I could be near Dad. I had dedicated the book to him, and got the news back from Ginjer just before his last coherent day. When I told him the news, he cried. Two weeks later he was gone. I told you this was an emotional roller coaster.

Months went by and I heard nothing. I was busy with my own family, and worrying about the book was not a high priority. In the meantime Ann Raymont, Teri Bridge and Jackie Vansuch were kind enough to volunteer to check the manuscript for accuracy. Good thing, too. I fired off a revised version and waited. I saw Ginjer at Quantum Con '94, and she told me that the book was in MCA's hands, and she hoped to know something within the month. Again, wonderful news. The month dragged out to two, then four. Then a wonderful thing happened. The QL fans started a letter writing campaign in support of the book. I have no idea how many people sent letters, but I received lots of notes and email messages from QL fans telling me they had written and expressing their support. This was an amazing experience. The same force that had saved *Quantum Leap* from the NBC programming ax was once again amassing in support of my book. It was both uplifting and humbling. And it worked!

Shortly before Thanksgiving I got a call from MCA offering me a contract. Life since then has been a whirl. At the time of the phone call I was preparing to attend an SF con in Oklahoma City to sit on a couple of fan panels. When I told them the news, they immediately elevated me to their pro guest list. Then came the contracts to sign, then the revisions, and now, almost two years since Christina had me show my project to Ginjer, it has all become a reality. The roller coaster rushes on.

Those words are still sticking a bit in my throat. Me? A published author? Sure, it's an accomplishment, but I tip my hat to you. You have proven to MCA that a dedicated legion of *Quantum Leap* fans is still out there, and that you're not going to go away. You have shown me how many friends I truly have in this world. And that is the biggest thrill of all.

[Editor's note: Julie Barrett is the current editor of *The Hologram*, a generous Leaper and do-gooder, and one of my first friends in Quantum Leap fandom.—KFB]

Stockwell's Soapbox: What To Do About An Overflowing Bathtub

by Laurie Farber

Picture coming home one day to find that someone had left the tap in your bathtub running and the water was overflowing, because this tub has no drain. What's the first thing you'd do? Right! Turn off the water. And then, of course, you'd get a mop and start cleaning up the mess.

Now think of the water as pollution. Turning off the water prevents more from coming out into your house. It's very simple. But in reality we rarely take the prevention approach to dealing with pollution. Usually we run around looking for better and better mops *without turning it off*. By focusing *only* on cleaning up the mess, we'll be mopping forever because no matter how fast we work, more water (pollution) is always coming out. Now don't get me wrong. We have a lot of messes to clean up, but if we really set our minds to it, we can do so much more. One of the few good examples of success in "turning off the water" is the way we dealt with lead pollution in the air. We mandated, and phased in, unleaded gasoline; the result was a measurable decrease in lead in our air. We "turned off" the lead.

There's another problem with mopping up the mess. When your mop is thoroughly soaked, where do you wring it out? The toilet? The sink? You've just put it somewhere else. One of the fundamental laws of physics is that we cannot create or destroy matter; we can only change its location and form. Once we've created the pollution, the trash, it doesn't go away. Victor Yannacone, an attorney in Suffolk County, Long Island, said that we are still reaping the polluted harvest of our use of DDT in the '50s and '60s. (Mr. Yannacone filed the lawsuit that eventually resulted in banning the use of DDT in the U.S.)

As I sit here at a public hearing on a proposed landfill expansion, I'm listening to local citizens (including Mr. Yannacone) speak about health concerns, financial concerns, environmental racism, and how the town is just out to make money with this deal. School superintendents, a high school student, PTA members, village officials, civic groups and the League of Women Voters have all spoken this afternoon. Many more will come to the evening session.

It's so obvious that we end up in this situation because we don't take seriously the need to "turn off the water." We look for ways to "dispose" of our trash. We just put it somewhere else—a landfill or incinerator (and the ash goes to a landfill while some materials end up in the air).

Our local governments just don't believe that we can significantly reduce the amount of trash we make. The answer isn't recycling—it's really reduction / pre-

vention / elimination. Recycling is just a good mop. But wasting less not only lengthens the time period before we run out of resources, it also spreads fewer problems around in the first place.

Take a pledge this Valentines Day to love the earth. Buy yourself a mug and carry it with you so you don't ever have to use disposable cups again. Please consider that if you use a disposable cup you are responsible for the pollution from the production processes (dioxins from bleaching paper, styrene from Styrofoam—both estrogen mimicking chemicals), the consumption of the resources (trees or oil) and the pollution from its disposal (dioxins and styrene if it's incinerated). I can't make it to the convention this year, but I'm going to ask how many of you were spotted carrying your own mugs.

Environmental scientist Dr. Barry Commoner says, "Environmental pollution is an incurable disease. It can only be prevented." Help be part of the solution. Look for ways to "turn off the water."

Things you can do:

Use real dishes, silverware, and cloth napkins. Most plastic cups, dishes and silverware is polystyrene just like "Styrofoam" cups. Washing reusables only when your washing machine is full still uses less energy and materials than making new disposable ones.

Look into alternatives to household toxins. Check out Debra Lynn Dadd's book *Nontoxic and Natural*.

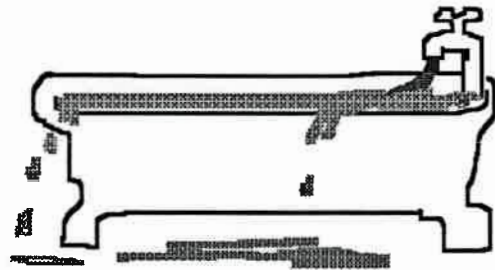
Carpool or use public transportation. Fewer vehicles mean less pollution.

Compost yard and food wastes at home. For good instructions, try *Let It Rot!* by Stu Campbell. Or try a worm bin if you don't have a yard—read *Worms Eat My Garbage* by Mary Appelhof.

Use resealable containers instead of disposable wrappings for food (get rid of "Baggies" and have a Tupperware party).

Avoid "juice boxes"—get at good unbreakable thermos. (Despite the advertisements from the industry that makes them, they are not being accepted in many recycling programs and the most that gets recovered is some of the paper. There's no market for the plastic coating and the aluminum also usually gets wasted as well as messing up the paper recovery system.)

Bring your own bag to the store. Nice string or canvas bags are available in many places now and you can use them not only at the supermarket, but at book stores and other stores as well.



Sammy Awards Results

'92-93 Season
by Tracy Ann Murray

This year's Leaper Awards (Sammys) were chosen by the Project Quantum Leap membership. Nominations were solicited with the mailing of *The Observer* #9, and final ballots were distributed with *The Observer* #10 and at conventions. Thanks to all the members who participated by sending in their nominations and votes. These are the results.

And the nominees are:

BEST QUANTUM LEAP GUEST ACTOR

Michael Boatman as Billy Rollins in "Nowhere to Run"
Richard Herd as Miner Ziggy in "Mirror Image"
Ian Buchanan as Victor Drake in "Blood Moon"
John D' Aquino as Frank La Matta in "Deliver Us From Evil"
Bruce McGill as Al the Bartender in "Mirror Image"
Sean Gregory Sullivan as Roy Brown in "The Beast Within"

And the winner is: Bruce McGill as Al the Bartender in "Mirror Image"

BEST QUANTUM LEAP GUEST ACTRESS

Renee Coleman as Alia in "Deliver Us From Evil"
Melora Hardin as Abigail Fuller (adult) in "Trilogy"
Susan Griffiths as Marilyn Monroe in "Goodbye Norma Jean"
Kate McNeil as Olivia Covington in "Leap Between the States"
Carolyn Seymour as Zoe in "The Evil Leaper: Revenge"

And the winner is: Melora Hardin as Abigail Fuller (adult) in "Trilogy"

BEST QUANTUM LEAP WRITER

Donald P. Bellisario for "Lee Harvey Oswald"
Richard C. Okie for "Leap Between the States"
Deborah Pratt for "Trilogy"
Tommy Thompson for "Nowhere to Run"
Tommy Thompson for "Killin' Time"

And the winner is: Deborah Pratt for "Trilogy"

BEST QUANTUM LEAP DIRECTOR

Scott Bakula for "Promised Land"
Michael Watkins for "Killin' Time"
James Whitmore Jr. for "Lee Harvey Oswald"
James Whitmore Jr. for "Trilogy"
James Whitmore Jr. for "Mirror Image"

And the winner is: James Whitmore Jr. for "Trilogy"

BEST QUANTUM LEAP EPISODE

"Killin' Time"
"Leap Between the States"
"Lee Harvey Oswald"
"Mirror Image"
"Nowhere to Run"
"Trilogy"

And the winner is: "Trilogy"



James Whitmore Jr. directs two young extras during the filming of "Trilogy." Photo by Karen Funk Blocher.

BEST SUPPORTING ACTOR IN A DRAMA SERIES

John Cullum as Holling Vincouer in *Northern Exposure*
Chad Lowe as Jesse in *Life Goes On*
Joe Lando as Sully in *Dr. Quinn: Medicine Woman*
Brent Spiner as Data in *Star Trek: The Next Generation*
Dean Stockwell as Al Calaviccini in *Quantum Leap*

And the winner is: Dean Stockwell as Al Calaviccini in *Quantum Leap*

BEST SUPPORTING ACTRESS IN A DRAMA SERIES

Cynthia Geary as Shelley in *Northern Exposure*
Kellie Martin as Becca Thatcher in *Life Goes On*
Gates McFadden as Beverly Crusher in *Star Trek: The Next Generation*
Kay Lenz as Maggie in *Reasonable Doubts*
Marina Sirtis as Deanna Troi in *Star Trek: The Next Generation*

And the winner is: Kay Lenz as Maggie in *Reasonable Doubts*

BEST SUPPORTING ACTOR IN A COMEDY SERIES

Jason Alexander as George Costanza in *Seinfeld*
Kelsey Grammer as Frasier Crane in *Cheers*
Alfonso Ribeiro as Carlton Banks in *Fresh Prince of Bel Air*

Michael Richards as Kramer in *Seinfeld*
Grant Shaud as Miles Silverberg in *Murphy Brown*

And the winner is: Grant Shaud as Miles Silverberg in *Murphy Brown*

BEST SUPPORTING ACTRESS IN A COMEDY SERIES

Elizabeth Ashley as Frieda Evans in *Evening Shade*
Julia Louis Dreyfus as Elaine Benes in *Seinfeld*
Faith Ford as Corky Forrest in *Murphy Brown*
Sara Gilbert as Darlene Conner in *Roseanne*
Laurie Metcalfe as Jackie Harris in *Roseanne*

And the winner is: Faith Ford as Corky Forrest in *Murphy Brown*

BEST ACTOR IN A COMEDY SERIES

Tim Allen as Tim Taylor in *Home Improvement*
John Goodman as Dan Conner in *Roseanne*
Gerald McRaney as Major John MacGillis in "Major Dad"
Paul Reiser as Paul Cooper in *Mad About You*
Jerry Seinfeld as himself in *Seinfeld*

And the winner is: Paul Reiser as Paul Cooper in *Mad About You*

BEST ACTRESS IN A COMEDY SERIES

Kirstie Alley as Rebecca Howe in *Cheers*
Candice Bergen as Murphy Brown in *Murphy Brown*
Helen Hunt as Jaime Cooper in *Mad About You*
Patricia Richardson as Jill Taylor in *Home Improvement*
Marion Ross as Sophie Berger in *Brooklyn Bridge*

And the winner is: Candice Bergen as Murphy Brown in *Murphy Brown*

BEST ACTOR IN A COMEDY SERIES

Tim Allen as Tim Taylor in *Home Improvement*
John Goodman as Dan Conner in *Roseanne*
Gerald McRaney as Major John MacGillis in "Major Dad"
Paul Reiser as Paul Cooper in *Mad About You*
Jerry Seinfeld as himself in *Seinfeld*

And the winner is: Paul Reiser as Paul Cooper in *Mad About You*

BEST ACTRESS IN A DRAMA SERIES

Angela Lansbury as Jessica Fletcher in *Murder, She Wrote*
Marlee Matlin as Tess Kaufman in *Reasonable Doubts*
Jane Seymour as Dr. Mike Quinn in *Dr. Quinn: Medicine Woman*
Regina Taylor as Lilly Harper in *I'll Fly Away*
Janine Turner as Maggie O'Connell in *Northern Exposure*

And the winner is: Marlee Matlin as Tess Kaufman in *Reasonable Doubts*

BEST ACTOR IN A DRAMA SERIES

Scott Bakula as Sam Beckett in *Quantum Leap*
Mark Harmon as Dicky Cobb in *Reasonable Doubts*
Rob Morrow as Joel Fleischman in *Northern Exposure*
Patrick Stewart as Jean Luc Picard in *Star Trek: The Next Generation*
Sam Waterston as Forrest Bedford in *I'll Fly Away*

And the winner is: Scott Bakula as Sam Beckett in *Quantum Leap*

BEST COMEDY SERIES

Home Improvement
Mad About You
Murphy Brown
Roseanne
Seinfeld

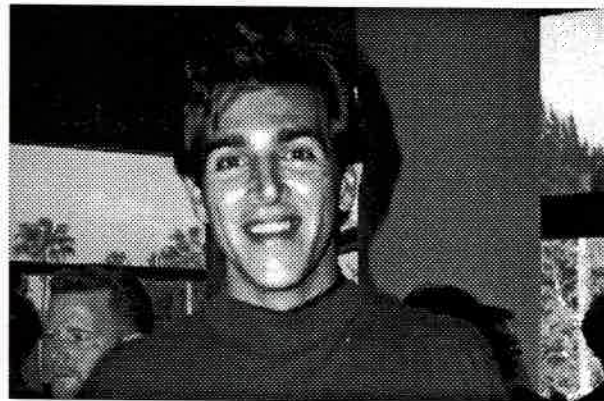
And the winner is: *Murphy Brown*

BEST DRAMA SERIES

I'll Fly Away
Life Goes On
Quantum Leap
Reasonable Doubts
Star Trek: The Next Generation

And the winner is: *Quantum Leap*

[Note: These awards exist in a bit of a time warp, since our reduced publishing schedule since *Quantum Leap's* cancellation, plus our decision to give everyone ample time to get their votes in, made the 1992-3 Awards take a long time to be nominated, voted on, tabulated, and published. We apologize for the delay. Congratulations to the winners! We hope to present physical awards to some of the winners at LeapCon '95—if we can get them together in time!—KFB]



QL Guest Actor nominee John D'Aquino at the Second Annual *Quantum Leap* Con. Photo by Teresa Murray

Interview: Deborah Pratt

February 11, 1993

Interviewed by Karen Funk Blocher,
Teresa Murray
and Tracy Ann Murray
Transcribed by Carlotta Barnes,
Margaret Colchin
and Karen Funk Blocher

[Deborah Pratt, the co-producer of Quantum Leap during the show's first season, became co-executive producer of QL with the Season Two finale "M.I.A." Aside from writing many amazing QL episodes, she has also made several contributions to QL in her other career as an actress. She played Troian Giovanni Claridge in "A Portrait for Troian," in which then-husband Don Bellisario played the mirror shot of Dr. Tim Mintz. She also has been the voice of the saga cell ("Theorizing that one could time travel...") in every version aired since "All-Americans" in Season Two, and in "The Leap Back" she stunned Leapdom by providing Ziggy's sexy female voice.

A singer, composer, and veteran actress who has been in at least two unsold pilots among other credits, Deborah Pratt has been appearing in tv and film since the 1970's. She has also worked on the Redd Foxx, Bill Cosby and Dean Martin shows, appearing on the latter as a Golddigger.

A major break for her came when she was cast as Marella, Archangel's assistant in Donald P. Bellisario's series Airwolf. In 1984 she sold Don a script for Airwolf, "Fallen Angel," beginning her transition from an actress in minor roles to the talented writer-producer she is today. She and Don Bellisario were later married, and had two children together, Troian (little Teresa in "Another Mother") and Nicholas (born in 1991). The couple has since separated, but both continued to work on Quantum Leap.

Deborah Pratt has also appeared several times on Don's series Magnum, P.I., as well as the unsold Belisarius pilot Three On a Match. Nevertheless, it was largely the lack of decent roles for black actresses which first inspired Deborah to take up scriptwriting herself, to create such acting opportunities for other artists. In November 1989 the Women In Film Festival presented Deborah with the Lillian Gish Award for Excellence for her script "The Color of Truth."

Since Quantum Leap, Deborah has formed her own production company. When last heard from she had several projects "in the works."

This interview took place just before the Second Annual Quantum Leap Convention in 1993, a few months before the show was canceled. The first part of the interview was published last issue; the rest appear below. Note: The above biographical sketch is excerpted from a revised version of "Common Questions About Quantum Leap, an early version of which

appeared in The Observer #718.—KFB]



Deborah Pratt, circa 1993. Photo by Karen Hurst

Part Two

Tracy: Can I ask, because fans get upset when I ask this, what will you do after *Quantum Leap*?

Deborah: I have some features that.... I have a Michael Jackson feature that they're talking to me about. So....

Tracy/Teresa/Karen: Wow. That's big.

Deborah: Yeah, it would be big. I love Michael Jackson and I think he's very special. Because of my musical background I always wanted to write a musical. So that's in the works, and I have the television series that I'd like to do, that when the time is right I'll do it.

Teresa: Would you like the series to continue for years?

Teresa/Karen/Tracy: ...And years?

Deborah: I think it should continue for years and years, and there should be, you know, *Quantum Leap: The Next Generation*.

Teresa: Starring Sam's daughter.

Deborah: That's right, Sammy Jo. I definitely want to write one of the *Quantum Leap* movies, I hope I get to do that. I think there should be three or four or five of them. So yeah, I mean, this is a life choice for me, being in this industry and writing and I'm blessed with a talent that people respond to and I'm really proud of it and as long as I get to have fun—I know I'm not curing cancer. I'm making television and movies, but it's fun and it means something to me, and I think I take it to another level that I can bring people to and make the

world just a little bit better of a place. Then I feel like I'm doing my job. I should be doing this.

Karen: And you are making a difference.

Deborah: Oh yes.

Karen: There are so many people, so many fans out there who really feel, and truthfully so, that their lives are really enriched by *Quantum Leap*, partly because of the scripts and the things that they think about and so on, it really does influence people. And also partly because having latched onto something that they really enjoy, they find other people that like it too and then there's this whole network of friends. So, people have actually blossomed. I've talked to people who were shy, insecure people who because they've met all these friends through *Quantum Leap* became more outgoing.

Deborah: Wow.

Karen: I mean, it really has made a big difference.

Deborah: I've gotten some really terrific letters and one of my two favorite letters was from a woman who saw "8 1/2 Months," and when she was sixteen she got pregnant, her father threw her out, I mean it was like the same story kind of thing. She ended up giving up her baby and never seeing it again, and never forgiving her father. She went on to have other kids, and she said she saw the show and it made her understand what her father was going through. And she was able, because of the show, to release her anger at her father, which is a big step. And she wrote me a five page letter talking about it, and I felt, you know, if God gave me the opportunity to reach to one person and release her from that kind of bondage, then it's all worth it. It's absolutely all worth it.

Karen: I know two people on Prodigy that went through that situation and feel very strongly about that episode.

Tracy: The episode "Raped" also has a lot of fan reaction.

Deborah: Yeah, I bet. Yeah, we went back and forth and back and forth as I was doing the rewrite on it, and I really wanted in the end the court system to nail this guy. Don said, but the truth of the matter is, the court system doesn't.

