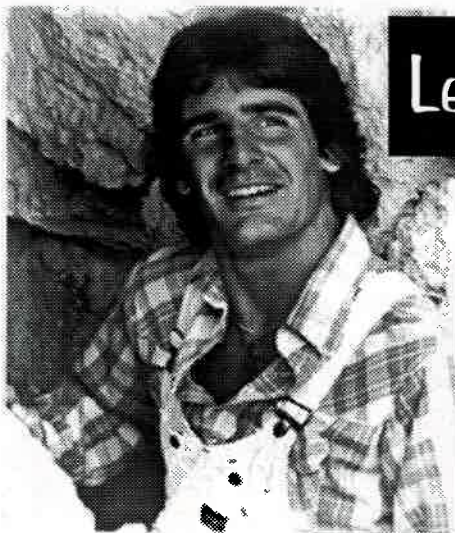


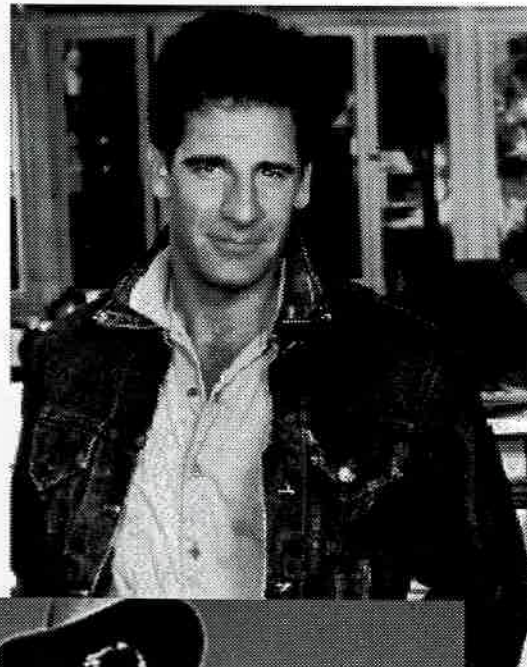
# The Observer # 12

from the files of Project Quantum Leap

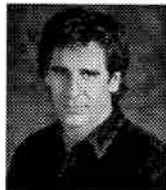
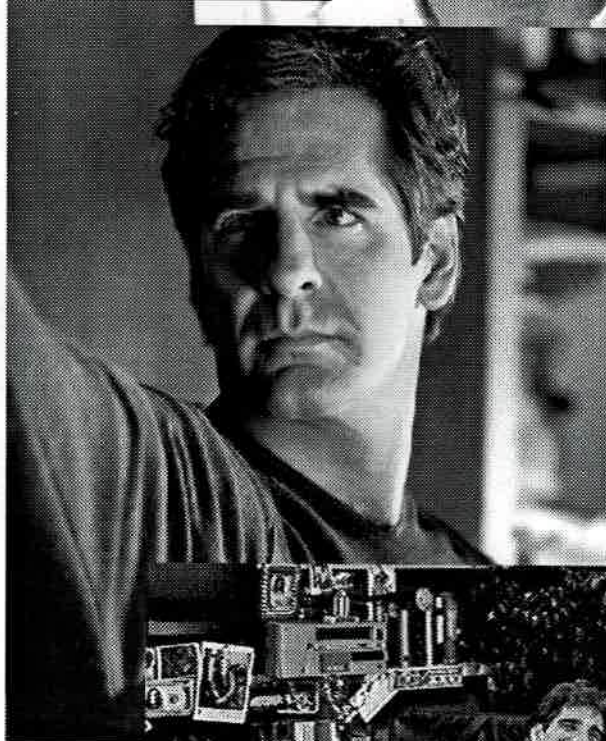
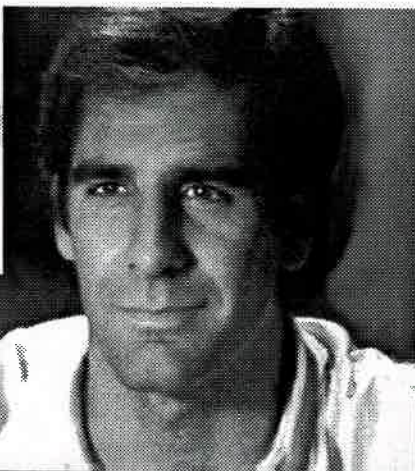
summer  
1995



Leaping through



the career of



Scott Bakula

CONTENTS

**State of the Project 1995**  
 by Karen Funk Blocher ..... 1

**Leaper's Digest**  
 six months of news, mostly by Margaret Colchin ..... 3

**Anyone Can Whistle**  
 a report by Heidi Sanchez ..... 11

**Close Encounter In Ventura County, Parts 1 & 2**  
 by Cathy Madden and Cathleen Miller ..... 12

**Stockwell's Soapbox:**  
 by Nancy Henderson ..... 15

**Close Encounter at LeapCon '95**  
 by Karen Funk Blocher ..... 16

**Interview: Mark Bannon of Crescendo Records**  
 by David T. Okamura, Karen Blocher *et al* ..... 18

**Q&A: Harriet Margulies**  
 IndyLeap '94; transcribed by Marcia Mahan ..... 21

**Q&A: Rich Whiteside**  
 IndyLeap '94; transcribed by Margaret Colchin ..... 27

**Interview: Willie Garson of "Lee Harvey Oswald"**  
 by Teresa Murray; transcribed by Tracy Ann Murray 29

**The (Pen)Ultimate QL Episode Guide:**  
**Season Four, Part Three**  
 by Karen Funk Blocher ..... 33

**Other Voices in QL Fandom/Things for Leapers**  
 a guide to QL clubs, newsletters and merchandise .... 39

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 ... Ginjer Buchanan, Harriet Margulies, Cathleen Miller,  
 .... Pat Orth, Jay Schwartz, LPOs & Leapers everywhere

**Project Chairman for Life?**  
 by Karen Funk Blocher

You know, with all the problems this club has had over the years—money crunches, late issues, lost mail and the fact that our favorite series was canceled years ago—I wouldn't be too surprised if a) the club were losing members in a major way, or b) members got tired of my whining and excuses and found someone to replace me. Neither of those things has happened, and not one nomination has come in to Margaret. I will therefore assume that you are more or less satisfied with me as Project Chairman and Margaret Colchin as National Project Observer, and that you trust us to continue to make decisions on behalf of the club and to do our best to keep members informed. So be it. Margaret and I will do these things without further protest and to the best of our ability—at least until it comes time to call for nominations again in 1996!

Of course, Margaret and I don't do all the work involved in keeping this club going. Teresa Murray still handles the mail at this end, a task we are trying to reduce as much as possible by getting everyone to send mail to Tennessee instead. The LPOs are vital to the flow of information and the distribution of *Coming Attractions*. I'd also like to express my gratitude to everyone who has contributed articles, photos, or art to *The Observer*, especially to Karen Hurst, our primary photographer, to whom I meant to send a thank you card months ago. Shortly after LeapCon '95, Karen sent me a whole notebook of photos from the con, many of which you will find here and in future issues. And we owe a major debt of appreciation to Sharon Major. I'll explain why in a moment.

Aside from all these people, all the names named in the Staff box to left and all the officers, we appreciate all the members, subscribers and Leapdom-at large who keep this club going with your dues, moral support, purchases, donations, questions and information. I've said it before and I'll say it again: this is not my club or Margaret's; it belongs to all of us. Your input is therefore appreciated. I can be reached online at KFB OF PQL from within eWorld and America Online (KFBOFPQL@aol.com from the Internet). Margaret can be found at m.colchin@genie.geis.com. *(continued)*

*The Observer* No. 12, Summer 1995. Published semi-annually by Project Quantum Leap, an unofficial fan club operating in association with Karen's new LaserWriter 4/600 PS 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. "A ballgame? I nearly died because you were at a ballgame?" **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!

Snail-mail (postal) addresses follow later in this editorial, but first, here is an explanation why I don't want you to send me conventional mail if you can help it:

As most of you know, we had a major problem with the mailing of *The Observer* #11. The Tucson branches of the US Postal Service had already "lost" many hundreds of dollars' worth of *Observers* over the years, but this time, very few copies made it out of Tucson within the first month after they were sent (first class!). Margaret got in touch with a postal inspector, who checked with the downtown distribution center and the Rosemont Station where the two shipments were mailed, and reported that the *Observers* were no longer in Tucson. But we find it significant that large numbers of *Observers* soon began to arrive around the country, postmarked the day the inspector visited Rosemont station! Teresa had sent out two batches, for one of which she was forced to stand for an hour in the post office putting on stamps because the postal employees were not "allowed" to put metered postage on a batch of mail that large. For the other batch, they took our money, took the zines—and apparently stuck them in a back room, unmailed, until they heard the postal inspector was coming and got them out of there in a hurry.

What are we doing about all this? The solution is simple: give the Tucson post office as little access to PQL mail as possible. The master copy of each issue of *The Observer* will be sent via Airborne Express to Sharon Major in Detroit (Ann Arbor), who will print it and give it to Margaret at IndyLeap. Margaret will distribute some copies at IndyLeap and then mail the rest from Tennessee, aided by her crew of dedicated leapers. As for back issues, these are now being sent out by Sharon Major. Thanks, Sharon!

Of course, we need your help to make this change in mailing procedures a successful one. When you need to order something, whether it's a new membership, a button order, back issues or whatever, even an information flyer/ membership form, it's important that you mail your request to the following address:

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

If, on the other hand, you have an article, art, or photos for *The Observer*, or a question or comment for me personally, your best bet is to email it to me if possible. That way I can have it in usable form within 24 hours of your sending it, and the Tucson Post Office won't have a chance to lose it. But if you absolutely must send it via the US Postal Service, then you may send it to the Tucson club address:

Project Quantum Leap  
Attn: Karen Blocher  
P O Box 77513  
Tucson, AZ 85703

Mail specifically meant for Teresa Murray may also go to the above address with her name on it.

Aside from this, I'd appreciate it if you would all act as my eyes and ears on the Internet, the Web and in the world at large. I have no doubt that somewhere out there, various people are very helpfully listing Project Quantum Leap as an active fan club—but giving readers and subscribers the Tucson address instead of the Knoxville one. If you see such a listing anywhere (even one authored by me!), please let us know so that we can submit an update. Alternatively, if you get it updated yourself, that would be very helpful as well.

Have a great summer and we'll see you next issue!

Karen Funk Blocher  
18 June-23 July 1995

P.S. Five years ago this August, four friends from Tucson, Arizona drove to L.A. in the hope of meeting someone from *Quantum Leap*, or at least buying photos from Hollywood memorabilia shops. With us was a proposal to Universal Studios to allow the creation of a fan club, to be called Project Quantum Leap. A morning tram ride on the studio tour led to a drive to Norco, CA, where we met Scott Bakula uphill from the location shooting for "The Leap Home: Part 2—Vietnam." By the following Thursday we had Don Bellisario's unofficial blessing to start a fan club. On Thanksgiving we issued our first membership passes, and by January 1991 the first issue of *The Observer* had been published. And you know what? I'm not sorry for any of it! Happy anniversary, Project Quantum Leap!

### Corrections: *The Observer* #11 by Karen Funk Blocher

In our tribute to Dennis Wolfberg last issue, I mentioned that Dennis told a story about the Star Bright luncheon at QuantumCon '94. In fact he actually told the story at the Second Annual *Quantum Leap* Convention (1993). Dennis did not attend QuantumCon '94, presumably for health reasons. It just goes to show that Sam Beckett isn't the only one with a faulty memory! My apologies for any confusion my error may have caused.

In our Sammy Awards results, we incorrectly listed Paul Reiser's character's name in *Mad About You* as "Paul Cooper." The correct name is "Paul Buchman."

In the episode guide, I erroneously claim that in the script for "Doctor Ruth," Al reminds Sam about having played Hamlet in the nude in "The Play's the Thing." The dialogue was actually in the script for "Roberto!" This was something I had previously jotted down, and I did not realize when I returned to it months later that I had not yet checked my facts. Sorry!

Thanks to everyone who let me know about these goofs so that I could correct them here. As always, my goal is accurate information, and I truly appreciate any and all help in achieving this!

## Leapers' Digest

Condensed news March through July '95

Mostly written by Margaret Colchin

Abridged and updated by Karen Funk Blocher

### LEAPCON '95

LeapCon '95 was held February 18-19, 1995 at the Airport Hilton Hotel in Burbank, CA. What can I say—this was the most fabulous Con! Leapers from all over the planet had a terrific time from opening welcome to closing Q & A with Scott and Dean. About 450 happy Leapers had a great time spending money in the dealer's room and at the Charity Auction, which raised over \$13,000 for the charities of Scott, Dean, Don and Deborah. The highest amount at the auction was an eye-popping \$3500 paid for the towel worn by Scott in the *Murphy Brown* episode "It's Just Like Riding A Bike."

The guest panels were a virtual Who's Who of *Quantum Leap* guest stars: John D'Aquino, Richard Herd, Mary Gordon Murray, Brad Silverman, David Brooks, Otto Coehlo, Corrie Henninger, Willie Garson, Sheryl Francis Harrington, Michelle Joyner, Mary Elizabeth McGlynn, Rodney Kageyama, Beverly Leech, Beverly Mitchell, Michael Genovese, Arthur Rosenberg, Jeff Corbett, Gregory Millar, Jennifer Rhodes, Pat Skipper, K Callan, Maree Cheatham, Renee Coleman, Susan French, Leila Hee Olsen, Carolyn Seymour and Rich Whiteside. From behind the cameras were Jim Thomson, Michael Stern, Diamond Farnsworth, Jean-Pierre Dorleac and Michael Watkins along with *Quantum Leap* writer Gillian Horvath and *Quantum Leap* Executive Co-ordinator Harriet Margulies, *Quantum Leap* novelists Ashley McConnell and Elizabeth Storm, concordance author Julie Barrett, and *QL* book editor Ginjer Buchanan. Making a special appearance Saturday evening were *Lord of Illusions* writer-director Clive Barker and MGM's Terry Erdman, who brought clips and stills from the movie. And, of course, the grand finale with Scott and Dean, who stayed over an hour and a half to answer questions for a packed room of excited and appreciative Leapers. It couldn't have been better.

I don't usually mention specific Leaper names in this newsletter, because there are so many who help, but Con organizers worked so hard that I think they deserve recognition. Adina Ringler, Denise Brophy, Glynis Fuller, Lyndell Netherton, Christie Parkin and Debra Selle served on the Board of Directors, and Committee members were Carol Davis, Becky Smathers, Miriam Warner, Bill Hall, Sandy Kuriyama, Cathy A'Hearn, Phyllis Savacool, Kathy Toffolo (who created the spectacular backdrop), Sue Tanner, Michelle Tenebruso, Kendra Frakes and Jeanne Koenig. Thanks folks—Way to go!

### INDYLEAP '95

It's almost time for IndyLeap '95, scheduled for

July 28-30 at the Indianapolis Airport Holiday Inn. Places are limited because of the size of the auditorium, and as of early July the Con was three-fourths booked and filling fast. By the time this issue of *The Observer* is printed, it will probably be too late to book a spot for this year. Here's the address anyway: IndyLeap '95, P.O. Box 44183, Indianapolis, IN 46244. Cost is \$35. You can also call the LeapLine, 1-317-SAM-0808 for further information.

Guest appearances are always subject to schedule, but as of this writing, Michael Watkins (director of photography and director of episodes) and Rich Whiteside ("A Leap for Lisa," "The Leap Home Pt. 2—Vietnam") are planning to attend, as are John D'Aquino ("Jimmy," "Mirror Image" etc.) and Terry Funk ("Heart of a Champion").

John D'Aquino and Terry Funk will be meeting at IndyLeap for a special reason. John has finished the first draft of the screen play about Terry's boyhood life, called *Hard Luck Cowboys*. Since last year's IndyLeap was the birthplace of the idea of the movie, John and Terry wanted this year's IndyLeapers to have first opportunity to get the merchandise for the movie. They'll have t-shirts and other items available for the lucky Leapers attending the Con. They'll also be auctioning off a day on the set, complete with a walk-on part in the movie.

A Dealers' Room, Charity Auction, and videos, some rarely seen, will also be highlights of IndyLeap. Rosie and I hope to see you there!

### EASTLEAP '95

EastLeap '95 (The Sequel) is set for October 20-22 at the Airport Ramada Inn in Philadelphia. This Con is now accepting registrations. Registration fee is \$35 and special room rate is \$59. For a registration form, you may photocopy the one that appears at the end of this column. Or send your name, address, any video requests you might have, and a list of your three favorite *Quantum Leap* episodes, along with a check for \$35 and a SASE, to EastLeap '95, P.O. Box 86, Lake Hopatcong, NJ 07849. You can make your hotel reservation by calling 1-800-277-3900. Mention that you're reserving for EastLeap at the Airport Ramada Inn.

EastLeap has announced that Ginjer Buchanan, editor of the *Quantum Leap* books, will be a featured guest. Also attending will be *Quantum Leap* novelist Elizabeth Storm. The Con is also planning a Dealers' Room, Charity Auction, costume party and more.

### SCOTT AT CARNEGIE HALL

On April 8, Scott Bakula appeared in a one-time benefit performance of the early Stephen Sondheim musical *Anyone Can Whistle* at Carnegie Hall in New York City. The tickets sold very quickly after the announcement, and the show was a rousing success. Scott participated in the concert-style show with Bernadette Peters, Madeline Kahn and Angela Lansbury. The event raised \$600,000 for the Gay Men's Health Crisis

in New York, and over \$3000 of that amount was contributed by New York area Leapers who attended the concert. A report on the event from one of these Leapers, Heidi Sanchez, can be found later in this issue.

Columbia released the entire performance of *Anyone Can Whistle* on CD on July 18. The price is around \$16 plus shipping. The CD should be available in local retail stores, and we hope to have the stock number and price for you in the next issue of *Coming Attractions*. If you can't find or order it locally, please see the "Things for Leapers" column in the back of this issue for alternative ordering info.

Actors' Heritage in New York has a songbook with vocal selections from *Anyone Can Whistle*, including Scott's solo, "Everybody Says Don't." You can order the songbook directly from them; phone is 1-800-446-6905.

### SCOTT, CHARITIES, AND LEAPERS

Many of you may remember that Scott participated in celebrity hockey games in August 1993 and 1994 that benefited the T.J. Martell Foundation. He also played in the Rocker Soccer game in July 1994. As mentioned last issue, T.J. Martell was a young man who died of leukemia in 1975. His father 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. This obviously is a charity that Scott supports, 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.

A reminder: If you'd like to give donations timed for a convention, for Scott's birthday (October 9) 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. Considering his generous nature, chances are that Scott appreciates our charitable donations far more than any gifts we could send to him directly.

### SCOTT'S MOVIES

#### *My Family*

This looks like a good summer to see Scott on the big screen. The movie *My Family* (aka *Mi Familia*), in which Scott has a small role, gradually made it into various theaters across the country, but is now playing

in fewer and fewer theaters. If you're like me and the movie hasn't yet come to your area, look for the home video in about six months.

The film was originally titled *Bridges* when Scott was shooting it last year. Scott plays an ex-priest who marries a nun. Although it was not a major release, the film has done very well in both financial and critical areas. It's won several prizes at movie festivals, and in its first week-end, it had the highest per-screen dollar take of any movie showing that week-end. Leapers who have seen it say this is a really good movie; good writing and acting and a nice story.

#### *Lord of Illusions*

The new release date for Scott's movie *Lord of Illusions*, directed by Clive Barker, is August 25. The movie will open in over 2000 theaters around the country. The movie was rescheduled to this date because MGM wants to give this film the best possible chance to succeed, and they're trying to avoid the big summer blockbusters.

Scott stars as private detective Harry d'Amour. A few lucky Leapers saw an advance screening of this movie, and they say it's scary and a bit bloody, but is very good—a "non-stop, on-the-edge-of-your-seat" type of movie.

As mentioned in a previous item, Clive Barker attended LeapCon '95. Witty and articulate, Clive showed clips and slides from *Lord of Illusions*, and told some background stories.

According to Jay D. Schwartz, Scott's publicist who has kept us up to date on the various release dates for *LOI*, August 25 is a firm date, and Scott will be making TV and personal appearances to publicize the movie. One of the personal appearances is with Clive Barker at ComicCon in San Diego, the week-end of July 29-30. Scott's appearance is scheduled for Saturday the 29th at 1pm. We don't know exactly when the other appearances will be, but keep checking your local listings and newspapers. If publicity for *LOI* is similar to publicity for other movies, most of the publicity will come nearer the release date. If I find out any further information, I'll let you know in *Coming Attractions*.