And I said, "That's true. It doesn't, but we can't just let him walk away."

He said, "That's the way it is. That's reality."

I said, "We can't let him walk away."

Teresa: Sam's got to achieve something, right?

Deborah: And so I said, "Let Sam make it right."

At first Don said, "Well...."

I said, "Let Sam make it right. This is what we get to do, we get to fix everything." And when he beat him up at the end, it was like, though I've never been raped, to me it was a good feeling because the court system doesn't work. He was right to say that we needed to explain that the legal system doesn't work in a large percentage of the cases. And maybe the answer isn't, Sam Beckett doesn't come in and beat the guy up, but there are other alternatives out there, and you can't just

give up and give in. Yeah, we've gotten into a lot of good stuff on the show, but there are still a lot to do. There are so many stories. I've got five stories that I still want to do on the show. I want Sam to leap into a homeless person. I want him to leap into a schizophrenic. I want him to go into the future, really into the future. But I think that's going to be my movie. We can't afford it yet.

Karen: We'll have to wait a while.

Deborah: Maybe not. Who knows. It's a good show and I'm very proud to be part of it, and I'm really glad that people were receptive when I said let's do something for the fans, let's, let's put on one of these conventions. And everybody went "Oh, Deborah, really."

"Come on, come on, come on, we can do it, we can do it," and it was last year nobody thought it would come off as successful as it did. The Tower just kind of looked at me and said "That's nice."

Teresa: What are they saying this year?

Deborah: Actually they have been much more involved. Not as much as I would like them to be, but people like David Weitzner has been a real champion. I don't know if you've gone up to the Cineplex Odeon to see a movie, but we have a trailer. I wonder if I have the trailer, I'll show it to you guys. That's Scott on the *Arsenio Hall Show*.

Tracy/Teresa/Karen: Oh, bad flashbacks. *(Laughter)*

Deborah: What?

Karen: When we went to the *Arsenio Hall Show* to see Scott that day, our car was broken into and all our camera equipment and stuff was stolen.

Deborah: Oh, no!

Karen: Yes, we lost three cameras, a Watchman, a tape recorder, a purse...

Tracy: And my autographed pictures from the *Doctor Who* convention.

Karen: And we didn't even get in to see the show!

Deborah: Oh, no! That's even worse.

Tracy: But now we know to go into the pay parking lots and not on the street.

Deborah: You know, there's very big time truth to that.

Teresa: But we were so comforted by the attitude of the police—

Karen: —Who didn't do anything whatsoever.

Deborah: They're the worst. All right, now what have I got here.

Karen: And this was, what, just a couple of months before the riots. *[Music of the trailer. No dialogue or voice over, just exciting music over a montage of images from the show.]*

Deborah: They were running this in the movie theaters for us.

Karen: Wow, great.

Deborah: Came out good, huh?

Teresa: Yeah, it sure did. Yep, if I weren't already going [to the convention] that would make me want to go.

Deborah: Hey! *[inaudible]*

Karen: What did it feel like, having written "Black on

White on Fire,” and then seeing it happen again?

Deborah: I had tried to write that show a year prior, and the network was very nervous about it. A lot of people were nervous about it, because they felt that stuff doesn't happen anymore, why would you even write about it, and I said “You don't understand. Some of it still does happen,” and I said, “I think it's a story to be told, and more important it's the twenty-fifth anniversary of the Watts riots. And I think people should understand why riots happen.” And Don was the one that—he's been real good when I've come to him with wild ideas all the way from the first time I said, “Let's make Sam a woman,”—to go, “If anyone else had asked, I would say no, but since *you* say it, I figure you can pull it off.” And he supported me on it. And then when it happened, it made me sad that it was that close. Teresa: And it was. The circumstances were almost exactly parallel.

Deborah: Yeah. In a strange way, they very much were.

Teresa: They skipped that show on the run in England.

Deborah: Did they really?

Teresa: Yeah. 'Cause when they would have showed it, it came right after the riots and they decided they weren't going to show it. I think they did eventually show it.

Karen: But I think when it happened I know a lot of Leapers sort of went back to that episode to try to find meaning in what was going on.

Deborah: Mmm. Yeah, I got a letter from a woman who said, “I never understood why the riots happened until I saw ‘Black on White on Fire.’” I tried very hard in writing it to show all the different sides to the story, and then let the viewer make a decision on why.

Tracy: I notice *Quantum Leap* is always very good about that, presenting things evenly without sensationalizing.

Deborah: We tried to, and I think I really attribute that to Don in the sense that he respects the audience and says, “these are bright people, and they have the right to make a choice,” and I don't want to take away that right.

Tracy: Yeah, the JFK episode upset a lot of people because they wanted to believe in the conspiracies.

Teresa: Yeah, they had their pet theories, they didn't want to give them up.

Karen: “I know for a fact that...” And what they couldn't see was that whether they were right or not, that's in this reality, not necessarily Sam Beckett's reality...

Deborah: Right.

Karen: ...But they couldn't deal with that either.

Teresa: Which we found out was different.

Tracy: The Jackie thing upset everybody. I liked it.

Teresa: I liked it too.

Deborah: Oh, I don't know, I kind of wonder how Jackie felt.

Teresa: I wonder if somebody showed it to her, I mean

if she didn't watch a lot of television....

Deborah: If they didn't show it to her, I'd be curious if they wouldn't have said something to her.

Karen: They go. “Yes. It's because of Sam Beckett you're alive. [Laughter]

Deborah: Yeah, just what I needed, a television character to be the reason for my existence. Thank you very much.

Karen: I'm sure this has been asked before: have you a favorite episode that you've written at this point? Or are there elements of each?

Deborah: Oh, that's a tough one. I've written nineteen episodes, and rewritten quite a few. The “Trilogy” was a labor of love for me, just because it was so big and had such scope to it.

Teresa: You've been planning that for quite a while. I remember you mentioned it at the February Hitchcock screening?

Karen: No, before that, UCLA.

Deborah: Oh, gosh, that's right. Sometimes it takes me a long time to convince people, you know, they just kind of look at me—“You can't do that, it won't work.” Trust me, I'll do it. And I really think it came off well. I'm really proud of the “Trilogy.” “Shock Theater” I love a lot, and “The Color of Truth.” “Another Mother” is a funny, strange little show that says a lot.

Teresa: One of my favorites is “Sea Bride.” I love that one.

Deborah: “Sea Bride” was just fun.

Tracy: Yeah, Cary Grant, Katherine Hepburn.

Deborah: I always wanted to write one of those movies, and never knew if I could. And they told me we were out of money and out of time, and it had to be a seven day show.

Teresa: Shipboard, that would be cheap, yeah.

Deborah: My favorite scene is definitely the tango scene.

Teresa, Karen: Oh, yes.

Deborah: Just because I'd never seen anything like it. [Laughter] When I called Bobby Duncan in to choreograph it, he said, “Are you crazy? You can't do dialogue in the middle of a dance.” I said, “Yes, you can.”

Teresa: That was great.

Deborah: Yes, you can.

Teresa: It was hilarious.

Karen: It was also incredibly sexy.

Deborah: It was very sexy. Scott in a tuxedo and tails. is incredibly sexy.

Tracy: And at the end on the chair, from the Fred Astaire move....

Deborah: Oh, that was his, that was all Scott's. Although there's a line in the script that says, you know, he slides off with the rose in his teeth like Fred Astaire. He put the chair, and I went, “Yes!” It was perfect.

Karen: Did Troian like working in “Another Mother?”

Deborah: Yeah, she did. She said there were too many lines. She got a lot of work offers out of it, but she de-

cided she didn't want to do it. Dean was very protective of her, because he was a child star, and he fussed at me for putting her to work at four years old. I thought it would be fun! I'd get to see her every day. So I have not pushed her. Halle Berry is doing an Alex Haley piece—I guess it airs this weekend—*Queen*, about his mother. They wanted Troian to play the young part. She wasn't interested, so I didn't push it. Although the other day she came up and said, "Mommy, I'd like you to write me another show." So I said, "It's nice to have connections."

Karen: How old is she now?

Deborah: Seven. Quite grown.

Teresa: [referring to a hand-drawn sign which Deborah quotes below] Did she do the picture on the door?

Deborah: Yes, she did. "Don't bother Mommy." I said, "Is that the image you get?"

Teresa: That wasn't your suggestion; she thought of that, huh?

Deborah: No, she thought of that on her own. And she said, "It's because when I come to visit you everybody just comes in." That's because I usually have an open door, and anybody can come in and get whatever they need. I mean, unless I'm writing and I'm on a deadline.

Teresa: Then you can't walk in, right?

Deborah: It still doesn't matter. But we're a family, and it's important to be as accessible as you can about stuff like that. So if somebody comes in and there's a problem, I want them to come to me because they know they can get to me. And I can help them fix it, or if I can't I know where to go to get it fixed.

Tracy: What kind of problems do you fix?

Deborah: Oh, gosh!

Teresa: Everything?

Deborah: Yeah, all the kinds of stuff. "We're down on the set, one of the actors hasn't shown up, the lights have just blown, we've lost a location, and we're supposed to be shooting there tomorrow, what're we going to do? Can you rewrite the scene so that it doesn't play outside the house? Now we have to put it inside the living room, 'cause we can get the living room." Or we're dubbing a picture and they lose part of a reel. Or the dub is completely off. As a matter of fact I have to go over the dub on "Norma Jean" so that we can show that on Sunday, no Saturday [at the con].

Tracy: We're getting a lot of famous people this season.

Deborah: Yeah. Yeah. Well, the network wanted that, and I have to admit I did not like the idea of it because it made it un-*Quantum Leap* to me. *Quantum Leap* was simple stories about simple people. JFK, I mean Lee Harvey Oswald, and Marilyn Monroe, and Elvis, and Dr. Ruth, and I kind of went, "Grrrrr", 'cause it's not [like that]. Don had asked me to write one of them, I don't remember which one, and I went, "No. I don't want to." So then he said, "Okay, then you have to write the other Evil Leaper. I went, "Oh, no!" 'cause I

wanted to take him to Africa. Write a show about him being a Masai warrior, a real adventure in the jungle and stuff. "No. Write an Evil Leaper." I wrote one, it's a wild one.

Karen: And this is the one Neil Patrick Harris is in?

Deborah: No, actually, there's two parts to it. Rick Okie wrote the one with Neil Patrick Harris, and then I wrote, I got real crazy, I wrote the last one, which is called "Revenge," where Sam has decided to save Alia, and how he goes about doing it. A new Leaper and a new hologram, all kinds of stuff. Yeah, it's wild.

Karen: I want to see them all now! [laughter] So all scripts are written through the end of the season?

Deborah: Yeah, we're waiting for Don's season-ender to come through.

Tracy: Has he got something wild planned again?

Deborah: Yeah, he's really tripping on this one. And I've only heard parts of it, but I just kind of went, "Okay." Should be fun. I think he's setting some things up, hopefully for next season, but...

Teresa: Guess we're all hoping for next season.

Deborah: Yeah.

Karen: Is there any feeling around here about how the situation with Warren Littlefield and this other guy, who was brought in...

Deborah: Don Ohlmeyer?

Karen: Yeah.

Deborah: Well, the only thrust to me, I think we have a better shot at getting picked up, with Don Ohlmeyer, in that he's a very good friend of Bob Wright, and Bob Wright is a very good fan of the show.

Tracy: Is that why a show is scheduled?

Deborah: Yeah, in a lot of circumstances, I mean, they get renewed on numbers. Our biggest problem is once they moved us to Tuesday night we just died in the numbers. It's very hard to renew for 22 episodes a show that's getting 11, 12, even though demographically we're taking the most important demographics of the night. It still is hard for them to justify.

Karen: But they know it's a bad time slot. They have to know that.

Deborah: They would never admit it. That would be like saying, "What? We're wrong?" No, they'd never admit it. They'd cancel us before they'd admit it.

Tracy: What is on Wednesdays that's so important that they can't get rid of it?

Teresa: I think that *Law & Order* is in that time slot.

Deborah and Karen: Yeah. [Tape side ends.]

Deborah: No, it's not an 8 o'clock show. When we moved to 8 o'clock, we talked about changing the show for the time slot and Don said, "No." It's his show and he's got the right to do that, but no, I don't feel it is either. As far as I'm concerned, I'm still writing a 9 or 10 o'clock show.

Teresa: Well, I prefer it that way! [laughter]

Karen: But people know, if it's an episode about Dr. Ruth, people with small children who feel that they're not ready to do some heavy explaining, [laughter] they

know that they can keep their kids away and tape it and watch it later themselves or whatever.

Deborah: Yeah, that's true. You always have the button. That's the bottom line about television.

Teresa: It must be the most taped show on television now.

Karen: Now that *Twin Peaks* is long gone.

Deborah: That's right. *Twin Peaks* is long gone. Hmm. Well, we're hanging in so far.

Teresa: Do you have an episode that you didn't like of yours, the final product? I mean, you must like the script!

Karen: Or were disappointed with, ultimately?

Deborah: I never liked "Troian," the one that I guest starred in, just because I didn't like a lot of elements of it.

Teresa: Are you uncomfortable watching yourself?

Deborah: *(Laughing)* Not usually. I just didn't get to do what I wanted to do in it. I mean, I don't think it's bad. I don't think any of the *Quantum Leap* episodes are bad. I just didn't feel like it was...I finally got to do a show, and it wasn't to me a real *Quantum Leap*. There was something un-*Quantum Leap* about it. I don't know how to explain it...

Teresa: Was it the fantasy element? *[Teresa and Karen argue briefly about whether it was a real ghost.]*

Deborah: It didn't have a real ghost, no.

Teresa: Well, sort of, she just disappeared at the end. It was ambiguous.

Deborah: I don't know. Maybe it was just the circumstances, or whatever. It didn't come out the way I hoped it would come out. I will always regret NOT kissing Scott.

Teresa: Oh, that was a major oversight, I thought! *[laughter]*

Karen: How did that clip end up going out to *Bloopers* with you and Scott and the tram going by?

Deborah: Oh, I can't believe that happened. We were trying to shoot, and the trams just kept going through. At first, it was hysterical, and finally, the director, Michael Zinberg, said "Just roll the camera. Just keep rolling the camera. We're going to send it up to the Tower to show them." So that's where it came from. I don't know how we kept a straight face. It was so [funny], and people... *[laughter]* We were just doing a pick-up shot, because originally it was shot out at a lake and we had to pick up another angle because something happened to the film. We had to reshoot

Karen: Was that one originally shot for the first season? Because it seemed to have a different line-up of producers and crew.

Deborah: For that first half-season?

Karen: Yeah.

Deborah: Yeah, I think it was, that one and "Gloria" were both shot in the original 9 or 7, or whatever it was, and they were held back for the next year.

Karen: So, what was the first one you wrote for the show, "Star-Crossed?"

Deborah: "Star-Crossed" was the first show I wrote. It had my best Kiss with History in it. That I liked.

Tracy: The Watergate.

Deborah: Yeah. I can't even think, I can't tell you how many Kisses with History I've thrown out. You run out of time or room and something has to cut. The Kiss was always the first to go. They're so hard to do!

Tracy: What was the really good Kiss we just saw?

Karen: Oh, it was the Anita Hill thing.

Tracy: Oh, yeah.

Deborah: Yeah, that was a good one. That was very good.

Teresa: Yeah, just in the background. It was good.

Deborah: The Elvis one has a very cute, very subliminal one. I mean, you really have to listen and you'd know.

Karen: Well, the whole thing would be a Kiss with History, wouldn't it?

Deborah: Well, kind of, yeah, but there's a little one; right as there's a little boy that comes off stage. If you listen to what they say about the little boy, you should get a chuckle.

Teresa: You're not going to reveal that now, though, huh? *[laughter]*

Karen: A lot of people never caught the Woody Allen thing, in "Seymour."

Deborah: Oh, in "Play It Again, Seymour." No. They're very subtle.

Teresa: She noticed it the first time.

Karen: No. No, I didn't.

Deborah: The Michael Jackson one, that was real obvious. But my favorite, and the most funny, I thought, was "How the Tess Was Won," with Buddy Holly. "Piggy Sue."

Karen: Spending the whole episode trying to find out the kid's name. *[laughter]*

Deborah: It was a good running gag. Because the nice thing was it was set up from the very beginning. You know, there are some that are real Kisses with History, that come out of nowhere, like Heimlich, the Heimlich maneuver. It just kind of came. That was a Kiss.

Teresa: "Leap of Faith" with Sylvester Stallone.

Deborah: The celebrity ones are real easy to do because everyone knows the celebrities. To get more obscure, it gets harder.

Teresa: Was it "Sea Bride?" Didn't they have over the loud speaker at one point...

Karen: Yeah. Margaret Thatcher.

Teresa: "Margaret Thatcher. Paging Mrs. Margaret Thatcher."

Deborah: We try! It's nice to know you're listening, for all the little subtle things.

Teresa: Well, we only watched that one a few hundred times, too.

Karen: We only watch *all* of them a few hundred times.

Teresa: No, it's not true.

Karen: All right, no, that's true. That's true. There are some that get worn out, but mostly the season openers

and the season finales.

Deborah: Yeah. I wonder why that is? Just because they...?

Teresa: Major changes in the characters.

Deborah: Well....

Teresa: "Shock Theater" has been watched literally hundreds of times.

Karen: I was NOT looking forward to "Shock Theater" before it aired.

Deborah: Really?

Tracy: I just thought it was a flashback and wouldn't work.

Karen: It wasn't that for me. I didn't want to see this character suffer. It sounded like he was going to suffer. But by the time it was actually there, there was so much going on, there was humor and everything that everything he did, all these people he became were so likable and funny and everything that it wasn't painful to watch.

Teresa: Well, a little bit.

Karen: It was compelling.

Deborah: Yeah, and it was real interesting because it shows very carefully the characters that he touched back on. I went down to Scott and I said, "These are the characters I want you to go back to and these are the reasons why," and Scott was real good about it. He really understood what I wanted and he's so good at taking it to the next level. He's a pleasure to write for because he takes your writing and really gives it life.

Teresa: Why did you choose those particular characters for "Shock Theater?"

Deborah: I wanted, I thought it was important that he really have a connection with "Gloria" because it was the first woman he had leapt into, and with the first black man from the South. I tried to think of things that were kind of traumatic. Jimmy was very traumatic. It was a whole 'nother brain set for somebody that was so vulnerable in that position in the end, when Jimmy had to ask for shock therapy, because I knew that the audience really cared about him. And the guy in Vietnam. I really took things that would be like dramatic incidents that happen in your life; if you were in a car accident, or if you saw somebody shot, there would be things that imprinted on your mind. So each of those characters I wanted to find something that really left a deep impression in his mind that he would have residual memories of.

And I also chose them because I felt they would give Scott a challenge as an actor to play. Samantha was beautiful and sexy, so he really had to find a sensuality about her. The old man was old, he was black, he was from the South, so there could be a character that could be built around who he was. The panic of the guy in Vietnam, and the tenderness of Jimmy, the vulnerability of Jimmy. So there was a reason that each of those characters were chosen.

Karen: Did you intentionally set it up so that Sam's mind would be latching on to each of those characters at

that moment? To me, it seemed that there were specific triggers in what happened to him along the way that he would respond to by becoming Samantha. "Oh, you get to be called by your own name," which is the same thing he said at the beginning of "Gloria"...

Deborah: Yes. Yeah.

Karen: ...And the Butcher is the betrayer, therefore he's V.C. and he's an enemy. You know, that kind of thing. Did you do that?