#### *Color of Night*

*Color of Night*, which Scott filmed in 1993 with Bruce Willis, was released on video on February 7 and continued to be in the top 10 of rentals well into the spring. Buena Vista, which distributes *Color of Night*, is extremely happy (and a little surprised, I think) with the performance of the movie in rental. Either folks are renting *Color of Night* for the advertised 15 extra minutes which reportedly contain more footage of the sex scenes, or there are more Leapers out there than we know of, because this movie is constantly rented. As of April 9, *Color of Night* had earned an amount in video rentals equal to 80% of its box office take. Scott's performance has garnered some very nice words in several reviews.

*A Passion to Kill*

*A Passion to Kill*, in which Scott stars as an obsessed psychiatrist, has apparently become a video hit. When it first came out on January 24, it could only be found at the Blockbuster chain and a few small stores. Good buzz got around, and the video department of the huge Kroger supermarket chain picked up the movie, which has since gotten a lot of rental action in those outlets. The folks at A-Pix Entertainment, which released *A Passion to Kill* on video, say it should be available for mass sales in 6-9 months, at a greatly reduced price from the current \$92.95. More information on that as it becomes available. A-Pix is very pleased with the response to the movie rental.

*Cats Don't Dance*

Although Scott hasn't done any work lately on the animated *Cats Don't Dance* the release date of this movie is still summer of 1996, as far as we know. (That's not so far away anymore!) Scott is providing the voice of Danny the Cat in this musical feature, to be released by Turner Pictures Worldwide. More information should be available as the release date gets closer.

## SCOTT ON MURPHY BROWN

Scott appeared on the season finale of *Murphy Brown* on May 15, in the will-she, won't-she wedding episode, titled "Make Room for Daddy." Unfortunately, the episode got swamped in the ratings by both the second part of *The Langoliers* and the second part of *The Judds*. The two blockbusters left only a 11.7 rating and 18 share for *MB*. Most Leapers agreed that this wasn't one of the better *MB* shows, commenting that although the final scene between Murphy and Peter was touching and beautifully performed by Scott and Candice, the rest of the episode was kind of flat and not very funny. On May 22 on CBS, Leslie Stahl hosted a one-hour retrospective of previous *MB* eps.

The episode of *MB* in which Scott appeared which aired on April 10 did *very* well. It was CBS' highest-rated show for the week, with a 13.5 rating, 21 share and was #8 for the week. The episode airing on April 17 (the one in the bowling alley) got a 12.7 rating, a 20 share, and won its time slot.

Another *Murphy Brown* episode, "FYI of the Hurricane," aired on March 20. It was a pretty hilarious ep, which ended with Murphy accepting Peter's proposal. The show, building on excellent ratings from the previous Monday, won its time slot with a 15.0 rating and a 23 (!) share, landing in tenth place for the week. (Interesting note—7 of the top 10 shows were sitcoms.)

The sixth season of *Murphy Brown*, which includes the seven eps in which Scott appeared last year, has been sold for syndication. Apparently each local station sets their own schedule, so if you want to check with your station to find out when Scott's episodes air, the titles are "The More Things Change," "Political Correctness," "The Young and the Rest of Us," "Tickets to Writhe," "Bah Humboldt," "The Thrill of

the Hunt," and "It's Just Like Riding A Bike."

The show is undergoing a change in executive producers. John Bowman is leaving the show after one season, and veteran producer/writers Michael Saltzman, Bill Diamond, and Rob Bragin will share executive producing duties for the upcoming season.

All of us are anxious to know if Scott will be on *Murphy Brown* this coming season. The show is on hiatus and nothing is known yet, but I'll let you know as soon as we find out anything.

## SCOTT AND VQT

Scott has once again been nominated for a Viewers for Quality Television award in the Best Recurring Player category for his role as Peter Hunt in *Murphy Brown*. Scott won this award last year. Before that (1990-93) Scott won VQT's Best Actor in a Quality Drama award for four years in a row for his role on *Quantum Leap*.

This year's nominees for Best Recurring Player (i.e., an actor who appears on a series on an occasional basis in the same role) are as follows:

Scott Bakula (Peter Hunt), *Murphy Brown*  
Margaret Colin (Dr. Antonovich), *Chicago Hope*  
Marlee Matlin (Laurie Bay), *Picket Fences*  
Estelle Parsons (Bev), *Roseanne*  
Geoff Pierson (Jimmy), *Grace Under Fire*  
Kathleen Wilhoite (Chloe), *ER*

The awards are given at an annual banquet in Los Angeles, which this year will be held Saturday, September 23. Scott attended this banquet all four years of his being honored for *Quantum Leap*, and sent a tape to be shown at least year's ceremony.

If you would like to join Viewers for Quality Television, an excellent organization which strives to keep good shows on the air, please see the entry about VQT in the "Other Voices" column at the end of this issue. If you're not already a current member, you won't be able to vote on this year's awards, but you could go to the convention and banquet. VQT is well worth supporting in any case.—KFB

## MORE SCOTT ON TV

*The Invaders*

Late-breaking news: Scott will be starring in the four-hour miniseries revival of the 1960's TV series *The Invaders*. It's being done by Papazian/Hirsch Entertainment, and Spelling Productions, which owns the original *Invaders*, is also involved. It's being planned for November sweeps on the Fox network. Although they're denying it's a pilot, it could indeed turn into a series or several TV movies. Scott plays the lead character named Wood. Writer/producer James Parriott is also the writer/producer of *Forever Knight*.

*Prowler*

This is truly summer doldrums time for our guys on television. CBS announced their line-up on May 24, so by now you may have already heard the sad news that

neither Dean Stockwell's pilot *In the Mood* nor Scott Bakula's pilot *Prowler* was picked up by CBS for a fall series. At this moment, sorry to say, neither pilot is being considered for a mid-season replacement, despite a recent change in CBS hierarchy. We're all disappointed for Scott and Dean. In March Scott completed filming on *Prowler*, the hour-long drama pilot he made for CBS and Warner Bros. Scott starred as LAPD detective John Harcher in the pilot. Scott said at the Con that this show is a little tougher, a little darker than *Quantum Leap*, and that his character has some "psychological problems." Peter Bogdanovich directed the pilot, which may be some indication of the faith Warner Bros had in the project. Scott told Leapers at the *My Family* charity reception that he was editing the pilot with Bogdanovich. Many Leapers tried to encourage CBS to commit to a series for Scott by doing what we do best—writing letters. However, CBS had *fourteen* hour-long pilots being made for possible new series for the fall, including Don Johnson's project, which already had a 22-episode commitment. This was a lot of competition for Scott's project.

Nevertheless, there are some signs that CBS would really like to have Scott in a series: Peter Tortorici was talking about a series for Scott before the pilot deal was even signed, and Scott's name was mentioned prominently at a session put on by CBS for advertisers and affiliates to showcase new projects and talent. CBS has fallen a bit lately after leading in households in the ratings. They're currently running third in households, and are in desperate trouble in demographics, the numbers which increasingly are determining where advertising dollars are spent. Scott is probably considered a good draw for the very important demographic group of adults 18-49. So although *Prowler* is unlikely to become a series, chances are fairly good that CBS will at some point want to take another good look at Scott in some other future project.

#### *Designing Women*

Remember that there are reruns on Lifetime channel of both Scott and Dean projects. Scott's four appearances on *Designing Women* aired again in June, for example, appearing sporadically throughout the month. Chances are they'll turn up again soon.

#### *Macy's 4th of July Fireworks Spectacular*

On the Fourth of July (when else?), Scott hosted the *Macy's 4th of July Fireworks Spectacular*, plausibly billed as the biggest fireworks show in the US this year. "Over one millions bursts" of fireworks were fired off from the East River and environs (New York City) in this 18th annual production. This show originated from WPIX-Channel 11 in New York, and aired on more than 150 television stations, including the superstations WGN in Chicago, KTLA in California and other Tribune Broadcasting stations. The show consisted of a musical tribute to George M. Cohan, followed by fireworks. Scott appeared both live and on tape, providing live coverage of the moments leading up to the fire-

works plus a few of the prerecorded patriotic/inspirational narrations based on this year's theme, "Building Bridges." Other narrations were prerecorded by various New York-based public figures and TV stars, including Jerry Seinfeld, Jon Secada, LeVar Burton, Shari Lewis and Lamb Chop. Although the pre-show word was that Scott would not be anywhere near the millions of spectators for this live event, actually he looked pretty close to one part of the huge crowd, possibly including a Scott fan or fifty.—KFB

#### SCOTT AND BAKULA PRODUCTIONS

You'll recall that Scott signed a long-term deal with Warner Bros. TV last year to develop projects for them, and he's been very busy doing just that. The failed pilot *Prowler* was part of the Warner Bros. development deal. Some other projects at BPI: Warner Bros. TV ordered scripts for a half-hour series created by Dennis Deal and a half-hour series starring 12-year-old Australian guitar whiz Nathan Cavaleri (who played the Canadian national anthem at the last T.J. Martell hockey game). Telefilms in the works as of March included a show titled *Night Never Ending* and a show called *Minister of the Hood* which is based on the life of Bruce Brian, a ride-along chaplain who was tragically killed while working with the Los Angeles Sheriff's Department.

Feature film projects in development as of March included *Stanky United*, a story set in the world of soccer in which Scott will star, and a film version of *Nite Club Confidential* in which Scott will re-create the role of Buck. A very special thank you to Scott's publicist, Jay D. Schwartz, for providing all this information.

We all wish success for Scott and we're excited that he's working on so many projects. They're all still in development at the moment, so it may not be time to warm up the VCRs just yet. However, we'll all be pulling for Scott and his company on these projects, and I'll try to keep you up-dated on their progress.

#### DEAN IN THE MOVIES

I am absolutely delighted to tell you that Dean has a major role in the Ellen DeGeneres movie *Mr. Wrong*. Dean plays "a sleazy private detective" in the movie, which is currently in production in Los Angeles. It's expected to wrap sometime in July and has a *tentative* release date of Christmas 1995. As we've seen before, release dates can change, and I hope to have more concrete information in a few months. It will be great to see Dean on the big screen again.