Deborah: Yeah. There was a lot of psychology in setting it up so you can play over it. All the way down to the Rorschach ink blots, when he would look at the ink blots and see chitlins and all of a sudden he would get a flash of Sam Beckett because he would see the formula for quarks.

Tracy: "This is the subatomic structure of a quark."

Deborah: That right. There were elements that... It was a hard show to write because it was so multi-level. And you're right, one thing had to pull into another. It was very calculated. And it was a tough script to write.

Tracy: But it worked beautifully.

Deborah: Oh, thank you.

Teresa: It was about the most perfect *Quantum Leap* script.

Deborah: Well, it's a real inside show. I was afraid that unless you're a Leaper and really understand the show you'd be totally lost.

Teresa: A lot of people, though, have been brought in by that episode, seen that episode and been so impressed that they....

Deborah: Oh! That's good.

Karen: There was somebody for whom it was the first episode. I talked with her and she said, "What is going on?" But even though she was totally lost, she felt she had to go back and watch another episode so she could find out what the heck that was all about.

Deborah: Oh, then it worked. It absolutely worked. Good. Good.

Tracy: There was a letter in *Starlog* this past issue. Somebody watched *Quantum Leap* on USA, or was it JFK was the first one they'd ever seen, and that brought them into the series.

Teresa: "Lee Harvey Oswald." We must not confuse people.

Tracy: Sorry. [laughter]

Deborah: JFK is the movie and the other ending.

Tracy: People don't seem to be losing anything over the seasons. That is, people are still drawn in when they start watching it.

Karen: And the explosion since USA started is tremendous.

Deborah: That's really good to know. I hope that's something you guys get to talk about when we do the fandom panel.

Karen: I'm on the Prodigy computer network, and I started signing on in January of last year. It used to take about an hour to go through the *Quantum Leap* boards. And that was with responding to the notes. By

the time I gave up actually reading every one of them it was taking me six to seven hours a night.

Deborah: Are you kidding?

Karen: I'm not kidding. And I couldn't maintain that indefinitely.

Deborah: I guess not! *[laughter]*

Teresa: She does have a job, and a life and a husband...

Karen: And issues to edit, yes. But there's tons of people on there, and a lot of them say, "Yes, I first saw it because of USA."

Deborah: That's great. We should send letters to USA at this point.

Teresa: I remember there was a question last year at the convention. "Since it's on USA does that mean it's going to be canceled?" But Don said, "No. Not necessarily. *Murder, She Wrote* is on USA and still doing well."

Deborah: They got picked up for two years. But CBS is a different network. All right. I got to look at the dub. Did you guys get all the answers that you wanted?

Karen & Teresa & Tracy: Oh, yeah!

Teresa: And then some.

Deborah: Uh-oh!

Karen: No no, that's wonderful.

Deborah: I'm glad everybody's here. If nothing else I feel like I wrote some really good episodes and I left behind a great tribute to the fans with the convention as my gift. When it almost didn't happen again this year, I was real glad that Adam Malin was the kind of person that he is, 'cause I got to pick up the phone and say, "Adam, it's you and me. Let's make it happen." And Adam said "YES."

Teresa: Bet he did.

Tracy: Well, they sold out, more than sold out last year.

Teresa: They've already sold out all the reserved seating. Are you worried about being able to accommodate everyone this year?

Deborah: I don't think so. I have not heard that. We've tried to do so many neat things with the fashion show. There's like 50 actors coming in for the fashion show and like 120 actors for the episode booth and then all the panels. I mean, the staff have been really *[busy]*.

Teresa: What I was thinking about more was all the irate people who left last year because they weren't able to get tickets.

Deborah: Ah. Well, that's why we added the second day, and hopefully, that'll make a difference. And hopefully people this year will plan a little ahead, and get their ticket.

Teresa: 'Cause we had some people walk by our table last year who had come all the way from Phoenix, and couldn't get in.

Tracy: It was pretty good for sales; all the rejected people who would come by and buy the fanzines.

Deborah: We'll see. Can I keep this? *[The Observer #7/8]* Is this mine to keep?

Karen: Yes. Absolutely.

Deborah: Yay!

Teresa: Don't they give you one every time you're dropping by?

Deborah: I haven't seen one in a little bit.

Teresa: Well, that may be because it hasn't been out in a little bit.

Deborah: Oh, okay. Well, maybe that's it.

Karen: It's a double catch-up issue.

Teresa: We haven't had one out since September.

Deborah: Oh, okay.

Teresa: This one is double thickness.

Deborah: It *is* thick. I was going to say, you guys are getting quite serious.

Tracy: Whose interview have we still not been able to use? Something we had to leave out.

Teresa & Karen: Oh, Jamie Walters.

Karen: Yeah, but that's for next issue.

Teresa: We found a picture of Dean Stockwell about the same age as Jamie Walters is now, and the resemblance is eerie.

Deborah: Really?

Karen: Yeah, and we found another one today.

Teresa: Did you happen to bring that with you today?

We'll have it at the convention. We'll show it to you then.

Deborah: Oh, okay.

Tracy: We talked to him—well, I didn't; they did.

Karen: At a car show in Tucson.

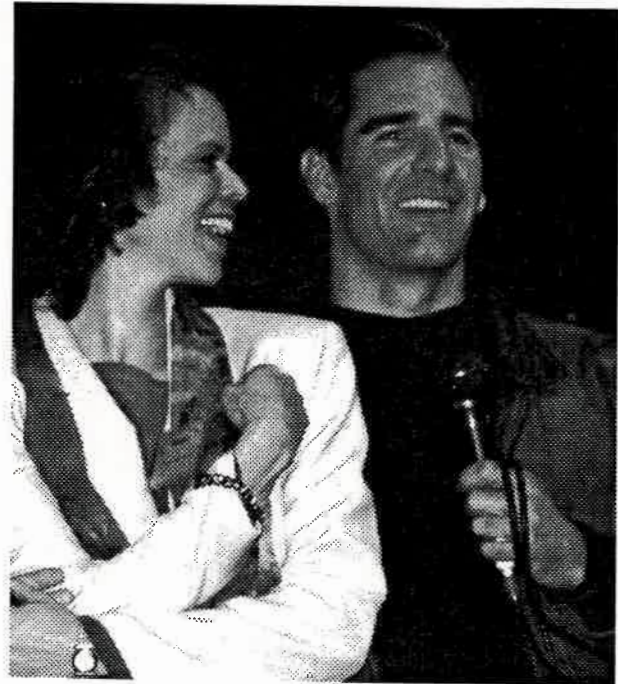
Deborah: *[laughs]* Well, listen, thank you.

Teresa: Thank you very much.

Deborah: I hope I got to answer some stuff.

Teresa: Yeah!

*Scott Bakula and Deborah Pratt at QuantumCon '94.
Photo by Karen Hurst.*



Interview: John Cullum
Quantum Leap Convention, 2/14/93
Interviewed by: Teresa Murray
and Karen Funk Blocher
Transcribed by Ann Raymont
and Karen Funk Blocher



John Cullum being interviewed (and greeting fans) at the Second Annual Quantum Leap Convention, February 14, 1993. Photo by Tracy Ann Murray.

[John Cullum is one of Quantum Leap's best known and most popular guest stars. His role as John O'Malley in "Catch a Falling Star" took full advantage of his singing and acting abilities, and would not have worked with a less talented actor. A star of the Broadway stage, John Cullum's major credits prior to Quantum Leap include the film 1776 and the Broadway musicals Camelot, Man of La Mancha, On a Clear Day You Can See Forever and Shenandoah. Since Quantum Leap, he and fellow "Catch a Falling Star" guest star Janine Turner have gone on to considerable fame and success in the CBS television series Northern Exposure, where Cullum plays tavern owner Holling Gustav Vincoeur. And yes, that's his voice-over in the EggBeaters commercial.—KFB]

TERESA MURRAY: Where are you from, John?

JOHN C: Tennessee. Knoxville, Tennessee. That's the gatehill to the Smokies. I'm a hillbilly. A mountaineer, kinda.

KAREN BLOCHER: Wow. How'd you get from there to acting?

JOHN C: Well, we act in the mountains. *[laughter]* We do a lot of hillbilly plays. Well, you know, they ask me the same thing about music. We have the biggest music capital. Nashville is the capital of the world. *[interruptions]*

KAREN: So how did you get your first role, your first professional role?

JOHN C: First professional role? My first professional role, I was a church singer; and they paid me for that until they heard me sing, and then they fired me. Actually they didn't fire me. They gave me a job; they said they'd keep me on for a while if I'd spend the forty bucks a month they were paying me, to take lessons, which I did. Then they fired me. And then I got another church job and they fired me. My first acting professional job was, my dad gave me a job carrying dishes at a Rotarian Club and then doing pratfalls, spilling the dishes on the floor. But my first actual paid job was in New York, carrying a spear in a production of *Saint Joan*. Then I got into *Hamlet*, so I was into Shakespeare a lot, and then they needed somebody to understudy Richard Burton in *Camelot* and they saw me doing Shakespeare in the Park and I came to the audition and sang. They wouldn't have hired me for my singing any more than the church people would, but they liked my acting so they hired me to stand by for Richard and they gave me the little role of [Sir] Dinadan. So that's how I got on Broadway.

KAREN: So you were already well established by the time *Shenandoah* came along?

JOHN C: Yes, I'd already done *On a Clear Day...* with my name above the title, and had been nominated for a Tony, up against Richard Kiley in *Man of La Mancha*. And he beat me out then; there wasn't much question about that. Later on, when *On a Clear Day...* closed, I took over for Kiley on Broadway for a short period of time. So I got to do *Man of La Mancha*. That's why I was so comfortable in this role on *Quantum Leap*. 'Cause I'd played it on Broadway.

TERESA: They must have known that when they asked you to do it.

JOHN C: Yeah, they did. The people on *Northern Exposure* did not know that I was a Broadway star.

TERESA: Really?

JOHN C: I don't think so.

TERESA: How'd they miss it?

JOHN C: Well, they knew it vaguely. But I know that they didn't know very much about me because "On a Clear Day..." I read in the script that they were gonna play a lot of Broadway tunes. Maurice was an astronaut, went up into outer space. The music that they played for him was "On a Clear Day" and I realized that they didn't know that if they used the Broadway album that would be me on it. *[laughter]* And I had to tell them. So they didn't use it.

KAREN: Well, for what it's worth, Don didn't know

about Scott in *Romance/Romance* either, when he cast him.

JOHN C: Oh really?

TERESA: Yeah. They had to tell him. Oh he sings? Okay...

JOHN C: Yeah, well, Don...you can't know that much. I don't hold it against anybody. My career has been so spread out in different areas. I just watched Dean Stockwell in *Sons and Lovers* again. You couldn't believe that this is the man you've seen in all the different movies. He was just so young and so English and beautiful and totally different. You see him in other roles, he's totally different. He's a wonderful actor. People on *Quantum Leap*, would be amazed probably to see that show. You've seen it obviously.

TERESA: Oh, everybody in the club has seen it because we advertise the AMC show as it goes.

JOHN C: Oh, did you? Good. Good. That's good, 'cause it's really wonderful acting. A wonderful show.

TERESA: Yeah, I've just been buying stills from that.

JOHN C: I mean, I was working with two of the best actors ever.

KAREN: People were wondering if there was any connection between your getting the directorial role vs. the acting role on *Quantum Leap*.

JOHN C: Well, one followed exactly after the other. I did the acting role and then I wanted to hang around the studio and watch, and Don Bellisario was directing our show. He knew I was interested in learning how to direct film. So he let me go and study the editing, and watch him do things, and he explained things to me, and then he offered me the role. He said, "Do you want to direct one?" Whew! Boy, I didn't know what I was getting into, I will tell you! That was a terror.

TERESA: So it was a tough job?

JOHN C: Ooo-oo! Yeah.

TERESA: So you prefer acting?

JOHN C: Adam—I don't know whether you know Adam Arkin is on *Northern Exposure*, and he directed last week, he directed the episode.

TERESA: He's in it also?

JOHN C: He went through hell but I knew exactly what he was going through. He was excited.

TERESA: So he had all your sympathy for that?

JOHN C: Yes he did.

KAREN: So, you were telling the lady before, Holling is getting married?

JOHN C: Holling is getting married, and then he's falling apart. [laughter] And I understand that Shelly's gonna have a baby. She had a false pregnancy once already. So I don't know what's gonna happen. And Holling is such a son of—SOB—when it comes to children. I hate that aspect of him. But, did you see [the *Northern Exposure* episode] "Bad Seed?" [laughter] Oh, man, I really hated that show, because of the way he treated his daughter. But I wonder how he's going to react to having a child.

KAREN: Was the circumcision episode difficult for

you to do?

JOHN C: It hurt! Oh, did it hurt! [laughter] Gosh, it hurt my pride, more than anything. I have to talk about my private parts all the time. [laughter] Gosh, I never thought I'd have to do that kind of stuff. It was fun. People like it.

KAREN: I have to ask this, because my dad says you have appeared in Syracuse a number of times over the years.

JOHN C: That's right. Mmm-hmm.

KAREN: What companies did you perform with, and in what plays?

JOHN C: Arthur Storch [former director of Syracuse Stage] is an old friend of mine, and I went up to do—the first show I did for Arthur was a new adaptation of *Cyrano De Bergerac*, that my wife had written. I kind of bribed Arthur into letting [me do it]. I said I'll do *Cyrano* if you'll do this version. Then we later toured it and I toured it all over the country. And then, again nepotism, I went back up with my son playing the lead; my wife played the second lead and I played the third lead in *All the Way Home*—the Thomas Wolfe novel that had been adapted into a play. And I was their celebrity in charge of their campaign for subscribers last year, so I keep contact. Arthur left last year.

KAREN: Yeah, he retired I think?

JOHN C: Yes he did. Actually, he left and retired. He wanted to just quit and I talked him out of it; and my wife talked him out of it. Then he stayed for a while and then he quit. He remarried and went back to New York and he's looking for work as an actor. He's a very good actor, as well as a director.

KAREN: He was in *The Exorcist*, wasn't he?

JOHN C: Yes.

KAREN: "Catch a Falling Star" episode—does that, is that true to life at all? With the way touring companies work and so on?

JOHN C: I haven't done that much touring, but it could be, very much so. Particularly if you had an old star, like me for instance, if I was still a drinker. And they wanted to do a company of *Man of La Mancha* on the road, I would probably, I could easily get into that same situation, with women and drinking before performances, and getting worse and worse, if I were at all unhappy; and probably I would be unhappy if I had been a big star. Particularly, it's changed a little bit in that if you were a real star, like a Richard Kiley, and you did *Man of La Mancha*, they would be big, big productions. He'd make more money in one year than he would in ten years, cause they had these big theaters and they pay an enormous amount, and you get a percentage of the show. He made lots of money on touring *Man of la Mancha*. But you see, this was a little small touring company, and if I were jealous of Richard, which I would be, and drinking too much and playing around with the women, that situation could very easily have happened. Yeah.

KAREN: One more. In the line in the script is some-

thing about, "Not since Joan Diener on Broadway have I heard anyone sing like that." How do you think Michelle Pawk did, compared to Joan Diener on Broadway, in all reality?

JOHN C: I worked with Joan Diener. Joan was very, very...that role was tailored for her. But in some ways, she dominated the role and made it too much her own. Although it worked very well; it was wonderful, I'm not saying it wasn't good. But Michelle was very sensitive, and it was a different way of playing it. She was doing it differently. She could easily play that role, yeah. Janine Turner is a little bit more the girl who...her personality was more the personality of an Aldonza, who is slutty kinda— [Unintelligible over laughter as he realizes what he's saying about his co-star; something like "oh, boy am I in trouble!"]

TERESA: This is going right to her, yes.

JOHN C: No, but the character is not—I mean, Michelle would have to stretch a little for it, because she by nature is a very...she's a leading lady, but that role is more like a...I've always thought of a young, oh, Rita Moreno. The one I always thought would be [good would be] Chita Rivera. Chita Rivera would be very wonderful, because she's a better dancer; she'd really be better than Joan. She never played it though. She could play it.

TERESA: How do you like it out here on the West Coast as compared to the East Coast? Do you miss the excitement back there?

JOHN C: I'm more in tune with the East Coast in the sense that I don't know how to get jobs here. I do better back there. There was always excitement and stuff. And people know who I am, and know my capabilities. I never really got into stuff [here]. Don Bellisario is the only one that I ever really got close to out here, who recognized my talents. He let me not only play that role, but he let me direct the next show. And I'll tell you something else. He just offered, if I can get out of *Northern Exposure*, he'll let me play the guest star in the next episode.

TERESA: All right! That was my next question.

JOHN C: That would be—that's the kind of [person he is]. If there were more people like Don, then I would like it out here a lot more.

TERESA: That's a long way to come, doing *Northern Exposure*.

JOHN C: You know, I wouldn't mind. What do you mean, "long way to come"? The stretch physically, mentally?

TERESA: Well, physically, just getting back and forth while you're doing the show.

JOHN C: Well, I'd have to get out of the episode. The episode that I'm shooting right now, I'm too heavy in, but it so happens that the next episode I'm very light in it. And I'm going to ask them to let me out.

TERESA: All right! We'll look forward to that then!

JOHN C: It probably won't happen. But it would be very exciting.

TERESA: We'll tell them we want you too

KAREN: Has the tremendous following of *Northern Exposure* and from your *Quantum Leap* role changed your life at all?

JOHN C: Well, I've never had anything like this. Not on Broadway. I mean, I could do a Broadway show and walk out the back door and people would...some of them would recognize me, but if people gather around, like this, *then* they'd recognize me. But if I just walked out, people might do a double take on me, but that's the extent of people knowing who I was. But on *Northern Exposure* and *Quantum Leap*, it doesn't make any difference where you go. It could be Kalamazoo, Michigan or anyplace in America. So many people see you and those things. That is new. That's a whole new experience for me, to be recognized.

TERESA: Do you like it?

JOHN C: Yeah. I like it all right. [laughter] It's okay, I'm in Seattle, so I don't...all I know is people at Safeway, and that sort of thing. So it's not a problem. John Corbett now would have a problem. He's the heart throb type and that sort; you see, I'm [not]. He'd really be mobbed.

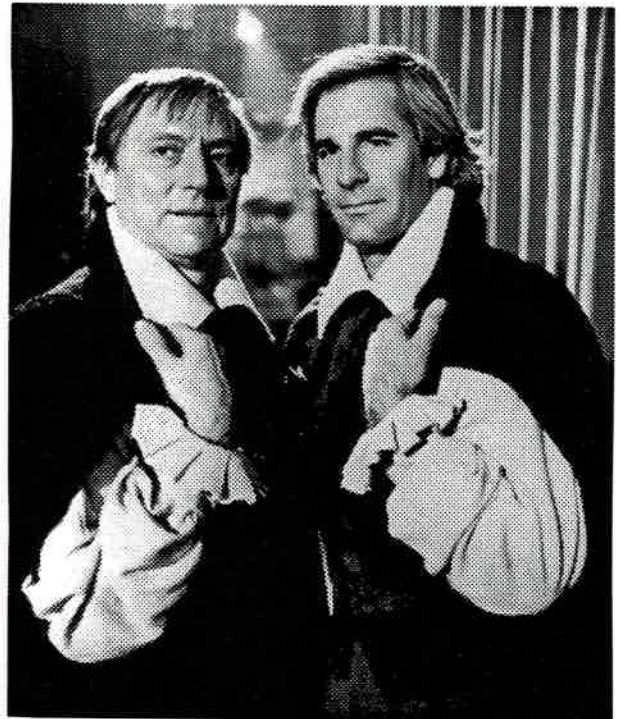
FAN: You may be a heart throb and not even know it.

JOHN C: Yes!

TERESA: Thank you so much.

KAREN: Thank you.

JOHN C: My pleasure.



Cervantes times two: John Cullum and Scott Bakula in costume for "Catch a Falling Star" in 1989. Photographer unknown; presumably ©1989 Universal City Studios.

JOHN D'AQUINO INTERVIEW
INDYLEAP, JULY 30, 1994
 Interviewed and Transcribed
 by Margaret Colchin

[John D'Aquino, also spelled Di Aquino, has appeared in three Quantum Leap episodes and written a fourth. As Jimmy's brother Frank, John is one of the very few actors on Quantum Leap to play the same role more than once, appearing in the second season episode "Jimmy" and again in the fifth season's first "Evil Leaper" story, "Deliver Us From Evil." After writing an episode, "The Beast Within," John returned to the series once more as an actor, playing Pete's brother Tonchi in "Mirror Image."]

Prior to Quantum Leap, John was one of the stars of the short-lived tv show Dirty Dozen: The Series. John played Lebec, a demolition expert, in this 1988 Fox series, which was filmed in Yugoslavia. Since Quantum Leap, he has co-starred as Lt. Ben Krieg in seaQuest DSV, and written an award-winning play, Stiff Cuffs.—KFB]

MARGARET COLCHIN: When do you start shooting *seaQuest* again?

JOHN D'AQUINO: Well, let's see—I don't know if you're aware that I wasn't invited back. Not in the normal capacity anyway. There were four people let go from the show, and I was one of them. And then the next day they called me to tell me that I would be coming back in more of a recurring capacity.

MARGARET: Which means every now and then?

JOHN D'A: At their whim, without contract. To be perfectly honest, that's really okay with me, because it was a year that was not what it was promised to be for most of us. I think even the people that went back, went back with a great trepidation. I'm really all right about it, because if I go back and work a few episodes, it allows me the freedom to do everything else I want to do. There's a lot of that I want to do, and to be the fourth or fifth person on that show is not serving me to where I want to go now. I appreciate all the good things that came with the show, I really do. I met some wonderful people—the crew, which was a lot of Leaper people, a lot of *Quantum Leap* people, we got along like family, truly close. I can't say that across the board, because what happened was Tommy Thompson was producing and had created my character. Tommy had major disagreements with Roy Scheider, and Tommy asked for the studio to back him and the studio said they were going to back Roy. So Tommy said, "Then I'll have to go." When they lost Tommy, they lost a lot. And then what happens is that a new regime comes in, and they put all the troubles and blame on the old regime.

When Tommy left, so did every unwritten promise that I had -went out the door. And it was really strange

from that point on, because they knew I was Tommy's guy, Tommy brought me in. And so there was some animosity toward me, because it was nothing more than I was part of the old stuff—that was just the way it was. So I had to overcome that. And then a really wonderful thing happened where Spielberg came in, took notice of me and my character, really liked what I was doing, and let that word reverberate behind the scenes to everybody. Then all of a sudden I was the golden boy. It flip-flopped about a hundred times more and unfortunately for a lot of the actors and a lot of the writers who I really cared for a great deal, they were let go, fired, walked out. Our best writer was forcibly removed, the only guy who knew how to write the show, and now they're involved in a lawsuit with him. It's not his fault at all. It was really sad the way it went down, because he's a really great guy and all he did was care about the show—and all he did was eat, sleep, and drink the show. And he was helping him with a lot of scripts that his name wasn't even on.

MARGARET: Tommy did that a lot with *Quantum Leap*, didn't he?

JOHN D'A: Yes, Tommy was wonderful that way. I'm talking about David Kemper now, who worked under Tommy, and Tommy certainly helped David get his early foot in. It's a strange thing, because you just want what's fair to occur.

MARGARET: That doesn't always happen in your business, does it?

JOHN D'A: No, no. I think that's a thing we're taught when we're children, you know. There's right, and wrong, and unfortunately that doesn't always translate to adult life. I believe in at least shooting for the ideal anyway. And I'm really okay with the way things have turned out.

MARGARET: We enjoyed "Treasures of Tonga Trench."

JOHN D'A: Thanks, thanks.

MARGARET: I think that's really what made us start watching *seaQuest* regularly, and then we were disappointed that in subsequent episodes you really weren't given that much to do.

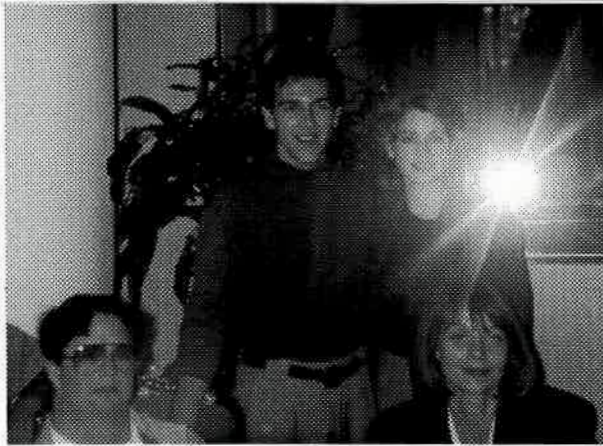
JOHN D'A: I was given a lot more than most.

MARGARET: It's a big cast.

JOHN D'A: Yeah, it really is. And it was nice, because I had every writer, and most directors, pull me aside and say, "Thank God for you on this show."

MARGARET: Your character, I thought, gave a kind of comic relief, and I thought the show needed that. It tended to get real heavy.

JOHN D'A: That credit should go to Tommy, because he recognized that early. That's why he wrote the character. But it's funny, because two months after Spielberg said, "Great work on that one episode. Really loved what you're doing there," the network itself came back with its own independent testing and said my character tested negative for the same exact episode that Spielberg said, "Give this guy some more work." My



[John D'Aquino with the cast from "Deliver Us From Evil" (Carolyn Seymour, Renee Coleman and Brad Silverman) at the Second Annual Quantum Leap Convention in 1993. Photo by Teresa Murray.]

only thoughts on this could be that maybe because my character's a con artist, that if you pose a question, "Did you think that it was a nice thing that this character did?" and someone says "No," it just depends on who's asking the questions. So I don't know. All I know is, the way they wrote the part was the way I interpret the part. I don't write the words for the show—I haven't been allowed to write the words for the show yet. If Tommy had stayed there, that probably would have been a given. Tommy and I are very close—we started out together.

MARGARET: Yeah, I think I remember you saying that at the last Con. You've been friends for a long time. What's he doing now?

JOHN D'A: He just sold a new pilot. He's been working with Bellisario at Paramount—he's back with Don. But Tommy, he's an incredible talent on his own. Not to underplay Don, who's obviously a very gifted man, who has a terrific track record through the years. Tommy's a gunslinger. He was paralyzed from the neck down, and has regained a lot of his ability. He's an amazing guy.

MARGARET: Did you know him before he was injured?

JOHN D'A: No, he was injured at 15 years old. I probably met him in his early twenties.

MARGARET: I understand you went to Florida State. What was your major?

JOHN D'A: Theater, of course, and communication.

MARGARET: That's the best school in the country.

JOHN D'A: One of them! I think it really depends on who's there teaching at the time. I'm very close with that department. Doing whatever I can to make sure it keeps on the right path. Typically a lot of donated money goes to sports, so when I donate money I have to make sure it goes to the right place.

MARGARET: What made you choose acting as a way to make a living?

JOHN D'A: I don't think I chose it, I think it chooses you. It's something that if it becomes an option, it shouldn't be your career. Initially, it's a calling. It's something that keeps whispering in your ear, takes you away from your home, and sends you to far-off places. Sometimes without money in your pocket. I can remember being in a phone booth one of the few days it ever rained in California. I couldn't get the door closed, my phone service had been yanked for the third time because my roommates and I couldn't afford to pay the bill...

MARGARET: And you needed a phone...

JOHN D'A: Yeah, that was prior to having an agent, that was prior to anybody knowing I was alive. Just calling my parents and saying, "I'm alive. I'm without a phone for a while. Don't worry." And my father, through his broken Italian accent, said, "But you can come home," and you get to the point, young actors out there, they hurt so much, they hurt inside, there's a vacuum inside, you can't even cry. But all I knew was that I said to him, "I've got to stay. I don't know why, but I've got to stay. Whatever that thing is, that intangible, that voice, that's what keeps me growing and wanting to do more, and do more on my terms. My frustration comes nowadays with—I don't want to play by everybody else's rules, because the deck is stacked. So I want to re-shuffle.

And today at the Con, I'm going to talk about a couple of things that I might even be able to recruit the help of the Leapers. I'm going to ask for your help. I had these thoughts on the way here, nothing that's fleshed out completely yet, but my thought is that the Leapers are very loyal, and they all came together because *Quantum Leap* is a show about hope. It brought hope to everybody, and it's the type of program that we want to see on the air. We can't always control what a network does, but maybe there's a way to find some empowerment out of this, because there's power in numbers. Next year I hope to make a small film, utilizing some of the people that worked on *Quantum Leap*, the crew, some actors from *Quantum Leap*. Not Scott and Dean yet, because I think I'd have to prove myself to those guys before they'd come play.

MARGARET: This is something you're going to produce yourself?

JOHN D'A: I'm co-writing, I'm going to direct it, and I'm going to co-produce it.

MARGARET: That means you have to find the money.

JOHN D'A: That's right, and that's where the Leapers may come in. I know I can go out and round up a million dollars—

MARGARET: A million dollars is a lot of money!

JOHN D'A: Well, it is and it isn't. The film that I want to make is called *Hard Luck Cowboys*, and it deals with the real life story of Terry Funk, one of the *Quantum Leap* guest stars, the wrestler who wrestled Scott in "Heart of A Champion," and was also in *Tequila & Bonetti*. I did my first series with him. It's a story

about his childhood, growing up at the Texas Boys Ranch among some of the more notorious juvenile delinquents in the country. It's a wonderful story, and since he told me about it, years ago, it's stuck with me in the back of my mind—this has to be made. In the last year, I've visited the Boys Ranch with Terry and my co-writer and we're putting together this project. It will happen, one way or another. But a thought occurred to me that if I play by everybody else's rules, I have to hope and pray for a distributor that'll put out the movie. I'm going to stack the deck on my own terms.

MARGARET: I wish you luck. It's not an easy job.

JOHN D'A: No, it's not. Nor is what we've already done to this day. It just takes persistent behavior, and saying "I'm going to do this."

MARGARET: I think you have to be a very patient person to be an actor, for all kinds of reasons. Just waiting out a job, waiting for your turn to do your thing.

JOHN D'A: It's not as rewarding for me any more, because, for example, when I wrote this *Quantum Leap* episode, I probably became a real pain to certain people over there. I was really welcomed by the crew with open arms; I was embraced: "Good for you, John, you did it, you got one made." But I really wanted the show to be the best it could be, and I found that, there were about three or four directors I had a wonderful rapport with, but they brought in a guy—I don't even remember his name—they brought him in.

MARGARET: Gus Trikonis, the only one he ever directed.

JOHN D'A: I had no rapport with Gus, nor did he invite me into the process, where I would think he may have had a few questions for me. And I ended up having to apologize to him because in Tommy's enthusiasm to help me learn the process I was invited to the editing room to watch, and actually when Scott found out about it, Scott was upset with that and let me know about it.

MARGARET: That you were invited in?

JOHN D'A: That I was invited into the editing room, because apparently there's a union regulation. Scott let me know that that wasn't a cool thing. And I understood, because what happens is if you have people in those rooms making comments, then the real vision of the show is taken away from people that feel maybe they should have it. So in a way it was really, really humbling for me to go through that process. I really thank the people who allowed me to write one, but it was a really humbling process. The truth is I've had some wonderful teachers and I've absorbed a lot, and the hardest thing for me to do is pretend that I don't know as much as I do now. To pretend that I'm just an actor with limited capabilities on a set it wrong and it bores me to tears at this point. And even on *seaQuest*, no one will ever know how much work I did to help some of the other actors prepare, some actors who were having trouble. Those actors now, they thank me, but at the end there was no pot of gold at the end of that rain-

bow for me. And I think that I really have to, the gold I mean being a reward internally, too, just to feel good going home at the end of the day. And it's not only about money for me, it certainly isn't. Otherwise, I would do something that I would make consistently good money. (laughing)

MARGARET: Something with a little stability in it?

JOHN D'A: Exactly. So I'm going to create those things. One of the things I'm going to ask today—I'm going to try to get a sampling—is to find out how many people here would be willing to buy a videocassette of a film that they could be in on from its inception.

MARGARET: So have you a script already?

JOHN D'A: We're sixty pages into this script, only for the first draft. I'm not rushing this project. It's going to be a real bath of hope and self-esteem for the people that watch the movie. I also want it to be a wonderful experience for the people making the film. Unlike what they're used to right now. They're used to just churning things out in Hollywood fashion, possibly. I really wish that the crew on *seaQuest* had been treated with a lot more kindness last year, and if I can help bring a few of those people to this one. Just to know you're appreciated after a good day's work, I think, is vital.

MARGARET: You said you're co-writing the script?

JOHN D'A: Co-writing with a playwright, a friend of mine named David Howard, a really wonderful person, good person. And we're also getting together with Terry Funk to make sure we get the story straight. And we're doing a lot of interviewing, and we're just putting the pieces together now. We're trying to get the main story in, and then we'll interweave it all together. I'm not going to shoot this thing until I'm really, really pleased that every page is what it should be. I don't understand when scenes don't work in films or in television shows. Because if there's ample time—there often isn't in television—there should be no excuse for a film if you have ample time to create it. And then I want to rehearse it properly. I'm going to invite Jonathan Brandeis from *seaQuest* into the movie. Hopefully he'll have time to do it. His parents are great people and I have a nice rapport with them, so I'm designing one of the characters for him. And a few other people—Royce Applegate from *seaQuest*.

MARGARET: He was in a couple of *Quantum Leap* episodes.

JOHN D'A: Was he?

MARGARET: He was in the sheriff in "The Color of Truth" and he was the announcer in "Play Ball."

JOHN D'A: Oh, that's great. He's a great guy. I'm creating a character for him.

MARGARET: Do you have anyone for the lead yet? Terry Funk's character, I guess.

JOHN D'A: Well, the little boy—we're probably going to see a lot of the movie through the little boy's eyes. No, I don't have anyone for that yet. Terry Funk will be playing his father. And I may research a lot of the *Quantum Leap* actresses. I'm going to need someone to

play the boy's mom. And I'd like to get an actress who's got a lot of experience and who could use a good role right now.

MARGARET: Hmm, no one comes to mind immediately. There were a lot of mothers. It would have to be someone in the 30-40 year old age range?

JOHN D'A: I would think nearing 40.

MARGARET: (chuckles) The more *Quantum Leap* people you have in it, the more Leapers would buy the video, but I think they'd do it just for the connection with you. Are you going to film in LA, or Texas?

JOHN D'A: In Amarillo, Texas.

MARGARET: A lot of Leapers in Texas.

JOHN D'A: In Waco, I know.

MARGARET: Of course, you know Jackie [Vansuch].. How did the Real Time Chat go last night?

JOHN D'A: Really well.

MARGARET: A lot of the people were here, but there still must have been enough of them to come talk to you. They're a great group of people. Leapers are the way they are because of the way the show is.

JOHN D'A: How many newsletters do you send out?

MARGARET: I have a system. I send it to about 60-70 LPOs, (chapter presidents), and those chapter presidents in turn send it out to their members. Directly it gets sent to several thousand, and then those thousands just pass it on. There are many more Leapers than those that belong to the fan club. So there are a lot of people out there to get the word to. And we have a good computer networking system.

JOHN D'A: I'm kind of hoping—there's a few different sources. The Texas Boys Ranch has a subscription of 200,000 people -

MARGARET: They dwarf us!

JOHN D'A: I'm hoping to do a few creative things there. They do very well, funding-wise, as it is now. But we might be able to do a matching deal. With each cassette they sell to one of their people, we split fifty/fifty with the profits. It's possible, after the cost of the tape, we could fund the entire film in pre-sales. It would be a marketing type of strategy.

MARGARET: So you're thinking of going directly to home video rather than releasing it in theaters?

JOHN D'A: We're also planning on making not an exploitive film, but a very good film. See, one thing I know is performance. I've had wonderful teachers. I've got to match that knowledge with technical background. So, initially in this first film, I'm going to surround myself with people that really know their jobs and are very good human beings and want to share what they know. And just like Scott Bakula did on *Quantum Leap*, I want to create an environment where people feel free to make suggestions to make the show better. Michael Stern, one of the editors from *Quantum Leap*, is a dear friend of mine. He's going to be editing this film. And I'm going to invite everyone into this process, because the truth of the matter is, it doesn't matter if it's my idea or if it's your idea. If it's the best idea

it's going in the movie. Because at the end of that it's going to look like I'm a genius, because I took all your wonderful ideas. You feel like you're part of the movie because you were heard, and I don't mind giving credit where credit is due. We all look like geniuses if it comes out looking good.

MARGARET: Sounds like a very interesting project, like you've given it a lot of thought.

JOHN D'A: It's going to be a learning process. And I'll tell you something. This is the first time I've been excited about show business in about five years.

MARGARET: I'm sorry it's taken you five years to get to that point again. When did you start?

JOHN D'A: I drove out to California with Tommy Thompson in 1982, March. And we've been like brothers, we're very close. The first time Tommy was ever on a *Quantum Leap* set was as my guest on "Jimmy." And he just, without my help, came in, and they liked what he did. You know, it doesn't take long to figure out that Tommy's got some genius in him. I think the best thing I can be for Tommy as a friend is to be truthful and candid with him. I had a friend of mine come over the other day, and he got real, sort of... because out of his own anger at not having his career happen, he was saying things to me that were less than kind. And the thing that I could do that was most kind was to say, "That's nonsense. I understand why you're throwing that at me." And all of a sudden he apologized, because he realized he was doing it. And Tommy, in my case, he's been there for me when I needed a talking to and I've been there for him. I feel like if I ever stop treating him like that, then I pay him a disservice. Because there are so many people out there that are willing to just yes you to death because all of a sudden you're working and you have control over particular parts.

MARGARET: It's a lot about control, isn't it?

JOHN D'A: Yeah. If you surround yourself with yes people, you're going to be in real trouble. I really enjoy the counsel of others, especially if I feel like it's coming from a place of kindness. It's not coming from their ego.

MARGARET: Yeah, to help rather than to just put themselves forward. I wish you the best of luck with it, and if there's anything we can do to help, we will. Leapers are wonderfully people, very giving and caring group of people.

JOHN D'A: Well, let me just say that the Leapers have been so kind to me. I'm amazed; I'm overwhelmed. And I hear the group is growing. I hear "Jimmy" is on like every other week.

MARGARET: They're going to play the home video today.

JOHN D'A: Today?

MARGARET: You knew it came out on home video?

JOHN D'A: No!

MARGARET: Yes, in the second set of releases.

JOHN D'A: You guys are going to have to tell me how I can buy the episodes.

MARGARET: Okay, Tower Records is the best place to get them off the shelf, and if they don't have them, you can order them.