#### DEAN ON TV

##### *In The Mood*

In April, Dean taped a sitcom pilot for CBS called *In The Mood*. I don't have much information about the pilot, which failed to make the fall schedule. But if you'd like to see Dean in a series, you can write to CBS to encourage them. The address is: CBS Television,

7800 Beverly Blvd., Los Angeles, CA 90036, Attn.: Peter Tortorici. As mentioned above, however, this particular pilot was not picked up as a series and is unlikely to receive further consideration.

#### **Deadline for Murder:**

##### **From the Files of Edna Buchanan**

It's so nice to see Dean back in new projects on TV after several months of absence. Dean was in not one, but *two*, movies during May sweeps. The first was a Movie of the Week titled **Deadline for Murder: From the Files of Edna Buchanan**, which aired on CBS May 9. The late Elizabeth Montgomery starred as Edna, and Dean played a coroner. Edna Buchanan was an investigative reporter in Miami, and the movie was apparently based on her best-selling book. Unfortunately, This TV movie scored only a 6.6 rating with an 11 share.

#### **The Langoliers.**

On May 14 and 15 on ABC, Dean appeared in the major role of Robert Jenkins in the four-hour Stephen King miniseries **The Langoliers**. Unlike **Deadline for Murder**, **The Langoliers** did very well for ABC in May sweeps. It had the highest rating for any multi-part show since last May's **The Stand**—a cumulative 19.4 rating, 30 share, and fourth place over-all.

#### **Chicago Hope**

Dean also appeared as Dr. Geiger's attorney in the season finale of **Chicago Hope**. If you missed this ep, it will probably be repeated just before the new season begins.

#### **Shame and Dune**

Dean's movie **Shame** was shown again on Lifetime on June 4. Also, the SciFi Channel again reran **Dune**, in which Dean co-stars, on April 16. These are just two of Dean's many past projects which turn up on TV from time to time.

#### **DEAN IN THE UK**

Dean will be making several appearances in the UK later this summer. He'll be at the Royal Dublin Society in Dublin Ireland on Aug. 26 & 27, and at Colston Hall in Bristol England on Sept. 2 & 3. Each appearance will be a lecture *cum* Q&A, with a one hour autograph session afterward. These appearances are sponsored by Stargazer Productions International, and Dean won't be the only person at the events. We don't know who else will be appearing, but it's geared toward SciFi folks.

#### **QL GUEST STARS IN TUCSON**

The weekend of April 24, 1995, Teresa Murray and I (Karen Blocher) attended the annual Cigna Beau Bridges Celebrity Tennis Tournament in Tucson, AZ. Formerly named after the late Michael Landon, this is the same tournament where in past years we've interviewed Richard Herd ("Future Boy") and Lydia Cornell ("Genesis") for *The Observer*. This year, there were two different *QL* guest stars in Tucson for the weekend,

Richard Herd (Moe in "Future Boy" and Miner Ziggy in "Mirror Image") and Robert Pine, who played Ted (the old flame from Cleveland) in "The Play's the Thing."

We met and interviewed Robert Pine on Saturday in between rounds of tennis. Best known as the sergeant in *CHiPS*, he's a good-looking and charming man, very gracious and pleasant. We talked about *QL* (he immediately volunteered the opinion that Scott's a great guy!), *CHiPS* and the *Magnum, PI* episode (written by Don Bellisario) in which he played Magnum's father in flashbacks. On Sunday, Teresa took a picture of him, I gave him a copy of *Observer #11* (in which his episode is written up) and we watched as he lost his semi-final against Peter Brown.

Although he wasn't playing tennis, we knew that Richard Herd was in town that weekend because he happened to be on the same flight from LAX as my husband. As he told us a few years back, Richard's doctor has forbidden him to play tennis any more due to a knee injury. This year, though, he came to play in the one-day celebrity golf tournament that now precedes the tennis. That was on a Friday while we were at work, and although he was said to be still around we didn't see him at all on Saturday.

Teresa had not planned to come back on Sunday, and I went back mainly to get an autograph from Steve Garvey (who had already left, it turned out). But I think we were meant to see Richard this year. Teresa found Richard and his wife walking around near the VIP tent. They were about ready to leave for a 1:55 PM flight back. Teresa found me right after that (I'd just arrived) and together we found the Herds in time for me to talk to them for a few minutes too.

Richard told Teresa that he is going to be in a Steve Martin film, a remake of (amazingly enough) *Sgt. Bilko*. He was going to see Don Bellisario in about a week, saying that Don was about finished with his pilot, *JAG*. "I keep in touch with Tommy too—'Doctor' Thompson," he said. "And I guess you know that 'Doctor' Scott has a pilot coming out." We said we did. "And next week I'm having lunch with John D'Aquino." That's part of what we like about Richard; he makes friends with people he's worked with and stays in touch, sort of cheering them on. He was tickled that I was wearing a "Captain Galaxy rules!" button and pointed it out to his wife. He also said that he was very happy with LeapCon this year and thought it was very well run.—KFB

#### **THE QUANTUM LEAP MOVIE**

Several Leapers asked about the *Quantum Leap* movie at the Con, and the answer was that it's still being talked about. Scott said at the Con, and in a newspaper interview, that he'd like to do the movie. I discovered in checking a few sources that Casey Silver of Universal Pictures experienced a "very significant" increase in his mail during the last two weeks of January,



and even into February, so it looks like the letter-writing campaign was a success. We hope he realizes that there are enough folks out here who would pay to see a *Quantum Leap* movie that it justifies the expense of making one, but we'll just have to wait and see. If you didn't get to write and let Mr. Silver know you'd like to see a *Quantum Leap* movie (or even if you did and you want to write again), his address is:

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

At last look, Casey Silver was the person responsible for giving the green light to movie projects, with Tom Pollock (the man we used to write to) focusing more on corporate issues. There have even been recent rumors in the press and elsewhere that a *Quantum Leap* film was actively being considered. However, MCA was recently sold to Seagram's, and so it may be some time before things settle down enough in the MCA Tower for us to be reasonably certain that whomever we write to will be around long enough to give the *QL* movie the green light.

Once MCA's parent company makes any changes it may want on the executive ladder and life at MCA stabilizes again, we will need to let Mr. Silver or his successor know that we're still here and that there are a lot of people who would like to see a *QL* movie. For now, however, it looks like our best bet is to play the waiting game.

#### DON'S TV SERIES

**Don Bellisario** wasn't able to attend LeapCon '95 because he was busy shooting for his new series *JAG*, which stands for Judge Advocate General. **Rich Whiteside** ("The Leap Home Pt. 2—Vietnam," "A Leap for Lisa") is co-starring in the series, which will appear on Saturdays at 8pm Eastern on NBC this fall. Diamond Farnsworth will again be working with Don as stunt coordinator on this new series. Congratulations to Don, Rich, and Diamond!

Donald P. Bellisario's failed 1994 pilot, *Crowfoot*, was finally aired on CBS on June 7th. It was an interesting show about a detective in Hawaii who doesn't want to admit that he has visions of the future. It may be that the network felt that it either wasn't original enough or it was too mystical; certainly similar ground (if you overlook the mystical angle) was covered in *Magnum, PI* and the recent UPN series *Marker*. *QL* and *Magnum* alumni on hand included Larry Manetti (*Magnum PI* and "A Tale of Two Sweeties") and various behind-the-camera personnel. Also in front of the camera: sharp-eyed Leapers spotted both Don Bellisario and *QL* director-cinematographer Michael Watkins in one scene, ogling a beautiful woman.—KFB

#### QUANTUM LEAP ON USA AND SCIFI 6/95

I'm sorry to tell you that USA changed their minds

about airing *Quantum Leap* at noon during the summer and is instead showing programs which appeal to young kids home from school. The midnight time slot continues unchanged at least through the middle of September.

[Fans of *Quantum Leap* may also want to check out the TV series that airs after *QL* on USA at 1am: *Magnum, PI*. This seminal series about a detective in Hawaii was co-created and executive produced by Donald P. Bellisario, who later created and executive produced *Quantum Leap*. Another *QL* producer, Chas. Floyd Johnson, also worked on *Magnum, PI*; so did Deborah Pratt, as both a writer and an actress. A lot of regulars and guest stars from *Magnum* later appeared on *QL* as well, and there's even an overlap between the two series in directing and other behind-the-scenes chores. If, like me, you haven't seen these before, you're in for a treat!—KFB.]

The SciFi Channel is still very pleased with *Quantum Leap* and will continue showing episodes at 8pm and midnight (EDT) for the foreseeable future. *QL* was pre-empted on July 3 and 4 for a *Twilight Zone* marathon, and will also be pre-empted on Friday July 28 for *Star Wars*.

If you'd like to encourage USA and SciFi to continue showing *Quantum Leap*, or thank them, the address for both networks is: 1230 Avenue of the Americas, New York, NY 10020.

#### SCOTT AND KRISTA

Karen here. Normally in these pages we try to steer clear of rumors, innuendo or even nationally reported news about the personal lives of Scott, Dean and other *QL* people. It's really none of our business as fans, and a lot of the time these things aren't true anyway. But occasionally some genuine news of this sort comes along that I feel I must report, especially if that news has already received wide distribution anyway.

It is therefore with great reluctance that I've decided against Margaret's advice to pass along an unfortunate and unconfirmed report from *People Magazine*. According to *People* reporter Mitchell Fink, Scott and Krista Bakula have announced they are getting a divorce after 14 years of marriage.

It is notoriously difficult to stay married in Hollywood, surviving the difficulties imposed by long hours, location shooting, loss of privacy and other pressures. Scott and Krista's marriage has lasted a long time in difficult circumstances, and I'm sure we all hoped that with Scott's stable, relatively secure personality and Krista's good attitude and sense of humor that they'd be able to stay together indefinitely. Our hearts go out to both of them and to their children, Chelsy and Cody. We wish them all the best.—KFB

#### THIS 'N' THAT

**Charles Floyd Johnson**, former co-executive producer of *Quantum Leap*, was an executive producer for

the *Rockford Files* movie which aired May 14. And by the way, the Tuskegee Airmen movie on HBO is *not* Charles' project. His is a feature film which is still in development.

**John D'Aquino** ("Jimmy," "Deliver Us from Evil," "Mirror Image") says he and his partner have finished writing the first draft of the movie *Hard Luck Cowboys* and they hope to start pre-production sometime in late September. He passes on his thanks and appreciation to all those who sent suggestions, and says he's using many of them. T-shirts, hats, and limited edition pins will soon be available to try to raise money to produce the movie. If you're interested in supporting John in this movie, or if you'd like further information, send a SASE to *Hard Luck Cowboys*, 2265 Westwood Blvd., Suite 927, Los Angeles, CA 90064. John has also just completed a guest starring role on *Baywatch*. Their schedule becomes available in early September, and I'll have an air date for you later on.

**Bruce McGill** (Genesis, Mirror Image) is one of the villains in the first interactive movie *Mr. Payback*.

#### PROJECT QUANTUM LEAP UPDATE

Project Quantum Leap, in spite of losses incurred due to materials and postage lost through the Tucson Post Office, is in great shape. The Club has grown over 40% since the series was canceled in April 1993, and our world-wide membership is growing by leaps (!) and bounds. *The Observer #12* (which you are holding in your hands!) should be available for Leapers at IndyLeap, and plans are to put it in the mail for the rest of the Leapers no later than the second week in August.

Thanks to all of you who took the time and trouble to let us know you'd received *Observer #11*. I (Margaret) got some of the prettiest and most interesting post cards!

As many of you know, *Observer #11* was placed in first class mail in the Tucson Postal System on March 2. Teresa Murray, who packaged all the hundreds of issues and took them to the post office, stood for over an hour in the post office and put stamps on each package. In spite of this, as soon as she handed over the packages, they seemed to disappear into some cosmic crack. It wasn't until we started complaining, that some of the zines slowly, slowly began to appear in members' mailboxes. This is *very* frustrating to us, and it's not the first time we've lost items through the Tucson Postal System. Apparently the Tucson Post Office turned loose a large number of zines on April 15, because many of you reported that your zines were postmarked on that day. Replacement zines have been mailed from Knoxville to those of you who told us you didn't get your copy of *The Observer #11*. There are about 100 people we didn't hear from, so if there's anyone else out there who didn't get *Observer #11*, please let us know immediately and we'll get your zine right out to you. We want to be sure *everyone* gets their zine.

We've now successfully moved all mailing opera-

tions out of Tucson. I'll continue to send new membership packets from here in Knoxville, and Detroit LPO Sharon Major will be sending back issues of *The Observer* and back issues of *The Hologram* from Detroit. After several tries and much frustration, all back issues of *The Observer* finally arrived in Detroit the first of June. Working with the speed of Leap, Sharon had all the materials organized by the next day and had seven issues reprinted by the fourth day after arrival. (There were so many copies to be reprinted that we burned out one of the copiers at Sharon's local copy store!). As of this writing, all orders for back issues have been put in the mail, many in Priority Mail. If you ordered back issues and haven't received them, please let me know. We owe a great debt of gratitude to Teresa Murray. Two people (Sharon and I) are now doing the job she handled so well all by herself for so many years.

Further, Cathy Miller of California has volunteered to help us put bar codes on the labels for *The Observer #12* and for future issues, which should help immensely in getting your zines to you more efficiently. We hope all these measures will "help put right what once went wrong" and eliminate the problems we've had in the past. Thanks for your patience in waiting for your zines!

After much thought, I've decided on a new policy for sending out the *Coming Attractions* newsletter. When I first started this thing, the idea was to get the information to as many people as possible. Since then, the Club has grown so much that it no longer seems fair to ask you to send the newsletter to members whose subscription isn't current. Therefore, beginning with the August newsletter, our policy will be to send newsletters only to those members whose subscription is current. From August, 1995 to February, 1996, that would be members whose subscription includes this issue of *The Observer*. Please note that the expiration date of your subscription to *The Observer* is printed on the first line of the address label (i.e., #11, #12, etc.). If your subscription expires with this issue or the next, you might want to renew now.

**THANKS** to Scott Bakula, Dean Stockwell, Jay D. Schwartz, Ray Canella, Walter Kelly, Jim Butler, Steve DeMille, John D'Aquino, Charles Floyd Johnson, Ginjer Buchanan, Dean Ward, Robert McGarrity, Rich Whiteside, Harriet Margulies, Rose Hartford, Ashley McConnell, Craig Karpel, Eddie Hill, Paul Salsini, and all the wonderful Leapers who contributed information to this newsletter.

#### Keep on Leaping!

Margaret Colchin  
National Project Observer  
P.O. Box 30784  
Knoxville, TN 37930-0784  
615-690-8780

EastLeap '95 Registration Form

(Please do not tear out of *The Observer*—photocopy it!)

EastLeap '95 is being held October 20-22, 1995 at the Philadelphia Airport Ramada Inn. Registration is \$35 per person. We're planning a dealers' room, charity auction, costume party, guests (to be announced later), and more.

Special EastLeap room rate is \$59 per night. Rooms have to be reserved by September 15th to get this rate, and you must mention EastLeap when you call. Phone number is 1-800-277-3900. Also, be sure to specify it's at the Philadelphia AIRPORT Ramada Inn.

If you have any questions e-mail Ruth Calkins at [r.calkins@genie.geis.com](mailto:r.calkins@genie.geis.com). You can also contact Ruth about dealer tables and sending orphan merchandise. As I get more information I will post it on the BB.

To register, just **photocopy** this message, fill it out and send to EastLeap '95, PO Box 86, Lake Hopatcong, NJ 07849. (This form may also be downloaded from AOL, GENie etc.) Enclose an SASE for an update and make checks payable to EastLeap.

EastLeap '95 Registration Form

Name(s) .....

Address.....

City..... State..... Zip.....

Phone..... Staying at Ramada Inn?.....

Any video requests? .....

What are your 3 favorite *Quantum Leap* episodes?.....

.....

Total amount enclosed (\$35 per person) .....

**Scott Bakula Live:  
*Anyone Can Whistle*  
 Carnegie Hall, April 8, 1995  
 by Heidi Sanchez**

On April 8, 1995, Scott Bakula appeared in a one-night-only, benefit performance of the Steven Sondheim/Arthur Laurents musical, *Anyone Can Whistle*, at Carnegie Hall. The performance was to benefit the Gay Men's Health Crisis, and tickets sold out quickly. Fortunately, a Leaper on America Online had ordered a block of ten tickets, and I was lucky enough to be able to purchase one from her. As an East Coast Leaper who had never been able to attend any of the QL or VQT events held in California, I was finally going to have my chance to see Scott Bakula in person.

Our tickets cost \$50 and were designated as "obstructed view." Ah, we thought, this is Carnegie Hall. How bad could the seats be? The day arrived, and we all met at a Thai restaurant for some good food, conversation, and picture swapping. It was great to finally be able to put faces to the names I knew so well from the *Quantum Leap* Boards on AOL. After dinner we walked over to Carnegie Hall, posing for pictures beneath the *Anyone Can Whistle* poster outside. As we trudged up what seemed endless flights of steps, we started to get an idea of just how bad our seats were going to be. There we were, way at the top left side of the theater. We found out that the "obstructed" view was caused by a railing which blocked fully half of the stage when we sat down. Fortunately, there were no seats behind us, so we stood for most of the performance. Many of us had brought binoculars with us, and these came in very handy.

This was a "concert" performance of the play, so there were no sets or costumes. On the stage were some microphones and chairs, and behind that was a sort of platform. The orchestra was seated on this platform, and behind them were perhaps three dozen chairs. These were for a group of actors who performed as sort of a chorus during the play. There were lecterns on either side of the stage. The performance began as Angela Lansbury, who had appeared in the original production of *Anyone Can Whistle* during its 9-day Broadway run in 1964, took her place at one of the lecterns to thunderous applause. Ms. Lansbury served as the narrator. Shortly thereafter, Madeline Kahn made her entrance, also to tumultuous applause. Ms. Kahn played the mayor of the town in the play, and her opening number was wonderful. The play progressed, and then Bernadette Peters appeared onstage. The applause for her was deafening, and she launched into her first musical number.

At about this time, I noticed someone pacing back and forth behind the platform on the stage. I trained my binoculars in that direction and realized that I was looking at Scott. Word spread quickly throughout our

group, and at this point, I doubt any of us could tell you what was happening on stage. Our eyes were on Scott as he paced back and forth, forth and back, almost unnoticed behind the platform. This went on for at least 10 minutes until Scott finally bounded onto the stage. We Leapers had promised to conduct ourselves with decorum, so there were no cries of "Hoo ya" or "Oh, boy," but there was a good amount of applause for Scott. He was wearing a tuxedo and black Converse sneakers. Instead of a tie, he wore a diamond-shaped black pin at his collar. His hair, while still rather long, appeared to be more trimmed than it was at the Convention. Scott also was in need of a shave, and we weren't sure if this were for the part he was playing or if he was starting to grow a beard.

Scott launched into a lively number called "The Interrogation," which had him running all over the stage, as well as up on the chairs. At one point he stepped onto a chair and it seemed to totter a bit, but he regained his balance immediately.

At first, it is Madeline Kahn's character who makes a play for Scott, but in the end it is Bernadette Peters with whom Scott becomes involved. Scott and Ms. Peters had wonderful chemistry together. My favorite number was called "Come Play With Me," wherein Bernadette's character tries to seduce Scott's character. Scott and Bernadette performed this while being pushed around the stage on chairs. (This doesn't sound very sensual, I know; but believe me, it was.)

Scott's big solo number was entitled "Everybody Says Don't," and he did a terrific job with this tongue-tripping song.

It was interesting the way the play was staged. The actors carried black binders with their script in them, and they used microphones which were on stands along the stage. It was almost balletic the way they passed the binders and microphones to each other, or placed the binders on the floor and the microphones in the stands. I was so impressed with the high standard of the performance, considering that this was a one-night, concert performance and the cast could not have had much rehearsal time. It was really very well done.

At the end, there was riotous applause. Then the actors applauded the audience. Scott gave a big thumbs-up sign with both hands. Flowers were given to Scott, Angela Lansbury, Bernadette Peters, and Madeline Kahn. Scott held his bouquet over his head. At some point Stephen Sondheim, Arthur Laurents and the director, Herbert Ross, came onstage. They hugged everyone; Scott gave Sondheim a major hug. Scott then backed off and insisted that Bernadette and Madeline take a separate bow. The crowd went wild. When Scott pushed Madeline and Bernadette to the front, Sondheim and Laurents then pushed Scott up there, too. It was just great, and Scott looked so very happy. He had a right to be; it was a wonderful performance.