JOHN D'A: In the film, I'd like the boys at the Boys Ranch to be actors, I want them to be PAs helping on the set. We're going to make sure the crew offers classes in cinematography, sound, and so forth, so they're learning from it. At the end of each work week, say on a Friday or Saturday night, we're going to have a hoedown of sorts; we're going to have a party to celebrate the week's work. This is my dream. I also want to make sure that people are fed properly, that they get a real nice experience. They're out in the middle of nowhere, but it's wonderful, it's peaceful, and maybe it's replenishing the spirit. As is watching *The Waltons*, as is spending time with our families—or at least ideally. And there's going to be no profanity in the film.

MARGARET: Yes, that might be something that would appeal to people who watch *Quantum Leap*.

JOHN D'A: And hopefully their kids, who don't know anything about any of this, but enjoy good programming. I have a lot of high hopes and I'm thinking about doing it in a way that Hollywood's going to go, "You did what?!! How did you do that?!" I would love nothing more than for that to be.

MARGARET: I really wish you a lot of luck with it. I can't believe it's going to be easy, because nothing is easy in making films or getting them out to the public, but you seem to have a lot of drive and ambition and it certainly seems like it's something you want to do.

JOHN D'A: It'll be done. You can put it in stone. No doubt about it. One way or the other, it'll be done.

MARGARET: The writing business—have you written anything else for tv, or done any writing lately?

JOHN D'A: You know, I co-wrote an episode of *Tequila and Bonetti*. I didn't write it for credit, I sort of did it to help Tommy and prove to him that I could do this. Which allowed me to write for *Quantum Leap*. The *Tequila and Bonetti* was never aired, but I'm in it as the major guest star, and I brought it in case anyone would like to see it. And I've written a play, co-wrote a play called *Stiff Cuffs*. It's being published by Baker Plays and it'll be out in theatrical bookstores in September. Interestingly, Indianapolis is the place where it won a play festival. It won three play festivals. I'm really excited about that.

MARGARET: What were the other two?

JOHN D'A: One was Carmel, and the other was Houston. I was filming something, and I couldn't come to the opening in Indianapolis, but I went down to Houston, and I'd never been so rewarded than to get off the plane, go to the theater and see this piece of work, and it worked, without me touching it, directing it or any of that. It really worked. I tell you the truth—it's a piece that I feel, like good writing probably is, that you're simply a conduit. Stay out of the way of what's coming through your head. You can put whatever spiri-

tual connotation you want on that, but my opinion is that good writing is sort of channeled.

MARGARET: Do you like writing better than acting? Do you have a preference?

JOHN D'A: I love creating. If it's wonderful writing—there were times that I didn't enjoy the writing on *seaQuest* this year and it was difficult for me to try and make it, and I had better writing than most at times. I love it (creating) because no one's telling me what to do. I sit down at the computer and, "Let's go." And everybody's got their gifts—these are my gifts. And I'm in touch with my gift. The only difference between somebody who's doing and somebody who isn't actualizing their gifts—you just have to know what it is and do it. Because when you love doing something and you don't mind working 80, 90 hours a week doing it, you're probably going to get some success.

MARGARET: You've achieved success, don't you think?

JOHN D'A: I think success is a very broad word.

MARGARET: I guess I meant in the area of being known.

JOHN D'A: Yeah, I think it's happening. I go a lot of places and I see people looking at me, staring at me. I was approached by a Chinese man who was a mute this past week-end and he came up to me and he let me know through his hand motions that he knew I was an actor, he loved *seaQuest*, loves me and hugged me and it was really wonderful. I'm not in this to become the world's most famous star or celebrity. I'd rather be known as a moviemaker, story creator possibly, as someone who added something to the world instead of detracting from it. I don't want children to be blown away in my films with guns. One of my favorite stories was I just got done producing the play I told you about in LA. I was tired because we wrote it, produced it, which meant on the phones every day and at night I was acting in it.

MARGARET: What's the play about?

JOHN D'A: It's basically about two people who meet in a Laundromat 45 minutes after midnight New Year's morning. It's based on thoughts I've always had about, "Boy, isn't New Year's Eve depressing." Because it's supposed to be the most wonderful, fun evening, and if you're alone, it's the most difficult thing to get through. And you know there's that old concept that the person you kiss at midnight would be the one you spend the year with. So these unlikely people are on a collision course this particular evening at this Laundromat at 45 minutes after midnight. And I have to say, I really think it's good. I say that because I won't pick it up for six months or a year and I'll start looking at again, and it works! It works! I'm very, very proud of it. It's a romantic comedy and we tried to paint it in a light way, but there's substantial stuff underneath. We just didn't want to turn off a large majority of the audience. We put it in different clothing.

MARGARET: I can see you writing something like

that. You're being very serious today, but is your natural personality more of a light personality?

JOHN D'A: You know, it's funny, because there are certain people who only know me to be a wise guy, a crack-up. It just depends on what I'm talking about. With my family I love to do nothing but court jester.

MARGARET: Do you have brothers and sisters?

JOHN D'A: Yeah, I have a wonderful family. My mom and dad are still with us. My father had many, many heart attacks, and it brought the family close together at an early, early point. He was in his early forties when he had some big ones. And then about four years ago, my dad checked out. He died and went to the white light and came back. My older brother as a result of my father's early heart attacks became a heart doctor. My younger brother is a chiropractor and my younger sister is a law enforcement officer in Florida. My younger sister is really beautiful. I brought her on the set of *seaQuest*, and everyone said, "Is she an actress?"

MARGARET: So you don't know when or whether you'll be filming any other *seaQuests*?

JOHN D'A: David Burke, the producer, has let me know that I'm being written into one episode. I think that David Burke is a good man and I think he'll do the best he can to honor that. It's a lot of pressure on him. So I try not to put that pressure on him, it's fine. The best help I can give anybody is for me go out there and help myself. That's the best help I can offer anybody.

MARGARET: What was it like on the set of "Mirror Image" at the end; was there a feeling that y'all really knew it was going to be the last episode of *Quantum Leap*? What was it like?

JOHN D'A: Well, first of all, I was really honored to be invited into that one, because that meant a lot. I tell people that the Friday before I got the role in "Jimmy," I had lost *Godfather III*, and another film, and I was really down. It was a bad actor week-end (laughs). Monday this part came up. It was the fifth time I was going to go in and audition for *Quantum Leap*, the fifth time.

MARGARET: What did you audition for before?

JOHN D'A: Four other episodes, and my feeling was, "Gee, if they haven't hired me by now, what do I have to do?" 'Cause I felt like I always did nice auditions for them. But in this particular case, this was the right part for me, and that's a blessing when that happens. So that was charmed. And the whole experience of being invited back was quite charmed. I mean, Bradley [Silverman, who played Jimmy] meant a lot to me. Bradley and I, it's interesting, we have a relationship that's very brotherly. We fight, or we'll argue and then we'll love. We hug each other and we know we love each other, and that's fine. But that was nice because everybody there felt they were invited into something special. It's a little melancholy, because I've been in that position so many times where it's the last episode and you don't know if you're coming back or not. And

I felt bad for Scott that way, but he kept on a very good face about it.

And it was also coupled with the audition for *seaQuest*, which was the most difficult process. In fact, I got *seaQuest* while shooting maybe the last day of "Mirror Image." Tommy came down to the set. We had won a major battle because Tommy was already involved in a major political battle behind the scenes. And I was the pawn. They didn't want Tommy to get his way and it was the ugliest thing I ever had to go through in Hollywood, because people were making character, defamatory remarks about me that were incredibly untrue. But it didn't matter because they just needed to get their way. They would say anything to get their way. And it was disheartening, but thank God I got to go to the network and test against whoever it was they wanted to bring in and let the best person win that day, which is what it should have been from the very beginning. The most difficult thing was that it had to be a comedic scene, and I knew that about five or six of the people in that room wanted me dead (grins). And I had to make them laugh!

MARGARET: Well, you must have done your job!

JOHN D'A: The best thing that happened is that I made my peace with everybody in that room before going in. I had no anger toward anybody; I just had to go in and just be the best John I could be. I sort of feel like I had a little help from upstairs walking in. Walked in, faced the enemy, and smiled at them and did the best I could. And that's basically what was behind "The Beast Within," facing up to our demons. It's an adventure.

MARGARET: Well, we've kept you long enough.

JOHN D'A: Let me just say thank you again to all the Leapers who've kept me alive in their lives and have tuned into some of the things I've been in. I'm very grateful to be a part of that.

MARGARET: That's very nice! And thank you very much.



John D'Aquino with Rosie Colchin at *IndyLeap*

**"Lee Harvey Oswald" Interview:
Erica Amoto, Rodney Kageyama,
Patty Toy, Reni Santoni,
and Donna Magnani
Second Annual Quantum
Leap Convention, 2/13/93
Interviewed by Teresa Murray
and Karen Funk Blocher
Transcribed by Karen Funk Blocher**

[Five members of the "Lee Harvey Oswald" cast graciously agreed to a group interview with us at the Second Annual Quantum Leap Convention (1993), where they had been appearing in the "guest star booth." The level of fun and laughter these five generated, before, during, and after the interview, was a complete departure from the brooding seriousness and controversy of the episode in which they appeared. Willie Garson, who played Oswald as well as Seymour in "Play It Again Seymour," was interviewed separately for The Observer at QuantumCon '94. That interview will appear in an upcoming issue—KFB.]

TERESA MURRAY: Okay, I'm just going to go around and have everybody say their names so I know how to identify the voices when we're doing the tape. So, you're:

ERIKA AMATO: Erika Amoto.

TERESA: Okay. And you played...

ERIKA: I played Lieutenant Guri, the KGB agent.

RODNEY KAGEYAMA: Rodney Kageyama. I played Joda the drag queen. *[laughter]*

PATTY TOY: I'm Patty Toy. I played Bar Girl, who made a pass at Scott.

TERESA: Okay. Hard to resist though, huh? *[laughter]*

RENI SANTONI: I'm Reni Santoni. I played Sergeant Lopez and I beat up Scott! *[laughter]*

DONNA MAGNANI: Hi, I'm Donna Magnani., and I played Mariska, and I made out with Scott! *[laughter]*

RODNEY: So did I! *[laughter]* I got to kiss her first! [?]

FAN: Hi. I'm just crashing the party. I'm sorry. *[laughter]*

DONNA?: Join! Join!

ERIKA?: Please.

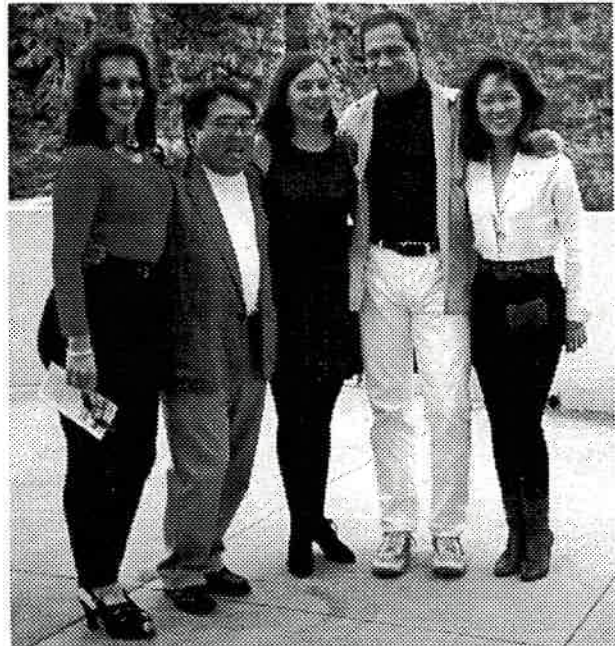
TERESA.: I guess we can start over here and ask you how you were cast in the role.

ERIKA: Well, actually I originally went in to read for Marina, 'cause I speak Russian, and they saw that on my resume, and went, "Oh! Marina." I went in and they said I didn't really look right, but they liked me, and they just...gave it to me, really. They liked me and gave it to me. That's how I got it.

RODNEY: Wonderful actress. *[laughter]*

ERIKA: He likes me. I don't know why. *[laughter]*

RODNEY: I love her! I love her stuff. *[laughter]*



Left to right: Donna Magnani (Mariska), Rodney Kageyama (Joda), Erica Amoto (Lt. Guri), Reni Santoni (Sgt. Lopez), and Patty Toy (Bar Girl). Photo by Tracy Ann Murray

TERESA: And...?

RODNEY: Me? Well, I didn't have to sleep with anybody, if that's what you mean! *[laughter]*

PATTY: That's not what I heard! *[laughter]*

RODNEY: No, I had worked with Don Bellisario before, on another episode and then with *Tequila & Bonetti*. So he called me in for this, and the casting woman says, "Do you think Rodney would play this role?" *[laughter]* And I love this kind of kinky stuff anyway, so immediately...it sort was like they sort of had me in mind for it.

TERESA: And when you got the first role?

TERESA & KAREN: Choo Choo. right? *[in "The Leap Home: Part Two—Vietnam."—KFB]*

RODNEY: Choo Choo. Yeah, I auditioned for that, but then I had auditioned for him before, again, so it's like he brought me in before.

TERESA: So he already knew you're an [unintelligible; sounds like "achiever. "]

RODNEY: Yeah.

TERESA: He says modestly. Okay, and...?

PATTY: I went through the regular casting process, and I guess I just grabbed a crotch better than somebody else. *[laughter]* That was written in the script, but I have to say I'm a lady, so I didn't do that when we were shooting.

RODNEY: You did too!

PATTY: I did not.

RODNEY: He almost got mine!

PATTY: I was a good girl!

TERESA: And Scott once said he likes to be felt up, but that's okay!

PATTY: *[unintelligible over laughter]* I just couldn't embarrass him, but yeah. So that's how I got cast, yeah. It was fun.

TERESA: Who'd I miss?

DONNA: Me.

TERESA: Okay.

DONNA: What is the question?

TERESA: And him. He's wandering around back there.

RENI(?): *[unintelligible]*

DONNA: What's the question?

TERESA: How you were cast for the role.

DONNA: Pretty difficult. No. I auditioned, and I... This is a neat story, actually. This is an incredible story. It's probably one of my better stories.

RENI: I don't believe it already. *[laughter]*

DONNA: No. Okay. I went and auditioned, and I spoke just English; I didn't even know or have a clue about a Russian accent, right? They said, "You're coming back at four o' clock. Figure it out. You're coming in for Don Bellisario and everybody." So I am frantic, driving all through the town, seriously, trying to find Russian tapes, anybody, anything. Couldn't find it. Finally I'm down and out; I'm at this library, there's the last library; there's no tapes there. And I'm standing there, I'm going, "What am I gonna do? What am I gonna do?"

This man comes up to me and he says, "What's wrong?"

I said, "I have to find a Russian tape."

And he goes, "I'm Russian." *[Amazed reaction from all.]* Out of the blue.

And I go, "Come with me!" *[laughter]* I pulled him into the park, and he coached me for ten minutes or so on just an accent. And then I went in and I read, and I got it. He was like a godsend. I mean he was an angel.

RODNEY: And you married him, didn't you? *[laughter]*

ERIKA?: Had his child... *[laughter]*

RODNEY: And had his child. *[laughter]*

RENI: I got it by default.

TERESA: By default? Somebody died, or...*[laughter]*

RENI: Is that really the question you want to ask?

TERESA: Yes. *[general agreement from others]*

SOMEONE: Oh, come on!

TERESA: Is that why you're always wandering away? Is there some terrible story connected with that?

[Other actors start to hold unintelligible side conversations.]

RODNEY: *[probably to Patty]:* You got it on your own.

RENI: No, there's no story at all. No, they sent me the script and said, "Would you like to do this?" and I said, "Very much."

TERESA: And that was it? You didn't have to

[audition]. What had they seen you in before that they were so impressed?

RENI: Ah, I don't know. I've no idea. Well, you know, I've been around a little. About thirty years or so.

ERIKA: That's a little.

DONNA?: She probably just looked through that book of hers.

TERESA: They said, "God, that guy looks mean. We'll take him."

RENI: That's right.

PATTY: Oh, I have to give credit where credit is due. When I got the audition, I have to speak to them in Japanese. And I don't speak, but I called Rodney up, right away, and just coincidentally, he had the role of Joda. So he knew exactly what scene I was talking about, and, you know, I just called the right person.

DONNA: That's neat.

PATTY: And I think he pulled some strings.

RODNEY: I did not! I didn't sleep with anybody! *[laughter]*

ERIKA?: One more language thing I do have to say. When I put in a read for Marina, they gave you, when you're auditioning, it was written all in English, and it just said, "in Russian." And they just expected you to translate it on the spot and start speaking Russian to these people.

PATTY and DONNA: Right.

ERIKA: I only took it for a year in college, and I hadn't spoken it for about six, seven months, so I had no clue. So I was just sort of ad libbing random Russian things, figuring, this casting agent has no idea what I'm saying. And basically what I was saying was like, "My fish is purple," *[laughter]*, and "I live on the moon." *[hysterical laughter]* I was making things up and it worked, so there you go.

RODNEY: Remember when you were speaking Japanese?

DONNA and PATTY: Ohhh, right.

RODNEY: You see, we—there's some tapes, the outtakes, you know?

PATTY: And she was cut wrong, too.

DONNA: My outtake was in there.

RODNEY: We have outtakes, right? And she's saying something to *[Patty]*; she's cursing at her.

PATTY: And she's cursing me out in Japanese, because I'm, you know.

DONNA: And I couldn't get it right.

RODNEY: And she couldn't get it right, and she kept hitting her on the floor. You bla-la-la-ca- la...!

DONNA: I go *[unintelligible]* the scene; actually, I go, "Beahhh!" *[laughter]* *[Manages a line in something that sounds Japanese., coached by Patty]*

TERESA *[about Reni]:* You gotta watch him; he's trying to go away.

RENI: I'm just trying to find my son. He's wandering around.

ALL: Oh!

ERIKA: It really was like the language episode from hell, though, wasn't it? *[general agreement]* It was like so hard.

TERESA: I don't think the titles ever matched what was actually said in any case.

ERIKA: They're close. They were close. They matched what I said, okay? 'Cause I translated it myself.

RODNEY: Yeah. Mine did; mine did too.

TERESA: Ah. I was thinking actually of the one who did get Marina; it was kind of different.

KAREN: There was one subtitle that was translated went wrong onto the subtitles on the screen.

PATTY: Oh, really? How do you know that? Do you—

KAREN: Because I had the script!

ALL: Oh!

KAREN: And it came out different.

DONNA: Oh, you know what, though? They change it. They could change it five minutes before we're going on. *[general agreement]*

KAREN: Yeah. But it didn't make sense the way it was on the screen. It did make sense in the script. It was after the shooting of General Walker.

DONNA: Well, you've got your details.

ERIKA: Yeah, really. Hmm.

KAREN: Have you guys had a lot of positive reaction in the community from this episode? Has it resulted in more work or anything?

PATTY: No.

KAREN: Has anybody said, "Hey, you did a great job in this," or whatever?

PATTY: Yeah, the transvestite association gave him a lifetime of work.

RENI: I got my own rifle range out of it.

RODNEY: I'm having Reni's baby. *[laughter]*

RENI: We're very happy. *[laughter]*

RODNEY: We're very happy. I don't know. I never *[unintelligible]*

DONNA: For me, yes. For me it's done it. I don't know how that happened; I was only on screen ten minutes straight—but it was a ten minutes that CBS saw, *[and]* requested the tape. They sent a tape to CBS, and CBS is trying to get me my own series. Russian series! I'm kidding. No, a comedy. But I don't know how that happened.

PATTY: Great! They thought she was doing a comedy!

DONNA: Yeah. So that must be an insult!

TERESA *[re Beverley Mitchell: entering the courtyard area]*: There she is. Hi!

RODNEY: I don't know about this episode. I don't know. Has it affected you?

PATTY: Because of the controversy, is that it? Or...

TERESA & KAREN: No, or in general. Have people seen the work? Has it initiated more work?

PATTY: Oh.

ERIKA: Well, for me, I'm just gonna say I'm incredi-

bly grateful, because I was tapped heart lead on this...

RODNEY: Oh!

ERIKA: ...Which means I got into the union on this. So I was nobody, and now I'm kind of sort of a little bit of a somebody.

PATTY?: You've got a credit to your name now.

ERIKA: Yes. Now I've got one thing on my resume.

TERESA: Will you go back to audition for *Quantum Leap*? Or do they have to ask you, or...

RENI: They have to beg us! *[laughter]*

RODNEY: We all made a pact in blood. We go back—

RODNEY & RENI: We go back together..

SEVERAL: Or we don't go back at all.

TERESA: A reunion show already, right?

[general unintelligible frivolity.]

DONNA: And you especially, *[inaudible]*. three call-backs!

RODNEY: No, but you know what? I don't want to embarrass this gentlemen, though. But it's like, whenever I'm working, I work with different people, and I'm going, *[whispers]* "My God, that's Reni!" you know, when I first saw him on location.



*Reni Santoni, with Donna Magnani and Teresa Murray.
Photo by Tracy Ann Murray.*

RENI: Would you hold it down in there please? Come on!

RODNEY: Yeah, right. I go, *[whispers]* "Yes, that's right! My God!" Because, you know, he has a lot of credits, and everything else. But a lot of people, what happens is, they get recognized. They go, "I know you; I've seen you in all this stuff, but I don't remember your name," or this and that. And the difficulty is that, not being able to get a starring role in a series or something else. But it's okay, because producers and directors and casting people know. "Oh, I can call Reni up. He can do it like this." So they know a lot of the people around. Us that are like character actors.

DONNA: And Donald *[Bellisario]* is very true to his

people.

RODNEY: Yes.

DONNA: When he really likes you. When he gives you a job, basically he's saying, "I'm inviting you to be part of the family," and he will always call you. If it's not for this show, he'll spread it out. I mean, it was a week and a half later after I did this episode that they wrote an episode to be the recurring role, the Evil Leaper. And then the network turned me down, saying that I was too recognizable, from the first episode.

TERESA: They were impressed, though, I guess. Wow!

DONNA: So now what he does, I mean, he's hired him [Rodney] quite a few times, but I mean he's, I'm sure you guys have worked for him before.

RENI: This is my first time.

DONNA: Really?

RENI: Yeah.

DONNA: But he really is one of those true, completely diehard *[unintelligible amid various comments]*.

TERESA: We've noticed from all his series.

KAREN: We call them the Belisarius Players. *[laughter]* W K Stratton all those people.

DONNA: This was my first tv show. *[various surprised reactions]* In Los Angeles. It's my first guest spot. I had just done films before that, and I'd done a sitcom over the Orient, but...

TERESA: A sitcom in the Orient? *[to Beverley Mitchell, leaving the courtyard]* Bye-bye!

RODNEY: We really *[unintelligible]* the fact that it does has a family feeling.

DONNA: Yeah. And it's one of the best shows to work on. It's film, so it's rich, and you're doing film every day. They're doing a mini-film every single day that they work.

TERESA: Well, especially the episode that you worked on, though. It was a film.

DONNA: Yeah, it was two hours, yeah.

RODNEY: I think also, the main thing, the whole main thing is Scott Bakula and Dean Stockwell. Scott is so great.

TERESA: So you don't have any nasty stories? There's nobody did anything wrong, or?

ALL: No!

TERESA: Nobody ever does.

KAREN: She's got an ambition of meeting somebody someday from *Quantum Leap*, who's work with *Quantum Leap* who is not a wonderful, nice person. *[laughter]* It's never happened. *[General agreement]*

DONNA: You know, my only complaint—it's not even a complaint; it'd be like a joke complaint—is that I was Braille acting with those prosthetics on my eyes. I was like, "Where are you, Scott?" *[laughter]* My tears stopped at the ducts, because the glue sucked it up.

RODNEY: Well, then also don't forget about the push-ups.

DONNA: They had all this stuff coming out here...

RODNEY: "That girl is not real!"

DONNA: What was it, D?

RODNEY: Yes.

DONNA: It was like D. Donald wanted it to be really huge, so they had four pads in each thing. *[laughter]*

RODNEY: And it looked like you could lay a cup and saucer on there. *[laughter]* Use it for a tray. *[laughter]*

TERESA: How long were you in makeup every day?

RODNEY: Not really long.

PATTY No? You're fast, then.

RODNEY: It was about...well, at the beginning it was about an hour. And then they got to about half an hour.

TERESA: They cut it down.

RODNEY: And it was my own hair, then, so it was great. Instead of having to wear a wig.

DONNA: Oh, that was great. He curled it.

RODNEY: Yeah.

TERESA: Yeah, that was very pretty.

DONNA: That poor guy moved the white makeup, those lights... *[unintelligible]*. That is hard for you. It was like soaking in to you.

RODNEY: It was, remember? It was the lights, and it—I looked like a leper. *[laughter]*

RENI: Leaper! *[laughter]*

RODNEY: Like a leaper! Leaper! My skin was just like, you know...

PATTY: It was dripping white.

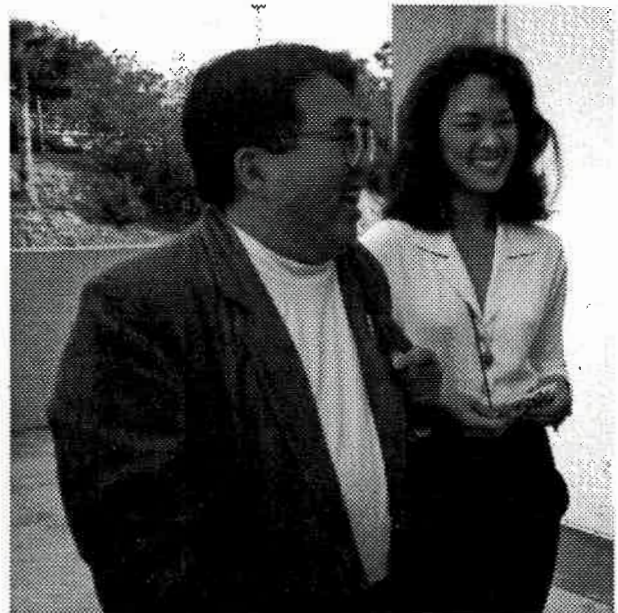
RODNEY: Dripping white.

DONNA: Yeah, it was so bad!

TERESA: Thank you.

ALL: Yeah.

RODNEY: Thank you very much.



Patty Toy and the irrepressible Rodney Kageyama. Photo by Tracy Ann Murray.

**QUANTUM LEAP:
THE (PEN)ULTIMATE
EPISODE GUIDE:
SEASON FOUR (PART THREE)**
researched and written by
Karen Funk Blocher

THE EPISODES (CONTINUED):

EPISODE 61: "A Single Drop of Rain"
SAM'S CHRONOLOGY: 63
SAGA CELL: VERSION 6
FIRST SHOWN: 11/20/91 **RESHOWN:** 3/18/92
HAPPENED: 9/7/53, Clover Bend, TX
TELEPLAY: Richard C. Okie
STORY: Richard C. Okie and Donald P. Bellisario
DIRECTOR: Virgil W. Vogel
GUEST STARS: Phillis Lyons (Annie Beaumont), Patrick Massett (Ralph Beaumont), Carl Anthony Payne II (Clinton Levering), Britt Leach (Vern Coutis), R. G. Armstrong (Gid Davidson), Ann Haney (Grace "Gracie" Beaumont), Hal Landon, Jr. (Norm Sanford)
GUEST CAST: Co-Starring: Lesly Kahn (Velma Waters); with: Ted Baader ("Dr." William "Billy" Beaumont, "PhD")
PLOT: Sam leaps into Billy Beaumont, a traveling "purveyor of rain" who has just pulled into his home town after eight years away. The whole town is delighted to see him and anxious for the miracle of rain to save their farms and ranches. The one exception is Ralph Beaumont, Billy's brother, who runs the local store. Practical, skeptical Ralph believes that Billy's false promise of rain will only hurt the town. Another source of trouble between Sam and his "brother" is Ralph's wife Annie. Annie is obviously still devoted to Billy, whom she loved first. To Annie, Billy represents freedom and travel, dreams and excitement. Ralph resents this.

Seeing the desperation of the townspeople, and thinking that Ziggy can access the latest research on the subject, Sam impulsively promises to make it rain. But Al gives him bad news and more bad news. Not only is Ziggy unable to come up with any likely method of making it rain, but it turns out that the drought may not be why Sam is here. In the original history, Annie left town with Billy after he failed to make it rain. Sam is probably there to keep the couple together.

Nevertheless, Sam and his young assistant Clinton do their best to make it rain. Amid cannon fire and a giant picnic, Sam and a town full of willing helpers send up dozens of balloons bearing silver iodide-based cloud-seeding solution. The barometer keeps rising, and the sky remains clear. Sam is angry with himself and the real Billy for promising what he can't deliver, but Clinton gives him a new perspective on Billy's worthwhile qualities.

Faced with failure on two fronts, Sam is standing with Al on a dry porch that night as Annie emerges

from the house, suitcase in hand. She wants to leave with Billy, but Sam tells her he doesn't love her. When Ralph comes out and sees his brother embracing his wife, Sam picks a fight with him. As they fight, Ralph reveals for the first time how much he has always loved Annie, and how he wished he was Billy so that Annie would love him more. When Annie hears all this, she goes to Ralph—and the rain begins. Sam leaps.

KISS WITH HISTORY: A kiss with history appears in the script which did not make it into the aired episode. The piano player at the picnic is described in the script as "a skinny pompadoured teenager who hammers out rhythms from a standing position." Vern later complains, "Do ya have to play it so loud, Jerry Lee? Goodness, gracious, great balls o' fire!"

MUSIC NOTES: This episode is a musical without the songs. Sam and Clinton's speeches to the town are very nearly musical performances. "Sam's Prayer" on the *Quantum Leap* album is taken from the scene where Sam talks to God/Time/Whatever. Velton Ray Bunch's music adds greatly to Scott Bakula's already excellent performance in that scene.

Sam's Prayer

*"I don't know who's runnin' this show.
I don't know why I was chosen.
I bounce around from place to place,
I do everything I'm supposed to do,
At least, the best way I can,
But I don't know how to do this one.
I mean, you've gotta help me!
I figure you owe me—
For a couple of times, anyway.
You make it rain.
Do you hear me?
You make it rain!"*

BIO/SAM: Sam says that growing up on a farm, "We lived and died by the rain." He therefore feels keenly for the town's situation.

AL'S WOMEN: Al claims to have done "combat duty" for Sam by "puttin' the make on this secretary from MIT to get your rain information." He also claims that "girls that wear glasses have lots and lots of energy."

SAM BREAKS COVER: Sam says, "Annie, you don't know me. Billy...I left town eight years ago." He also agrees fervently with Ralph's comment about losing touch with one's family, and his personal feelings show in his comment to Annie, "A husband who loves you; a place where you can take your stand; I can't tell you what I would give to have that."

SCRIPT TO SCREEN: Aside from minor incidental dialogue (Scott and Dean in particular tend to flesh out their dialogue and bring it to life) and the Kiss With History mentioned above, there are a few scenes and lines from the script (10/25/91 FR version) that did not make it into the aired episode. At the family meal, the script has Ralph talk about why he isn't ordering color TVs for the store. In the barn with Al, there's a joke



Sam and Al in A Single Drop of Rain. © Universal

about making it rain “by throwing butter knives at the clouds.” The script has Sam and Al both calling Ziggy “she” (instead of just Ziggy) in two different scenes. In the “I’m gonna make it rain!” sequence, Sam’s request for a cannon is preceded by Gid Davison telling about how it used to rain during the war whenever there was cannon fire. Sam’s quip about learning to swim is not in the script, and a scripted clash between Annie and Ralph over Annie volunteering to help has been cut from the end of that sequence. In the script, Act II ends before the chicken feeding scene rather than after Sam is presented with Norm Sanford’s chickens. The first batch of solution getting shot by the cannon is additional to the script. And Clinton’s comment about giving Sam “space” refers back to a comment of Sam’s which was cut from the finished episode.

NOTES: The classic movie *The Wizard of Oz* provides some of the subtext and imagery for this episode. Even the NBC promo for it goes from black and white to color, just as the film does. This image is mentioned in the episode as well. Annie tells Sam that seeing him again was “like those new TV’s Ralph was talking about. Everything went from black and white to color.” Stolid, stay-at-home Ralph, who won’t carry color TV’s in his store, represents the boring but dependable black and white reality of Clover Bend. Sam as Billy Beaumont represents the fantasy of the dreamer, the barnstorming salesman who becomes the Wizard in Dorothy’s delirium. Sam defends Ralph’s side of the

equation as he mentions Oz directly. “You think there’s some land of Oz on the other side of that hill, instead of putting your heart into what you have right here.” However, it takes Sam, the traveler and dreamer—and supernatural help, as Dorothy got from Glinda—to find solutions for the town’s problems.

EPISODE 62: “Unchained”

SAM’S CHRONOLOGY: 63

SAGA CELL: VERSION 6

FIRST SHOWN: 11/27/91 RESHOWN: No

HAPPENED: 11/2/56, Talawaga County Road Prison #11, Mississippi.

WRITER: Paris Qualls

DIRECTOR: Michael Zinberg

GUEST STARS: Basil Wallace (Jasper Boone), J. C. Quinn (“Boss” “Cool” Cooley), Claude Earl Jones (Warden B. T. Elias), Don Sparks (Jake Wiles), Robert V. Barron (Guard or Toot?), Jed Mills (Monroe)

GUEST CAST: With: Mark Kemble (Chance Terrence Cole)

PLOT: Sam leaps into Chance Cole, a prisoner on a chain gang. At the other end of the manacle on his wrist is another prisoner, Jasper Boone. Sam arrives just in time to be literally dragged into an escape attempt. They get away, but due to Boone’s extreme claustrophobia, he can’t remain hidden for long. Al says that Chance is guilty of his crimes, but Boone has been railroaded for a robbery and murder. Similar robberies have occurred since then, indicating that the robber has not been caught. And Chance is in the third year of what was supposed to be a nine month sentence. But Sam and Boone have a more immediate problem. Boss Cooley is on their trail with dogs and guards. Sam must prevent Boone from getting killed when he panics and runs out of a barn. Sam succeeds in keeping Boone alive, but they are recaptured.

Sam is forced to carry heavy drums across the prison yard and Boone is locked in a pit—the ultimate horror for Boone. Al and Ziggy discover that Boone’s crime was actually committed by a local delivery man named Jake Wiles. Sam tells Boone, who attacks Jake in the morning when he shows up at the prison delivering groceries. Sam tries to tell Warden Elias that Jake is behind the robberies, but Elias isn’t interested. That night, Cooley meets Wiles in secret—and kills him to prevent anyone from learning that he is Jake’s partner in crime.

The next day, Boone gets Sam to admit he’s talking to his invisible friend Al, and Cooley is reluctant to take the chain gang to move a stranded truck near the spot where Jake’s body is hidden. The body is discovered, and Sam and Boone rush to look. When Boone hits Cooley, it’s all the excuse Cooley needs to subject Sam and Boone to a “cockfight”—a fight to the death between two prisoners manacled together. Sam and Boone manage to escape by working together, but Cooley finds them. As Al upsets Cooley’s Doberman,

Cooley accidentally falls and is killed. Boone and Sam make the state line. Boone thanks Al—and Sam leaps.

MUSIC NOTES: The script title for this episode was “Unchained Melody,” which is the name of the song Beth listens to just before “Georgia on My Mind” in “M.I.A.” However, the aired episode “Unchained” does not have any contemporary songs in it.

BODY AND SOUL: Sam’s neurons and mesons somehow manage to transmit to Al the smell of skunk.

SAM BREAKS COVER: Having heard Sam talking to Al, Boone gets Sam to admit to Al’s existence. Sam does not explain, but Boone accepts Al as real.

SCRIPT TO SCREEN: Aside from the episode title, here are some of the significant changes between the third draft script of 10/28/91 and the finished episode: 1. The leap date changes from August 13, 1956 to November 2, 1956. 2. The state changes from Arkansas to Mississippi, and the neighboring state from Oklahoma to Louisiana. 3. Boone is half Miccosukee Indian in the script, but on screen it sounds more like Muskogee, an Oklahoma tribe. However, my initial research fails to turn up the former name, which may turn out to be an alternate spelling of the same nation. 4. Boone uses various Indian terms and cultural references in the script, almost none of which made it onto the screen. But his grabbing a fish out of a stream with his bare hand is additional to the script. 5. Cooley’s dog, which the script calls “Hezekiah—that lovable Doberman,” is called Demon (or possibly another similar name) on screen. 6. The escapees used a jack in the script to break the chain that linked them together. On screen it was an ax and an anvil. 7. The cockfight was indoors in the script, outdoors on screen. 8. The truck Sam sets fire to in their post-cockfight escape attempt started out as an oil drum in the script. 9. Al comments on events and people far more extensively on screen than in the script.

NOTES: The leap out from “A Single Drop of Rain” to “Unchained” is only 29 seconds, compared to the leap in’s 42 seconds. The latter version give Sam a moment to see the shackles, and gives Boone a chance to ask the look-out, “How’s it look?” and later to ask Sam a third time, “Quickly! Which way?”

The leap-out was to the 12/11/91 reruns of “A Little Miracle.”

EPISODE 63: “The Play’s the Thing”

SAM’S CHRONOLOGY: 65

SAGA CELL: VERSION 6

FIRST SHOWN: 1/8/92 RESHOWN: 6/17/92

HAPPENED: 9/9/69, New York, NY

WRITER: Beverly Bridges

DIRECTOR: Eric Laneuville

GUEST STARS: Penny Fuller (Jane Lindhurst), Robert Pine (Ted), Daniel Roebuck (Neil Lindhurst), Anna Gunn (Liz Lindhurst), Craig Richard Nelson (Sheldon)

GUEST CAST: Co-starring: Paul Collins (as Rob Jackson), Eva Loseth (as Petra); with: Deem Bristow

(King), Will Schaub (Joe Thurlow)

PLOT: Sam is delighted to find himself in a bed covered with satin sheets, embarrassed to discover an amorous fifty-year-old woman in bed with him, and shocked when the woman’s thirty-year-old son walks in on them. The woman, Jane Lindhurst, is about to turn fifty, but she’s moved to New York to try to make it as a singer. She’s in love with Joe Thurlow, an actor half her age. Her son Neil disapproves. He and his wife Liz want Jane to come home to Cleveland. Sam as Joe faces Neil’s open hostility. Having heard a tape of Jane singing, Sam believes that she’s too good to waste her talent by giving up and going home. Besides, Sam believes that the taboo against an older woman marrying a younger man is unfair, and Jane deserves her chance at happiness with Joe.

At a rehearsal for an off Broadway production of *Hamlet*, in which Joe has the title role, Al appears to tell Sam what Ziggy says he’s here to do. In the original history, Jane went home to Cleveland, losing Joe and giving up her career before it starts. But Al says that Sam is really here for Joe’s sake. If Sam as Joe doesn’t go on as Hamlet the next night, Joe will lose out on a big break with an agent, and his career as an actor will eventually fall apart. Al thinks Jane is too old for Sam, but Sam disagrees, and is determined to support Jane in her career and her love life.