The president of GMHC, Louis J. Bradbury, said that nearly \$650,000 was raised from this one benefit

performance. And you will all be thrilled to hear that Columbia Records will release a recording of this performance in July. Proceeds will benefit GMHC, and it will be well worth getting a copy of what was a really great performance on everyone's part.

It was a memorable evening. I enjoyed it so much, and I am still trying to believe that I actually saw Scott perform in person (albeit from pretty far away. Thank goodness I had binoculars.) If Scott's pre-performance pacing indicated he was nervous, you really couldn't tell by his performance. He seems very at home on the stage, and I certainly hope he'll take to the boards again before too long.



*Scott Bakula at LeapCon '95. Photo by Karen Hurst.  
Below: Scott Bakula with Leaper Cathy Madden at Mi Familia reception, 4/19/95. Photo by Cathleen Miller.*



## Close Encounter In Ventura County *Mi Familia* Reception, Camarillo CA April 19, 1995 by Cathy Madden

First of all, I hope everyone had a chance to see *My Family* and enjoyed it as much as I did. In my opinion, it was a wonderful movie despite the fact that Scott was only in it for a few minutes.

Scott's brief appearance in the movie didn't stop him from coming to a charity-related party after the Ventura County premiere of the movie on April 19, 1995. We all know how much of his time has been given, unselfishly, in support of various causes. This particular cause was the El Rio Gymnasium, which they are planning to build in Ventura County.

When we spoke to someone with the organizing committee, she said he wasn't definite for the screening of the movie but he would be at the party afterwards. With that information, we bought the tickets.

The movie screening was held at Edwards Cinema in Camarillo. There was a packed house and everyone seemed to enjoy the movie. As soon as it was over, we quickly made our way over to Spanish Hills Country Club, which was only a few miles away.

When we walked in the front door of the country club, there was a sign welcoming us to the "World Premiere" of *My Family*. We also received souvenir t-shirts.

The room we were in was large and there were no more than about two hundred people in there at any given time so we never felt crowded. There was plenty of room to mingle. As someone who grew up in a small town in South Carolina, I was extremely excited. After all, this is why I moved to California—to be close to all the glitz and glamour.

After a visit to the bar, we stationed ourselves near the door so we could see Scott arrive. I almost didn't recognize him because he had his glasses on and I had never seen him in person with them on. I remember thinking that his hair looked a little different than I had ever seen it. He had on a dark suit that felt like wool.

For a while, Scott didn't make it more than ten feet from the door. There was a steady stream of (mostly) women going up and asking for autographs or photographs or just talking. As always, he was very gracious and fulfilled each request with a genuine smile.

After half an hour or so, I gathered up all my courage and went over to him. I'm basically a very shy person and it's not easy for me to just walk up and start talking to anyone. But Scott isn't just "anyone." He's Scott. But I had to say something to him. He was talking to the director of the movie, Gregory Nava. It was obvious that they hadn't seen each other in a while. Scott was telling him that he was working on the pilot for a television show. I don't think he mentioned the name, but I knew what he was talking about. He told

Gregory that he and Bogdonavich were "cutting it" together. He later told some friends that he had been up late for the past few days editing *Prowler*. For those of you who have been in a cave for the past six months, *Prowler* is the one-hour dramatic show that Scott will (hopefully) be in on CBS this fall.

I waited patiently until they finished their conversation, then stepped up and touched Scott on the arm. He looked around for half-a-second, then looked down. There I was. I told him I had a favor to ask of him. I said that there were three generations of Scott fans in my family—my mother, my daughter and me. Since my daughter and I have things signed by him, I wanted to get my mother's favorite photo of him signed. He asked her name and how to spell it, then signed it personally to her.

After he signed the picture, I told him I had something for him. I gave him a video print that we had made from the interview with Candice Bergen and him on *CBS This Morning* on March 20. During the interview, Candice tells how all the other men in the cast are envious when Scott takes his shirt off. When he saw the video print, he recognized it immediately and laughed. I told him we affectionately refer to it as "Candice Nails Scott." As he continued laughing, he said, "Thanks a lot!"

I should say here that we've given him video prints before. When we talked to him at the VIP party after the hockey game last August, we gave him three video prints. We gave him one of his daughter, Chelsy, in "Memphis Melody," one from "Catch A Falling Star" and one from *Murphy Brown*. He recognized them immediately and seemed to like them, especially the one of Chelsy.

After I'd given him the video print, no one else was coming up to ask him anything so I continued the conversation. Someone told me that actors always want to talk about what they're working on now, so I asked about *Prowler*. I figured he wouldn't mind talking about it and I wanted to know if he had gotten any news about it. I asked him if it was going to be a series. He said they wouldn't know for about a month. We were leaning against the bar and he knocked on the bar and said, "Knock on wood." I told him that we had already started writing letters to CBS in an attempt to get it picked up. He looked at me with a mixture of amusement and astonishment and said, "You guys!" I don't think anything his fans do really surprises him anymore. I should have told him that we were doing what he told us at the Con to do. He told us to "get those letters ready for CBS." I don't think he realized that we would write in favor of a show that hadn't even been picked up yet. I told him that we wanted to see him back on television on a regular basis and we were willing to do whatever it took. As I said, he seemed pleased.

While I was standing there talking to Scott, I think I appeared calm on the outside. On the inside, however, I was a quivering mass of Jello. Part of the wonder of

the situation was that I was talking to Scott. I was using decent English (although I did say y'all once) and I was talking in complete sentences. But most of the wonder of it all was that Scott was talking to me. He doesn't consider himself better than his fans and treats us like equals. He was acting as if we were two friends sharing a moment. It was like two normal people talking, although I don't consider either of us normal.

About that time, a lady walked up and asked if she could have a picture taken with him. He looked at her and said, "Just one minute, okay?" He didn't want to end our conversation until I was through. She nodded her head and stepped back. I told them to go ahead, that I was finished. I started to walk away but I had another thought. I told him that I had spoken to him at the party after the hockey game last year and that I had been the tacky lady who had asked for a hug and, as a result, I had been the envy of my friends. I asked him if I could have another one. He smiled down at me and said, "Sure." As he leaned forward, I realized I was about to do, for the second time, what most of my friends hadn't done the first time. I was about to be hugged by Scott Bakula.

Just like last time, I don't remember much about the hug itself. I will say that I hope everyone who is a fan of Scott's gets a hug from him some day. They really are very, very special.

When I finally let go, I thanked him again and walked away.

As far as I know, there were only ten or twelve Leapers at the party. I think all of us talked to him at some point during the evening. He talked about the fact that he only worked on *My Family* for a few days. He seemed always to be in the middle of a small group of people. He was very charming, of course, and I think some of the women who went there to see someone else went home with an appreciation of how wonderful Scott is.

Later on, the director introduced all the cast members who were there and had them say a few words. Scott talked about the fact that he lived in Ventura County and how glad he was to help. I also saw him engrossed in conversation with Jenny Gago, who plays his mother-in-law in *My Family*. She also played Tersa in "Last Dance Before An Execution" and the FBI agent in "Nowhere to Hide." By the way, she's gorgeous and was very nice to everyone. Jimmy Smits was also there. He's very attractive and has an intense look most of the time. He has really pretty eyes. I thought I was there to see him until, at some point, I realized that I had moved a few feet to the left because Jimmy was blocking my view of Scott!

Before I knew it, the evening was over. I had gotten a hug, I had my picture taken with Scott and, on the way out, he shook my hand. I had made physical contact three different times.

All in all, it was quite an evening—one that I won't soon forget.

**Close Encounter II: *Mi Familia*  
Spanish Hills Country Club,  
Camarillo CA  
April 19, 1995  
by Cathleen Miller**

I was just chatting with a fellow Leaper, Cathy Madden, when, 15 minutes into our phone conversation, she let it drop casually that she'd found out that Scott would be attending a benefit screening & reception for his new film, *Mi Familia*, in Camarillo, California. And oh, by the way, if I was interested in going (!?) she had the phone number to call.

I'd hung up on Cathy, called my friend & fellow Leaper, Leora, and had whipped out my credit card before you could say, "Oh Boy." It wasn't until I'd hung up after buying the tickets (and grilling the poor elderly volunteer extensively about whether Scott was absolutely, positively going to be there) that I realized I hadn't even asked what the benefit was for. It could have been a young Nazis rally for all I knew. The only thing I knew about Camarillo was that there was a state prison for the criminally insane on the outskirts of the county.

For the record, Camarillo is in Ventura County and is a beautiful, somewhat rural community about forty minutes north of Los Angeles and just south of Ojai. The volunteer at the office told me that Scott was a "nice young man" who had promised months ago to be there. The screening & reception was to help raise part of the \$2 million needed to build a gymnasium/community facility to provide supervised recreation for the youth & senior citizens of the community. Scott often does "low key" community benefits in the area and has attended everything from a bowling tournament to hosting an art auction.

The screening took place on a Wednesday and as luck would have it, I got stuck on a phone call at work and got a very late start. Even so, my friend and I managed to make the 95 mile drive in just over 70 minutes across the infamous L.A. rush hour traffic (you do the math).

Upon entering the theater, I saw the director, Gregory Nava (a fellow Ojai neighbor of Scott's). I saw Jimmy Smits, I saw the lovely Jenny Gago; BUT I DIDN'T SEE SCOTT. From the Cons I know that Scott does have a propensity to be late so I didn't panic (yet). However, by the time the lights went down and we were about 10 minutes into the movie I realized he wasn't going to make it. In this somewhat sour frame of mind, I tuned my attention towards the movie and found myself thoroughly captivated by it. Beautifully written and photographed, it's a wonderfully well crafted film that follows three generations of the Sanchez family as they migrate from Mexico in the 30's to the present day. It's both funny and heart-breaking.

Scott's role is small but pivotal to the plot. Toni

Sanchez, the youngest daughter of the family, is a nun who has been in El Salvador doing missionary work. She returns to Los Angeles having left the church to marry David Roconi, an ex-priest who is a political activist. Her family's introduction to the man she left God for is one of the film's funniest scenes. It was great to see Scott in such a high-quality film.