Later, Sam, Jane, Neil and Liz are at a club together, where Jane’s old flame Ted from Cleveland turns up. It’s all part of a plan to get Jane to come home. To prove Jane deserves her shot at show business, Sam arranges for Jane to take the stage at the club, but without any time to prepare, Jane gets stage fright. Sam then tries to prove Joe’s worth to Ted and Neil by inviting them to see *Hamlet*. They agree, Neil postponing their return to Cleveland so they can go.

Just before show time, the director announces that the play will close unless the company takes drastic action: playing Hamlet in the nude! Sam is horrified, but goes on anyway. Afterwards, a young actress named Petra, who plays Ophelia, hugs Sam just as Jane enters his dressing room. That’s it! Jane’s ready to go home to Cleveland, the only one who believed in her having apparently betrayed her for a younger woman.

Sam gets an offer from an agent, Rob Jackson, to be the new “Boxer Boy,” modeling briefs on tv. Sam gets the agent to agree to audition Jane as a singer, making his acceptance of the job conditional on his taking Jane too. Sam barely manages to get Jane to agree to go to the audition, accompanied by Sam and the whole Cleveland contingent. She sings well, and gets the job. Al announces that Jane and Joe get married, Joe makes a lots of money as the Boxer Boy, Jane has a minor singing career and she’s happy. Sam leaps.

KISS WITH HISTORY: As Al points out, everyone was nude on the stage in 1969.

MUSIC NOTES: Scott as Sam accompanies Jane on the piano as she sings “The Look of Love” in her

apartment. She also sings "Goin' Out of My Head" (on tape), and "I Say a Little Prayer for You." Without Jane, the club's house band performs "Born to Be Wild," "White Rabbit," "My Cherie Amour" and "Time of the Season." At the end Jane sings "For Once in My Life," accompanied by the house band. I don't know whether actress Penny Fuller does her own singing (as is frequently the case on *QL*), but the lip synch is a little off when she sings with the band at the end, so that scene at least was recorded in a studio, not on the set.

INSIDE JOKE: In the original history, Joe ended up in real estate after his acting career fizzled—just as Dean Stockwell once decided to give up acting and sell real estate in New Mexico.

BIO/SAM: See SAM BREAKS COVER.

BIO/AL: see AL'S WOMEN. Al claims that living a life alone in Cleveland is a fate "much worse than death." Any of you Ohio leapers feel insulted?

AL'S WOMEN: Hearing the director describe Denmark in the 1500's as "Everything is damp. Musty. Frigid," Al says, "That sounds like my third wife. Or was it my second...fourth...most of my wives." He later tells the story of his fifth wife (Maxine if he remembers the number correctly), who "always had a dream of skating. Professionally. In the Roller Derby." She built up her hopes only to fail, and although she tried ice skating "It wasn't the same.." Asked if it was her failure to get into the Roller Derby that broke them up, Al says, "No, she ran off with a bricklayer." Of course, if this is Maxine, this is in contradiction to the story Al told about her in "A Hunting We Will Go," another Beverly Bridges story in which Maxine was the innocent victim of Al's jealous suspicions. Perhaps she ran off with the bricklayer after he rejected her, or he thought she ran off with the bricklayer but his certainty about whether she actually did so varies with his mood. The third possibility is that the would-be roller skater was Sharon, whose messy divorce involved the custody of their dog Chester. Hmm. Would a judge award the dog to a woman who ran off with a bricklayer? My guess is it was Maxine after all!

BODY AND SOUL: Sam's embarrassment at Jane's cuddling evaporates quickly and completely as the leap goes on. It could be that he gets to know, like and admire her very fast—but more than likely the real Joe's love for Jane is having its influence as well. Still, details of age and physical appearance really don't matter much to Sam compared to issues like love and pursuing ones dreams. What does that have to do with whether it's Sam's body? Nothing. But it is another likely example of the interaction between Sam and the person into whom he's leaped.

SAM BREAKS COVER: Asked by Neil whether he'd gone to school (i.e. college), Sam says, "Oh, you bet I did." Asked which school it was, Sam chuckles as he says, "I went to, uh...I went to a lot of different schools." Sam also has trouble remembering what Presidential candidates were around prior to 1969, ini-

tially claiming to have been voting since "Ford and Carter." Then he claims to have voted in the Nixon-McGovern race, which is more likely since Sam was 19 in 1972, and the 26th Amendment gave 18-year-olds the right to vote in 1971. The real Joe has been voting since 1964, with Sam eventually claiming that "I voted for Johnson and Goldwater." In fact, since Joe is only 25 on September 9, 1969 (the leap date), he would have been barely 21 at the most at the time of that election, when the voting age was still 21.

In addition, Sam argues with Ted about Vietnam, espousing the same basic views about the waste of life that he gave in "The Leap Home, Pt. II—Vietnam" and "Animal Frat."

NOTES: The leap-out to this episode originally appeared in the rerun of "A Little Miracle" on 12/11/91. At approximately 46 seconds, it is identical to the leap-in that appears in the episode itself.

The first airing lost one minute and forty-six seconds of the plot due to an NBC news bulletin about President Bush being nauseous in Japan. NBC interrupted the episode from Ted's acceptance of Sam's invitation to see Hamlet to the end of Ted's sentence in the theater about "disappointment." In the second airing on 6/17/92, the hole was filled by Liz suggesting that they leave the club so they can get up for their early train the next day. Neil announces that they will take the redeye instead, so that they can attend the play. Sam sends Jane off with her family the next day while he rehearses, worrying that people will throw rotten vegetables at him. At the theater, Neil is unimpressed with the modest venue, but Ted smugly suggests that that is a presage to Joe's failure on stage. Now, wasn't that more important than the President vomiting all over Japanese dignitaries? (Someone—I believe it was the late Dennis Wolfberg—later told us that CNN almost reported that night that President Bush had died!)

If there was an award for the best nude Hamlet, Scott Bakula would certainly deserve it based on his death scene. It should surprise no one that these scenes were shot from an obstructed backstage vantage point which placed a large bar between the viewer and the "naughty bits." Sam claims that he's "never been so totally and completely humiliated in all my life," and certainly this experience would seem to eclipse the embarrassment of singing and dancing in a Carmen Miranda costume. Sam later makes a similar claim in "Dr. Ruth," at which time, according to the script, Al reminds him about playing Hamlet in the nude. Sam, who has mercifully Swiss-cheesed this incident, doesn't believe that he could possibly have done such a thing. Unfortunately, that bit of dialogue was cut from the aired episode.

EPISODE 64: "Running for Honor"

SAM'S CHRONOLOGY: 66

SAGA CELL: VERSION 6

FIRST SHOWN: 1/15/92 RESHOWN: No

HAPPENED: 6/11/64, Prescott Naval Academy near Lakeside, MI

WRITER: Robert Harris Duncan

DIRECTOR: Bob Hulme

GUEST STARS: John Finn (Admiral Spencer); Sean O'Bryan (Phillip Ashcroft), Anthony Palermo (Ronnie Chambers), John Roselius (Coach/Captain Randall Martz), Lisa Lawrence (Karen Spencer)

GUEST CAST: Co-starring: Jake Price (as Plebe Guard), Roz Witt (as Waitress); with: Martin Hansen (Cadet), Brian Seibert (Plebe), Beau Windham (Cadet **Commander Thomas H ("Tommy") York**)

PLOT: Sam leaps into Tommy York, class valedictorian and track star at a Naval college. After stumbling on the track and other minor incidents he is given a ride to town, where he meets, not his girlfriend, but Tommy's former roommate, Phillip Ashcroft. Phillip is concerned about the Chain, a gang of black-hooded cadets who are going around beating up gays. Phillip wants Tommy to help identify and expose the Chain's members. As Sam goes to meet Phillip again later at Phillips underground press office, he interrupts and fights the Chain as they beat Phillip. Al reveals that the reason Phillip was kicked out of Prescott months earlier is that he is gay. Ziggy says there's an 86.3% chance that Tommy is gay too.

Back at the Academy, unmasked members of the Chain, led by Ronnie Chambers, confront Sam about his presence at Phillip's underground newspaper office. They conclude that Tommy is gay, too, and Ronnie sets out to ruin him, reporting Tommy's suspected homosexuality to Admiral Spencer, whose daughter Tommy has been dating. Sam brings up the countercharge that Ronnie is the leader of the Chain. Spencer believes that gays have no place in the military, and Al agrees with him, angering Sam. The Chain puts a rope around Sam's neck but doesn't actually hang him. It's a threat. Ronnie places a compromising but inconclusive letter in the Admiral's hands, and Sam is confined to quarters. Unless he gets out, according to Ziggy, Phillip is about to die. Sam gets a visit from Coach Martz, who helps Sam confront the Chain. Sam gets all but Ronnie to back down, but Al says Phillip still dies. Sam gets Martz to take him to the newspaper office, where Phillip has painted the word "Chain" as evidence that they are responsible for a death he's actually about to inflict upon himself. Sam tries to talk him out of it, but it is Martz who gets him down as he reveals that he too is gay. Al admits he was wrong about gays in the military. Ronnie drops out of Prescott, Tommy and Phillip are all right, and Sam leaps out just before the big race.

WHY HAVEN'T I LEAPED? "So I guess I can leap now, huh?" When Al says not yet, Sam says "Why not?" They think Sam has to win the track meet, but instead he leaps after responding to Al's wondering whether Tommy is gay by asking, "Does it matter?"

MUSIC NOTES: "Easier Said Than Done" by Betty

Everett plays on Ronnie's car radio.

BIO/SAM: Sam likes tea, not coffee.

BIO/AL: Al "was in charge of tapping the kegs at the party" after his graduation from Naval Academy. He believes that gay soldiers are unreliable in combat situations and exhibits other somewhat homophobic behavior until this leaps causes him to change his mind.

BODY AND SOUL: Al points out several behaviors in Sam that Al associates with homosexuality. Whether Sam is actually being influenced by Tommy in this respect is another matter. More likely in this case it is just Al being hypersensitive on this subject. Sam is three seconds off Tommy's worst running time, probably because Sam's body is older and not conditioned for speed.

SCRIPT TO SCREEN: "Running for Honor" was one of the three most controversial episodes in the history of *Quantum Leap*, along with "The Wrong Stuff" and "Lee Harvey Oswald." Although everyone connected with the story did their best to present as balanced and sensitive treatment of the subject as they possibly could, it proved impossible to please everyone, and people from both ends of the political spectrum, plus NBC on behalf of its advertisers, exerted considerable pressure long before the episode ever aired. Although homosexuality had appeared on tv comedies a number of times with relatively little fuss, dealing with that subject in a dramatic setting caused far more uproar among gay activists and network executives than the storyline actually warranted. The whole idea had been to write an episode espousing tolerance, but tolerance was the last thing the show's writers and producers found in response to the project. NBC claimed not to be comfortable with the episode because it dealt with teenage suicide, and requested and got certain changes before the show was allowed to air at all. Although the episode drew respectable ratings, it is not surprising that NBC never aired it a second time.

This script was rewritten by both Robert Duncan and Tommy Thompson to try to make it acceptable to both NBC and GLAAD. For NBC, the cadets were made college-age instead of younger so that Phillip is not a suicidal teen. In the 9/18/91 script, Sam's getaway from his room is interrupted by Spencer, not Martz, and he doesn't confront the Chain and get them to back down. Ronnie goes to attack Phillip in the script, witnesses Martz's revelation and has a change of heart. But Al doesn't admit he's wrong.

NOTES: Robert Harris Duncan, aka Bobby Duncan, previously choreographed the "Sea Bride" and "Miss Deep South" episodes. At one time he was announced as the author of a forthcoming non-fiction book about *Quantum Leap*, which eventually became *The Quantum Leap Book* by Louis Chunovic.

The leap-out from "The Play's the Thing" is the same length as the leap-in to "Running for Honor": just 21 seconds.

NEXT ISSUE: SEASON FOUR, PART FOUR

OTHER VOICES IN *QUANTUM LEAP* FANDOM

(Other Voices is a free listing service for Quantum Leap fans, updated according to the most current information we have. We urgently need to hear from any and all QL fan entities who still ARE around (or at least selling back issues) to verify what is and is not available to fans. As of this issue, we are deleting several listings previously reported as defunct, including Quantum League International, Leapin' In, The Imaging Chamber, Quantum What? and The Quantum Leap Swap Shop. The good news is that other fan clubs and newsletters have started internationally and are listed below. All we need to list your club, zine, etc. is the most current information you can give us about it. Sorry, for copyright reasons we cannot list fiction zines or unlicensed Quantum Leap merchandise.)

FAN CLUBS

Oh Bravo! (Oh Boy!) is the new French fan club for *Quantum Leap*. We hope to have more information on this club by the next issue of *The Observer*. For more info send Self-addressed envelope with return postage (French postage or IRC coupons) to Oh Bravo!, 93 Av. du General Leclerc, 75014 Paris, France.

The *Quantum Leap* Appreciation Association N.I. is a U.K.-based fan club founded by Mark Cairns, Regional Project Observer for PQL. The Airwolf Fan Club (U.K.), a club for Don Bellisario's earlier series, is also based at this address. (We presume the latter club still exists.) British residents send SASE for info to The *Quantum Leap* Fan Club UK, c/o Mark Cairns, Glenfield House, 246 Comber Rd., Lisburn, Co. Antrim, Northern Ireland U.K. BT27 6X2.

The *Quantum Leap*, Scott and Dean Fan Club is a new international fan club based in Australia. US membership is \$19 US, converted to Australian dollars by international money order payable to Lynette Clifford. Send to The *Quantum Leap*, Scott and Fan Club, P O Box 28, Mount Gravatt East, QLD 4122, Australia.

The Scott Bakula-Dean Stockwell Fan Club: the fully sanctioned US fan club for Scott and Dean is going out of existence with issue #12, two issues from now. Back issues may be available; SASE to **Scott Bakula-Dean Stockwell Fan Club**, c/o Terry Spencer, 3250 Alkire Ct., Golden, CO 80401.

Viewers for Quality Television is not a *Quantum Leap* club *per se*, but many of its members are Leapers, *Northern Exposure* fans and so on. VQT works to keep good shows on tv through surveys and write-in campaigns and by rewarding excellence with the VQT Quality Awards (which Scott won four years in a row for his work on *Quantum Leap*, and a fifth time for *Murphy Brown*). This is not a boycott or censorship group, but has a positive approach that gets respect from both network executives and tv producers. Membership rates vary, but a year of membership (including newsletters, member surveys etc.) starts at the suggested rate of \$15 senior or student, \$18 regular bulk mail and \$25 regular first class mail. VQT has also recently instituted a "pay what you can afford" policy for people who want to participate but who are short of cash. Send check or m. o. to VQT, P O Box 195, Fairfax Station, VA 22039

FANZINES / NEWSLETTERS

The Hologram is a review of *Quantum Leap* fanzines, published irregularly as material warrants. Julie Barrett took over editorship with #5, which means it will probably start coming out more often. Issue #6 is imminent. Current rates: \$8.00 for four issues. Make check payable to Threadneedle Press, 2624 E Park Blvd, Plano, TX 75074-4818.

***Quantum Quarterly*:** Probably the most widely-read *Quantum Leap* newsletter/zine. After a rocky year due to personal tragedies in the life of *Q2's* editor, Kathy Dunn, *Quantum Quarterly* is back with issue 20, published in January, 1995. Publisher Jim Rondeau takes over the editorship starting next issue, and requests everyone's help with information and input. Still \$1.50 per issue (current or back issues), \$3 per issue overseas, payable to Jim Rondeau. Double issues 10/11 and 15/16 count as two issues each. Specify which issues you want and send to *Quantum Quarterly*, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130. NOTE: Jim Rondeau is also the best source to try for back issues of *QL* publications no longer listed here. Please state what you are looking for and SASE for availability and prices.

Quantum Quest is a British letterzine in the tradition of *The Imaging Chamber*. This modest (26-30 pages) but nicely-laid out little zine has fan art (by kids and adults), letters, fan cartoons, and news on UK and American developments in the world of *QL*. Editorship is by a "creative committee" of Hillary Broadribb, Wendy Clark, and Cheryl Crawford, plus a technical consultant or two and some cats. UK price £3.00 for four issues, Europe £4.00, Australia/USA £5.00; make cheque payable to Ms. H. C. Broadribb and send to 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW.

INFORMATION

LeapLine is an information service operated by the Indiana Leapers. You can call 1-317-SAM-0808 (his birthday!) at

any hour (although they request that you not call TOO late) to get a recorded 5-10 minute message of current information about *Quantum Leap*, Scott, and Dean. The info is gathered from the newsletter, LPOs, and newspapers, and is updated approximately weekly. You can also leave a message at the end if you wish. The call is not toll free, but is a good way to keep current on the latest *QL* news.

FAN VIDEO

Chris Mulcahy videotaped the **Second Annual *Quantum Leap* Convention**, and is offering to share his video with fans at his cost of \$30. Price includes a 3 pack of TDK HS tape dubbed in SP, Priority Mail postage, packing materials etc. Included are all of the major panels from the 1993 con. Chris also has a similar tape set (also three tapes) from the first convention for \$25. Send check or money order to Chris Mulcahy, 1622 3rd St., Bakersfield, CA 93304. Please allow at least two weeks for delivery.

Julie Barrett is still available to dub copies of the original *On the Front Line: The Quantum Leap Weekend* tape directed by **Bing Futch**, as previously reported in these pages. If at any time you ordered and paid for this tape and did not receive it, please contact Julie directly rather than PQL, as it saves a step and insures that your ordering information gets to the one person who can help. New orders (\$22.90 including Priority Mail postage) should also be directed to Julie. New orders should be payable to Threadneedle Press, 2624 E Park Blvd, Plano, TX 75074-4818. Proceeds go to make up the massive loss Bing and Project Quantum Leap took on the original production of this tape. (And Bing, if you're out there, buddy, please get in touch with us.)

THINGS FOR LEAPERS: A *QL* MERCHANDISE GUIDE

New Reruns By Margaret Colchin Old Reruns by Karen Funk Blocher

[The huge increase in QL-related books and merchandise over the past few years seems to make this column more important than ever. Most of these items are professionally produced, licensed items, but we also have included some items which are not strictly Quantum Leap products but which nevertheless may be of interest to fans. All opinions expressed are those of Margaret Colchin or Karen Funk Blocher unless otherwise stated. As with the news column, Leaper's Digest, Karen is indebted to Margaret for six months of new information, swiped and edited down from the PQL newsletter Coming Attractions.]

QUANTUM LEAP HOME VIDEOS AND LASER DISCS

Ten episodes of *Quantum Leap* have been released to date, appearing on nine tapes. They are still available at a cost of \$14.95 each. The five releases on video (which came out in September, 1993) were "The Pilot Episode" (Genesis), #80902, "Camikazi Kid," #81618, "What Price, Gloria?," #81619, "Catch A Falling Star," #81620, and "The Color of Truth," #81621. In April 1994 these were followed by "The Leap Home" (catalog #81005, parts 1 and 2 on one tape), "Jimmy" (#81908), "Shock Theater" (#81931), and "Dreams" (#81932). If you can't find the videos in stock anywhere, you can order them from 800-TREKKER, which also has the early QL books, the "official" Quantum Leap book by Louis Chunovic, and other QL merchandise. Just dial 1-800-TREKKER any time of the day or night and they'll be happy to take your order. A recent check with MCA turned up some unhappy news - they have no plans to release QL videos for at least the first six months of 1995.