Following the screening we made our way to the reception that was being held at the Spanish Hills Country Club, a beautiful Spanish style facility which was very appropriate for the film's party. The reception was well underway by the time Leora and I arrived and by that time, I'd finally resigned myself to the fact that it was going to be just a nice evening for charity. The entry to the ballroom where the reception was taking place was a rather narrow hall. I was waiting for Leora to emerge from the bathroom when behind me, I heard that unmistakable voice. I turned just in time to see Scott rushing down the hall talking with a reporter who was following him. He smiled as he brushed passed me and moved on into the reception.

I ran to the bathroom, called out, "Scott just got here!" to my friend and was nearly trampled as a stampede of women rushed out the door. Inside at the reception, Scott did on-camera interviews with several reporters before he could make his way over to Gregory Nava, Jimmy Smits & Jenny Gago. Hugs were exchanged all around, especially with Jenny with whom he'd worked for the third time now. Scott and Jimmy Smits both wore round wire-rimmed glasses and the photographers kept asking them to take them off. He & Jimmy tormented them by exchanging glasses with Jenny ending up wearing Scott's pair.

Scott looked very handsome, but just a little tired and he seemed a little slimmer than he had at the February Con. He wore a gray wool suit and white collarless shirt. His hair was shorter than it had been at the Con and it was a slightly different style than I'd seen before. (Couldn't see the white streak. Boo-hiss!)

From there he just mingled and talked with whoever wanted to talk with him. He mentioned that he and Peter Bogdonovich had just finished filming and that they had been working long hours editing the pilot for his TV series for a CBS screening in just a few days. (As we know now, CBS had the bad taste to pass on *Prowler*.) I thought it was remarkable that even in this time-pressured situation he'd still made the effort to drive an hour and a half to the reception to keep this commitment.

When Scott first entered the room, he quickly became the center of a crowd of people. As a person who doesn't like her space invaded, I was amazed to see how patient and kind he was (and how well he tolerated the crush). It seemed that everyone in the room wanted a moment of his time, an autograph or a picture and Scott tried to accommodate everyone. I was impressed by the fact that he tried to give everyone "their moment." Once while he was talking with one person,

another (understandably) over-anxious person tried to interrupt them. Scott just very politely said, "Just one moment, OK?" and then turned his complete attention back to the person who was talking with him.

Things calmed down after a while and he was able to mix with the crowds in smaller groups. I ran into several of my fellow Leapers and the general consensus was that once again, Scott proved himself to be charming, humble and funny. My friend Cathy Madden had gotten her second hug from him and I was still working up enough guts to ask for an autograph. (I'm excruciatingly shy on occasion) As the evening wore on and the reception began to wind down, I realized my opportunity was passing me by. My friend Leora (who does not have a shyness problem and, in fact, managed to wedge herself into about 6 photos) reminded me that it would be just a second's worth of embarrassment in exchange for a lifetime memory. She finally went up and asked Scott if he would take a picture with me. (Thank you, Leora.) Scott gave me that great grin, put his arm around me and said sure, and Cathy Madden took the photograph. (Thank you, Cathy.) I'm glad I have it because to be honest, I have no recollection of anything

from the moment Scott put his arm around me. I believed I babbled something original and brilliant like, "I loved the movie," and he thanked me and said he'd enjoyed working on it. A few minutes later, Scott headed on out the door.

We said good-bye to our Leaper friends. I found my car and then promptly got lost in the Country Club's rather confusing maze of parking lots while trying to find the exit. As I pulled a U-turn in yet another dead-end lot, I realized that Scott was in the car directly behind me doing the same thing having made the same wrong turn I had. I braked to avoid broad-siding him. While the thought of exchanging insurance information with Scott was not an unpleasant one, it was hardly likely to endear me to him. As Scott completed his U-turn he ended up behind a car proudly bearing the personalized license plate "QNTM LPR." I had to wonder about what he was going through his mind as he headed to the freeway to make his way back to Los Angeles.

Cathleen Miller  
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### ***Stockwell's Soapbox:*** **Good Things Come In Small Packaging** by Nancy Henderson

Over the past few years there has been an amazing raising of our social consciousness towards recycling. It seems that most towns now have some sort of program to collect certain waste materials, be it plastic, glass, newspapers or cans. Those that don't collect at your curbside at least have bins in public places for such items. This is a great step forward, an act of faith in our future! I commend everyone who takes part in these programs. By recycling, we are reducing the amount of waste in our world, but there is another, less obvious culprit in our ever-increasing problem with trash...overpackaging.

All you need to do is walk down any aisle of a grocery store to find examples of overpackaging. Shrinkwrap, cardboard, Styrofoam, and other substances form layer upon layer over the products you buy. I recently eyed a package of dried noodles. The inner layer was a Styrofoam cup, covered by a cardboard box which was encased in shrinkwrap. If you multiply the amount of wasted materials in this one package by even a third of the items in a whole store, you can see how this would build up. And it's not just in supermarkets. There is overpackaging in department and specialty stores too. Most of it ends up in a landfill, or on the streets of your town. So, what can we do? A few things. The first step is to become aware. Next time you are loading up your shopping cart take a look at the products you buy. Are they packed in Styrofoam?

Shrinkwrap? How many layers of wrapping are there? The next step is to see if there are alternative brands. Ironically, you could save some money by buying the less packaged brands, as all those extra materials cost the companies money and those costs are then passed on to you.

Finally, even if you choose to continue buying the overpackaged brands, you could write a letter to the company, stating that you are dissatisfied with the way they package your favorite item and you are considering trying other brands because of this.

Recycling is still our strongest weapon in the fight to save our planet, but the less we use the first time, the less there IS to recycle. Remember, the first of the three R's is "Reduce!"

*Dean at  
LeapCon  
'95.  
Photo  
by  
Karen  
Hurst.*





**Close Encounter 3:  
Backstage at LeapCon '95  
February 19, 1995  
by Karen Funk Blocher**

In the past five years, I've probably given thousands of hours to *Quantum Leap* fandom, writing about it for fanzines and online, working on the fan club, etc. And yet when I think about what I've gotten out of it, I feel incredibly lucky and more than a little guilty. One encounter with Scott or Dean would be amazing enough, but multiple encounters over a period of five years is an embarrassment of riches, especially considering all the other fans who haven't met either of them once. But I tell myself that by writing about these experiences, I can share them with others so that fans can at least meet Scott and Dean vicariously through *The Observer*.

And yet, in all the times Teresa Murray and I have been to L.A., with or without Tracy Murray and/or Dimitra Catsaros, there are a few things we've always wanted to do that we've never accomplished, two glaring omissions in our log of interviews. We've never interviewed *QL* creator Donald P. Bellisario—and we've never interviewed Dean Stockwell. For this year's LeapCon, we decided to remedy both of these situations if we possibly could. Several calls to Belisarius Productions over at Paramount resulted in a tentative interview commitment, but in the end, it turned out that Don was far too busy directing the *JAG* pilot to see us. That left Dean.

Over the course of the con, therefore, I talked to Adina Ringler, who heads up LeapCon '95. She promised to get us backstage to talk to "them" if she possibly could. I knew immediately whom she meant by "them": both Scott and Dean. Well...okay! It's not like I don't enjoy meeting Scott at every opportunity, but I didn't want to impose on him. After all, we had already interviewed him once. But Dean...ah, Dean! Teresa's been a Dean fan since well before *Quantum Leap*, and I really wanted to get Dean in a room with Teresa and a tape recorder if I possibly could. And if I could be there too, so much the better!

The convention went on. I won't go into details here because frankly I never get to see much of the programming at *Quantum Leap* cons, and neither does Teresa or Tracy. We manned the PQL table, interviewed various guest stars and behind-the-camera people, and talked to other fans. At some point I went out and replaced a tire on I'd driven an unknown distance with large strips of rubber hanging off it.

Sunday afternoon came, and the excitement started to build. Nobody, it seemed, could concentrate on anything but waiting for the magic moment when Scott and Dean would arrive. Adina told me to be ready after the Q&A session, but could not promise anything. Finally they got to the hotel and took the stage, taking questions

and bantering with each other like the close friends they are. I've come to think of their appearances together as "The Scott & Dean Show" because they make a wonderfully funny and entertaining duo. Teresa has been known to say that they could "take their act on the road!"

Then the Q&A session was over and we realized we had a major logistical problem. Teresa and Tracy had to pack up the stuff from the PQL table in the dealer's room, and I was left on my own (but surrounded by other fans) in a hallway outside the Con's "green room." Several attempts were made to shoo everyone away, but Adina had told me to wait there, and suddenly she appeared to usher me into another nearby room filled with a delegation of French fans from the fan club Oh Bravo! I was in, and Scott and Dean would appear eventually. But what about Teresa? If anyone was going to ask Dean some questions, I wanted it to be her. I hadn't prepared any questions for him myself, assuming she'd know what to ask. But there I was, and I was desperately worried that Teresa would not make it past the gatekeepers in time. I did my best to leave word that security should watch for Teresa and let her in, too, but it didn't happen. I found out later that Teresa came back several times, didn't find me or Adina, and went away again.

It was a long wait in a room full of French-speaking Leapers. They seemed nice enough, but between the language problems and my general shyness I was soon excluded from the conversation. I checked the tape recorder, sorted through the "Sammy" award certificates I wanted to present to Scott and Dean, and tried to read, or at least look through, the two issues of the Oh Bravo! fanzine I'd been given. I think I'd been there at least 40 minutes when Scott finally came into the room.

It was neat watching Scott talking to the French fans, posing for pictures with them and so on. He seems to genuinely enjoy talking to fans when he can do it and not be overwhelmed, and Teresa and I have noticed over the years that he's especially pleased to learn that people from other countries like the show as much as American fans do.

Eventually it was my turn to say hello. I was embarrassed, feeling terribly guilty that I was there and not Teresa or Julie Barrett or any one of hundreds of deserving people—and I promptly put my foot in my mouth. What follows is our conversation as I remember it, since true to form I didn't have the tape recorder on. It wouldn't have been a good idea anyway. It really wasn't an appropriate time for an interview.

"Whatever possessed you to do another *Playgirl* interview?" I blurted.

"What do you mean? I did it for publicity," he said, as best I can remember.

"But in *Playgirl*?" I foolishly insisted.