The first five *Quantum Leap* home videos were also released on laserdisc back in September 1993, and may still be available. Laserdisc releases were "The Pilot Episode," #40902, "Catch A Falling Star" / "What Price, Gloria?," #41734, and "The Color of Truth" / "Camikazi Kid," #41735. The price on the laserdiscs was \$34.98. Sadly, the first set of laser disks didn't sell well enough to warrant putting out laser disks for the second set of episodes.

All of these videos are excellent—crystal-clear quality, and uncut as originally aired on NBC-TV. "The Leap Home," Parts 1 and 2, is presented as one episode on one tape, with no break between the first part and the second part. Unfortunately, the archival footage for "Dreams," which was mentioned by Deborah Pratt at QuantumCon '94, did not materialize. When we asked several people at MCA/Universal Home Video about the promised extra footage, no one seemed to know about it. As mentioned, however, the quality is first-rate, and the tapes are well worth the price, even if you taped all the episodes when they first aired.

QUANTUM LEAP ALBUM

The long-awaited *Quantum Leap* album finally came out toward the end of 1993, and almost immediately went to a

second pressing. The album, subtitled *Music From the Television Series*, continues to sell well nationally and has gone through multiple pressings, according to Crescendo. It is still available around the country over a year after its release.

The album features the song "Somewhere In the Night," written by Scott Bakula and Velton Ray Bunch. Also included are Dean Stockwell's "ABC Rap" from "Shock Theater," a *Man of La Mancha* medley, "Imagine," parts of the Emmy-nominated score from "Lee Harvey Oswald," and more. Cost is \$8.98 for cassette and \$12.98 for compact disc. Most likely places to carry the album are Tower Records or Camelot Music, or you can order it from the producer, Crescendo Records, 1-800-654-7029.

"SOMEWHERE IN THE NIGHT" SINGLE

Also, "Somewhere In the Night" has been released as a single. You can have the single on CD, yourself, by calling Crescendo. It's \$6.98 plus shipping and includes an extended version of the *QL* theme. Crescendo sent copies of the CD single to about 250 radio stations Adult Contemporary radio stations around the country. Unfortunately, the single met some resistance from adult contemporary stations because of the perception of *Quantum Leap* as a science fiction series. At one time, Crescendo planned to reissue a reformatted single as an EP with a new cover featuring a picture of Scott. However, more recent word from Crescendo is that they're involved with other projects at the moment and don't have any plans to re-release the single *Somewhere In the Night* any time soon.

BOOKS

Ace Books (a division of Berkley Publishing Group), publisher of the *Quantum Leap* books, continues to put out approximately one book per quarter. They are available in most bookstores across the country, with best bets to carry the book being Waldenbooks, and B.Dalton. If your local bookstore doesn't have these books, they can be ordered if you give them the ISBN number. The new releases since *The Observer* #10 are as follows:

Quantum Leap: Knight of the Morningstar by Melanie Rawn (New York: Ace Books, 1994). Melanie Rawn's first *Quantum Leap* book came out at the beginning of August. This is the first non-Ashley McConnell book in the series. It's a story set at a medieval festival that's taking place in 1987. Sam leaps into a man whose future invention will prove crucial to Project Quantum Leap. Nor is Sam the only leaper involved. The ISBN no. is 0-441-00092-4 and price is \$4.95.

Quantum Leap: Search and Rescue by Melissa Crandall (New York: Ace Books, 1994). The sixth *Quantum Leap* book from Ace, shipped the third week in October. Melissa read the first few chapters to the folks at EastLeap, and they all agreed the book sounds very good. A brief synopsis says, "Sam leaps into a doctor who's searching for a plane that goes down in British Columbia," and Al leaps in this one as well. The only problem is that Waldenbooks has it listed in their computer as *Search and Seizure*, and Barnes and Noble/BookStar has it listed as *Search and Destroy!* Best bet when trying to find this book is to ask for it by author and ISBN No. 441-00122-X.

Quantum Leap: Random Measures by Ashley McConnell (New York: Ace Books, 1995). This final book by Ashley McConnell should be on the shelves by the time you read this. The ISBN # is 0-441-00182-3.

Ace Books (the publisher) has ordered at least three more of the series. They must be doing well! Also coming out is *Quantum Leap: A-Z (or Al to Ziggy)*, is a detailed concordance of *Quantum Leap* facts, cross-referenced and with pictures, written by Dallas LPO Julie Barret. The book is a virtual encyclopedia of *Quantum Leap*, with every character, episode, etc, discussed in detail and cross-referenced. Leapers who have had a chance to read the concordance say it's definitely a book you'll want to have in your collection. Publication has been moved up to September 1995.

Here are all the other *Quantum Leap*-related books to date—

Quantum Leap: The Beginning by Julie Robitaille. Novelization of the pilot. (London: Corgi Books, 1990 and Reading: Cox & Wyman, Ltd, 1993). Never released in the US, and was out of print in the U.K. for a few years. However, a new UK reissue under the Boxtree imprint began to turn up at U.S. science fiction conventions a year ago. The author has little understanding of Sam's character, and the prose style is weak, but it has a few fascinating extra scenes that didn't make it into the aired episode.

Quantum Leap: The Ghost and the Gumshoe by Julie Robitaille (London: Corgi Books, 1990 and Reading: Cox & Wyman, Ltd, 1993). UK-only novelization of "Play it Again, Seymour" and "A Portrait for Troian." This one's also been out of print and then reissued, has similar problems and advantages to the other Corgi /Boxtree novel, and also turns up at cons from time to time.

Time Tripping: A Guide to Quantum Leap by Bill Planer. (New York: Image Publishing 1992). Unauthorized non-fiction book, taken out of print almost immediately due to a cease and desist letter from Universal. Largely cobbled from the fan publications, and what isn't is subject to misspellings and other errors. Occasionally turns up at conventions.

Quantum Leap: The Novel by Ashley McConnell (New York: Ace Books, 1992). US novel not based on an existing episode. Much of its *QL* lore is badly wrong, but it's not bad otherwise. Sam leaps into a jack-of-all-trades at an amusement park headed for disaster. Very dark in tone, but good prose. Published by Boxtree Books in the UK under the title *Carny Knowledge*.

Making a Quantum Leap by Scott Nance. Pioneer Books. Another unauthorized non-fiction book. This one had

not been shut down by Universal the last I heard, but from past experience and Harriet's comments I strongly suspect that Universal will do so if it has not already. Has background on the show, its stars, an episode guide, and transcribed Q&A sessions with the "big three" (Don, Scott, and Dean) plus some of the other staff. Much of the interview material previously appeared in another form in *The Observer* and other fan publications.

The Quantum Leap Book by Louis Chunovic (Citadel Books/Carol Publishing, 1993). Available in most book stores, or can be ordered with a credit card by calling 1-800-447-BOOK. The authorized (and superior) counterpart to *Time Tripping* and *Making a Quantum Leap*. Lots of photos, episode guide, etc. The episode guide is organized by leap date rather than episode order. Still not entirely accurate, but better than the two unauthorized books. At one time Teresa Murray and I were on the verge of being hired to write a similar book, but it didn't happen. Maybe another time....

Quantum Leap: Too Close for Comfort by Ashley McConnell (New York: Ace Books, 1993). The second U.S. novel and a much better book in my (Karen's) opinion. Sam leaps into the assistant of a men's consciousness-raising guru, and meets Al at a critical moment in Al's life. Still some bad QL lore but a very good story.

Quantum Leap: The Wall. by Ashley McConnell (New York: Ace Books, 1993). This book takes place in Germany, and has two separate leaps within the one story. ISBN number is 0-441 00015-0, and it's listed either as *The Wall* or *Quantum Leap: The Wall*.

Quantum Leap: Prelude by Ashley McConnell (New York: Ace Books, 1994). This book deals with Project Quantum Leap before Sam starts leaping. The title may be listed as either *Prelude* or *Quantum Leap: Prelude*, and ISBN no. is 0-441-00076-2.

COMICS

Innovation (an independent comic book company) put out thirteen issues of the *Quantum Leap* comic book before folding, plus a reprint of #1 containing an article by *Quantum Quarterly's* Christina Mavroudis on the first *Quantum Leap* Convention. Continuity freak that I (Karen) am, I personally have reservations about some of the earlier stories and the art, but they're still a lot of fun, and later issues are especially worthwhile. Most comic book specialty shops carried this while it lasted and may have them in their back issue boxes.

LICENSED QL MERCHANDISE:

Creation produces *Quantum Leap* T-shirts, sweatshirts, jackets and carrying bags, some nicer than others and in a wide range of prices. (I personally hardly ever leave the house without my QL tote bag.) They also carry some QL stuff produced by others. For a catalog of available merchandise, be sure to specify *Quantum Leap* and write to: Creation Entertainment, 530 Rivendale Drive, Glendale, CA 91204.

Can't get enough of *Quantum Leap* or related "stuff"? 1-800-TREKKERS (formerly known as Design House International, Inc. and as FDW) has made a commitment to keep *Quantum Leap* merchandise in stock as long as they can. They are the licensed producer of such *Quantum Leap* merchandise as full color mugs (Sam, Al, or Accelerator with the logo on the other side, \$12.00 each), key rings (\$3.00 each or two for \$5.00), cloisonné lapel pins (\$8.00), and full color buttons (Sam alone and Sam & Al, \$2.00 each or both for \$3.00). (Personal aside from Karen—I think the mugs are especially nice and strongly recommend buying one or more of them.) Call 1-800-TREKKERS, or write to DHI-QL, P. O. Box 13131, Reading, PA 19612 3131.

Also, **Megan Herring** of Alabama may still have some *Quantum Leap* merchandise available, some of which we haven't seen elsewhere. Her address is P. O. Box 551, Ashland, AL 36251.

QL CALENDARS AND MISC.

Antioch Press published a 1993 *Quantum Leap* Calendar (the 1994 one was canceled), a **bookmark** (Sam in a tuxedo), and a **pocket notebook**. The pocket notebook is 6 x 3 1/2 inches, with the *Quantum Leap* logo and Sam in the accelerator on the front and a publicity shot of Scott & Dean on the back and 36 ruled pages inside for your notes. Stapled together (not a spiral bound notebook).

These have turned up across the country in some K-Mart, Waldenbooks, Little Professor and other local book, stationery and sf specialty shops. Antioch does NOT do mail order. If you can find a store willing to order these, they might be able to find it easier with the ISBN #. They are as follows: Calendar ISBN 0-7824-4707-4, Bookmark ISBN 0-7824-0846-X, Notebook ISBN 0-89954-756-7. Please note that these are NOT in the main microfiche Waldenbooks uses in ordering, and so many Waldenbooks clerks erroneously claim that they don't exist or cannot be ordered. Then again, they may possibly be out of print by now due to the relatively poor sales which resulted from poor distribution.

Project Quantum Leap purchased the last 24 calendars found at the Tucson Waldenbooks after Christmas and is offering them for \$10 including shipping to the first two dozen people who order them. Yes, we still have some of these! Checks should be made payable to Project Quantum Leap and sent to the Tucson address.

If you cannot get the bookmark or notebook in your area, check with 1-800-TREKKERS. They make an effort to carry all *Quantum Leap* merchandise still available.

RELATED MERCHANDISE

BROADWAY CARES CD

Last year Scott recorded a lovely version of "It's Beginning to Look A Lot Like Christmas" for the double CD *Cabaret Noel: A Broadway Cares Christmas*. There are many other artists on the album, including Robert Morse, Maureen McGovern, Richard Kiley, Leslie Uggams and Amanda McBroom (who wrote and sang the theme song for *Eisenhower & Lutz*). If you'd like to add the album to your collection or perhaps give it to one of your Leaper friends as a future Christmas gift, you can order it from the producer, Lockett-Palmer Recordings. Send your check for \$27.95 (\$30.01 in CA) to P.O. Box 8557, Hollywood, CA 90072. Checks or money orders only, please - they can't take credit cards, and the previous 800 number is no longer valid. All proceeds benefit Broadway Cares, so you'll be helping Scott's favorite charity as well as getting to hear him sing. This album is only available seasonally, so it may or may not be available in February when this issue of *The Observer* goes to press.

Further, if you'd like to give Scott something for his birthday or Christmas in 1995, you might consider a donation to Broadway Cares. It's too late for 1994, obviously, but there's plenty of time to help this important and worthwhile charity in 1995. Send your check, payable to BC/EFA, to Broadway Cares, 165 West 46th Street, Suite 1300, New York, NY 10036. Please mention that you're part of Project Quantum Leap. The organization is keeping a list of folks who send donations and will send acknowledging cards to Scott.

MORE SCOTT ON CD

Romance/Romance is currently only available as an import from England, so it costs more than a regular CD. Scott Bakula's other cast album, from past stage performances, *3 Guys Naked From the Waist Down*, was out of print entirely, but has also been reissued as a British import. Stores known to either stock one or both of these albums, or have the capability of ordering them, include the following:

Tower Records (chain). There may be one near you!

Smith's Record Center, 2019 St. Charles Ave., New Orleans, LA 70130. Phone is 504-522-7969, and they'll take your credit card order.

Footlight Records, 113 E. 12th St. NYC 10003, phone is: 212-533-1572.

MAGAZINES WITH QL OR SCOTT

As mentioned in the Leaper's Digest column, there are many magazines available right now with articles about *Lord of Illusions*. *Fangoria* magazine is doing a lengthy series of about five articles in connection with Scott's movie *Lord of Illusions*. The November issue featured pre-production of the movie. The December issue dealt with the beginning of principal photography. The January issue has the first installment about the beginning of principal photography on *Lord of Illusions*. There's a fairly large picture of Scott as Harry D'Amour in the article. The February issue, with the second installment of Principal Photography, should hit the stands around the middle or end of January. The January issue of *Cinescape*, the January issue of *Sci Fi Entertainment* magazine (the magazine of the SciFi Channel), and the February issue of *Cinefanstique*. all have extensive articles accompanied by pictures of Scott. One more magazine of interest is the January/February issue of *Movieline*. In a review of the video release of *Color of Night*, the reviewer has kind words only for Scott: "Bakula gets killed in a scene that looks like Psycho directed by Mack Sennett. The sad part is that Bakula is the most talented and attractive member of the whole g****mn cast and 30 minutes into the picture he's been bumped off." What can I say - the reviewer must be a man with good taste.

Also current is the March 1995 issue of *Playgirl*, which has Scott on the cover and an interview with Scott inside. And yes, he is wearing clothes (below the waist, anyway!) in the photos.

Starlog has featured *Quantum Leap* and/or Scott Bakula a number of times over the years. Most recent of these is *Starlog* #212 (March 1995), on the stands as this issue of *The Observer* goes to press. This issue has an article (with pictures) about Scott in *Lord of Illusions*. #199 had a lengthy article about author Ashley McConnell and a nice feature about John D'Aquino ("Jimmy", "Deliver Us From Evil" & "Mirror Image"). Platinum Issue #2 of *Starlog* had a feature about Scott - not much new information but some good pictures. *Starlog* #202 has a cartoon of Sam leaping into the Easter Bunny! *Starlog* is sold at many of the larger bookstore chains, comic book shops, and newsstands. (*Editor's note: Starlog sells back issues directly. Check the current issue for availability and prices.*)

Issue #51 (the February issue) of *TV Zone*, one of the premier science fiction magazines in the U.K., has a feature called Fantasy Flashback about "The Leap Home" and Vietnam. Interesting article and nice pix. Also mentioned in *TV Zone* is the fact that the "Lee Harvey Oswald" episode (shown on November 22 in the UK) attracted 4.6 million viewers. Apparently this is approximately the audience *QL* amasses in the UK, compared to 4 million viewers for the original *Star Trek*, .5m for *ST:DSN* and .4-.5m for *ST:TNG*. *TV Zone* has also published episode guides for seasons 4 and 5 in issues #53 and #54, respectively. The guides have nice capsulizations of each episode by writer and Leaper David Bassom, with some good pictures and a bonus of a list of Leap dates and air dates accompanying the season 4 guide in issue #53. *TV Zone* may be found here and there in the US, with Tower Records being your best bet. If you can't find any of these

magazines at your local book store (or *sf convention—Ed.*), you can order them from Star Tech, a company based in Tennessee. Send \$2 for their catalog to Star Tech, P.O. Box 456, Dunlap, TN 37327.

Epi-log: This is a semi-pro magazine devoted entirely to episode guides. Their *Summer 1992 Special* has a guide to *Quantum Leap* up through the fourth season, along with a variety of other programs including *Star Trek: The Next Generation*. The price is \$6.95 including postage. Other issues cover popular, genre or cult shows ranging from *MacGyver* to *Superboy* to *Black Sheep Squadron*, from *Doctor Who* to *Get Smart*. Epi-Log is available from Star Tech at the above address.

The October/November 1994 issue of *Ladies Gallery*, a magazine that deals a lot with costumes, shoes, etc, has a feature story on Jean-Pierre Dorleac and his *Quantum Leap* costumes. There's at least one picture of Scott in costume, as well as pictures of other QL costumes.

MISCELLANEOUS

Scott Bakula and Dean Stockwell Photos—close-up and in color. Photos are sold in size 4x6, but can also be purchased in larger sizes if requested. Other stars available. Please send a SASE for descriptions and prices, and specify *Quantum Leap* list or complete list. No replies without a SASE. Satisfaction guaranteed by the photographer. Contact Nancy Rapaglia, 11 Raymond St., Methuen MA 01844. Sample photo, \$1.50.

Star Bright Pins: The same blue neon star pin worn by both Al and Gooshie during *QL*'s first season is still available at some specialty shops around the country. Watch for it in any store which carries neon art.

TV / Film Memorabilia: Mention this listing for a 15% discount on a variety of merchandise (*Project Quantum Leap* members only). \$2 for giant *sf*-related catalog. **Still Things**, 13622 Henny Ave., Sylmar, CA 91342.

Autographed Environmental Art Print: "Paradise" by Heather Cooper is a 30" x 16" limited edition of 2500, each autographed by "an internationally recognized celebrity," created under the auspices of Earth Day International. One of these celebrities is Scott Bakula. Here's the description: "From the endangered rain forest to the ocean floor, this spectacular painting, 'Paradise,' is a harmonious gathering of vegetation, crustaceans, fish, reptiles, insects, birds and mammals — all creatures great and small — beautifully exemplifying the life that Earth Day International works so hard to help thrive and flourish." Canadian leaper Lynn Fletcher will act as a go-between to enable you to order one of these prints which is indeed signed by Scott Bakula specifically. As with any serious fine art print, it is not inexpensive, but Lynn's price is the list price: \$325 U.S., plus \$48.75 U.S. in U.S. and Canadian taxes and \$11.95 for shipping and handling (insured). The print will be mailed in a tube, and the recipient will be required to sign for it. If no further prints are available, the check will be returned uncashed. To order, or for more information on the print and its artist, write to Lynn M. Fletcher, 25 Agnes St., Suite 707, Mississauga, Ontario L5B 3X7 Canada.

Coming up in future issues of *The Observer:*

- Interviews with Rich Whiteside, Willie Garson, Carolyn Seymour and many others
- More of our ongoing episode guide (someday we'll even get to Season Five!)
- Our long-delayed guide to Dean on tv
- And, well, more of the same, for as long as you want us.
See you in the future!

Personal: Will whoever sent us the photos taken off tv of "The Curse of Ptah-Hotep," "Moments to Live" and "It's a Wonderful Leap" a few years back please contact us before the next *Observer* goes to press so we can credit you when we use 'em. Megan, was that you?