"People do interviews in *Playboy* all the time, and nobody thinks anything of it. Let's not be sexist!" He

playfully wagged a finger at me, much the same gesture Sam would use to forestall one of Al's sexual remarks.

I thought about this. "You're right," I said. "But I had to see full frontal nudity on the table of contents page to get to your article."

"I'm sorry," he said, and suddenly I was ashamed of myself for berating him, even in a lighthearted way. Rats. I'd messed up. Scott might not really mind the criticism, and might not think any more of it or even remember it the next time he sees me. Chances are he still doesn't know my name, much less remember the details of individual encounters with fans. But I felt guilty for months afterward. I still do, in fact.

About that time, Dean arrived and exchanged greetings with the French fans. Meanwhile, Scott's publicist Jay Schwartz, who seemed to keep a watchful eye over Dean as well as Scott, took a few moments to lie on his back on the carpeted floor. I talked to Jay for a moment. He'd had a car accident recently and his back was hurting him. As I recall he was even wearing a neck brace. He assured me though that he'd be okay soon.

Then Dean came around to me. By that point I actually had the tape recorder on, but it was across the room somewhere and the room was getting noisy. So once again, I'm reporting the conversation from memory.

I gave Dean his copy of *The Observer*. His face lit up. "Oh, an *Observer!*" he enthused, and put it with the numerous gifts with which he had already been presented. It was, after all, almost time for his birthday. I also gave him his Sammy award certificate, printed on grey classic laid resume paper and placed in a plastic sheet protector. I explained what it was and apologized that it was only a piece of paper this year instead of a real award.

"This is a real award," he said gallantly. "Thank you very much." He put it with *The Observer*.

By that point it was very clear to me that I was not going to get an interview. Things were winding down, con staffers were starting to come in and Scott and Dean would probably be leaving as soon as it was felt that they could get out of the building without being mobbed. But Margaret Colchin had requested that I ask Dean one particular question if I possibly could. I led up to it with a question about the way Jay Schwartz seemed to be working with Dean that day as well as Scott.

"Are you working with Jay now, too?"

"No, I don't have a publicist right now," Dean said.

"I've been asked to find out if there is any way we can possibly contact you for news about upcoming projects of yours."

"Not really," Dean said.

"Why don't you have a publicist?"

"There isn't anything I'm doing right now that I really feel like publicizing," he explained. "If I'm ever involved in a project that I really believe in, then I'll

hire a publicist and do it right."

"But your fans want to know about your TV movies and anything else you do, no matter what it is."

"I know and I'm sorry," Dean said, becoming the second *QL* star to apologize to me in ten minutes. "But that's just how it is."

"I understand," I said. And I did understand, sort of. A lot of Dean's recent roles had been cops and fathers in various TV movies. Such roles were hardly a challenge or a pleasure for a multiple award-winning actor who'd done everything from *Long Day's Journey into Night* to *Blue Velvet* to *Married to the Mob*, and who had a marked preference for comedic roles. "Is there something that's coming up that you could tell me about now while I've got you here?" I asked.

"Well, you know about *The Langoliers*," he said. He'd already mentioned it on stage at the Con. "And I've got a Movie of the Week coming up with Elizabeth Montgomery, sort of a sequel to another one she did." Dean couldn't remember the name of it at that moment, but I said I could probably track it down from there and thanked him.

I think Scott and Dean mingled a little more with the con staffers who had arrived, and then they and Jay started out toward their cars by what staffers hoped was a back way out. No such luck. Fans who had been trying to look in the hotel room window were standing on the sidewalk and staking out Scott's and Dean's cars, waiting for one last chance to touch their idols. It worried me that once again, some fans had lost their sense of proprieties and gone too far. It would only hurt their chances of seeing Scott and Dean again in future public appearances. Suddenly I realized that Scott had left without his *Observer* or Sammy award, so I gave it to Adina to pass on to him. There was no way I was going to chase Scott into that mob of fans.

I hate to whine about all this, but it's kind of sad in a way. Thanks to the wonderful Adina Ringler (Thanks again, Adina!), I'd been granted an almost impossible privilege that night, and I'd found it almost equally impossible to enjoy that privilege. No Teresa or Tracy to share the moment, no interview for *The Observer*, my usual post-Con depression, guilt about being there and what I'd said, and the sight of out-of-control fans mobbing Scott and Dean at the end combined to ruin what should have been a tremendous experience. On the other hand, Scott and Dean were both terrific as usual, personable and friendly in kind of a difficult situation. Although Dean always seems to be as reserved as Scott is outgoing, they are both genuinely nice people. And I had been able to get answers from both of them to the questions most on my mind at the time. Dean, if you read this, we'd still really like an interview, please, any time you like. But not at a con, and not without Teresa on hand, okay? Thanks!

[Note: The Scott & Dean Q&A transcription will appear in the next issue of *The Observer*.]

**Interview: Mark Banning****Crescendo Records**

live chat in eWorld Synergy Center

June 16, 1995

**Interviewed by David T. Okamura (DTO)  
and Karen Funk Blocher (KFB OF PQL)  
with the occasional eWorld member**

*(The following is excerpted from a live online chat from eWorld, a Macintosh-oriented online computer service similar to America Online. Mark Banning, producer of the album Quantum Leap: Music from the Television Series, appeared in two live chats on the service June 15th and 16th, 1995. The first, a Star Trek chat called 10-Forward, was hosted by SELENE and is not reproduced here. The second, hosted by David T. Okamura (DTO), took place during the regular Friday night sf chat known as The 23rd Century Limited. I have rearranged some of the comments so that answers follow immediately after the relevant questions, and have removed the emoticons and most of the extraneous comments from other eWorlders.—KFB)*

DTO: Mark Banning is the producer of Crescendo records. They do ALL the Star Trek recordings. I expect Mark to arrive any moment now.

MBanning: Hello, everybody. I made it.

DTO: We had four people who have already breezed in and out. We officially start in about three minutes, but we usually have "stragglers."

MBanning: And it's only just time for me to appear.

DTO: I'll try to keep this interview limited to 8:00. So, how were things in North Hollywood? Unusual weather, eh?

MBanning: Not quite what one expects for summer. So how long have you been running these forums?

DTO: I've been running this discussion since November. eWorld is one year old next week. The SF forum started in late September.

MBanning: Happy anniversary.

*(other members arrive and greetings are exchanged.)*

DTO: Well, since we have an audience, shall we begin? Your attention, please...

The 23rd Century Limited, leaving for the strange and wondrous realms of science fiction, fantasy and horror, is now departing Track 29, eWorld Station. Final call. ALL ABOARD!

Welcome aboard! We are gathering in the club car tonight so please take a seat and join us for another excursion into parts unknown.

Our "Very Important Passenger" for tonight is Mark Banning (MBanning) from Crescendo Records!

MBanning: Greetings.

DTO: Crescendo Records produces ALL the Star Trek recordings and a lot more SF-related shows and movies.

MBanning: All the way from "sunny" (hah) California.

DTO: So, first of all, Mark, tell us a little about your-

self. How did you get involved in the recording industry?

MBanning: Are you familiar with our line of CDs?

DTO: Yes, I have a *Deep Space 9* CD myself.

MBanning: It was almost an accident. I met my boss, Neil Norman, at Worldcon in L.A. in 1984.

DTO: That was the last time Worldcon was in L.A..

MBanning: We discovered we had a mutual love of Sci-Fi soundtracks and so, when I was laid off at my previous job, Neil hired me on at Crescendo Records.

Ke1th: Pardon my ignorance, but what is Worldcon? A trade show?

DTO: Worldcon is the largest SF con.

MBanning: It's a major science fiction convention hosted annually at different cities worldwide.

DTO: It alternates between US cities and international sites. This year it's in Scotland; next year it will be back in L.A. .

Ke1th: Oh okay, thanks. I've never attended any.

MBanning: The next Worldcon is due to appear in L.A. in 1996.

At that time, Neil was selling his series of *Greatest Sci-Fi Hits* CDs.

Ke1th: Does that include Bill Shatner's classic version of *Mr. Tambourine Man*?

MBanning: To Ke1th—NO!!!

DTO: How long has Crescendo been in business, and has it always been centered on SF?

MBanning: GNP Crescendo is just over 40 years old now. We have been involved with sci-fi albums for about 15 years since Neil recorded *Greatest Sci-fi Hits*.

Ke1th: Leonard Nimoy also produced an album back in the 60s. What kind of hits are you referring to?

MBanning: Specifically, Neil recorded his own renditions of classic film and TV science fiction themes. *Star Wars*, *Star Trek*, *Outer Limits*, etc. From there he went on to release the first ever original *Star Trek* TV soundtrack, "The Cage."

DTO: How did you first link up with Paramount for the *Star Trek* recordings?

MBanning: Neil originally made contact with Alexander Courage for the tapes to his original *Star Trek* pilots.

DTO: Was that with an orchestra or a smaller band?

MBanning: The orchestra size for the early *ST* pilots scores was about 35-40 musicians.

From there Neil made contact with Paramount in order to secure the rights to its release.

DTO: So, from that point, Crescendo and Paramount have worked together on these recordings?

MBanning: That is correct. At about the point I joined Crescendo was the time when we were doing *Star Trek Original Sound FX*..

Ke1th: Any interesting anecdotes on how those—or any—theme songs came to be?

MBanning: I know of nothing specific, except that Gene Roddenberry wanted something like Capt. Horatio Hornblower. And when you listen to the score

for that film it sounds almost exactly like *Star Trek*.

DTO: I understand that the theme for the original *Star Trek* actually had lyrics written by Gene Roddenberry but was never recorded.

MBanning: Roddenberry wrote lyrics for the theme for the sole purpose of getting half the publishing.

DTO: Do you know who composed the Hornblower music?

MBanning: A gentleman named Robert Farnon.

DTO: So, what are your duties and responsibilities with Crescendo?

MBanning: Being [with] a small company, my duties are many and varied. But generally I work on album production and graphic art direction.

KFB OF PQL: Hi, Mark. Karen from Project Quantum Leap here. We met at LeapCon '95.

MBanning: Hi, there Karen. Glad you could make it.

DTO: Do you help decide which projects to pursue?

MBanning: I have some input as to what might be good [sic] ideas to pursue. Or rather "good" ideas. We don't do gospel music.

KFB OF PQL: I have three questions for you. First, is the *Quantum Leap* album still selling? I still see it...

MBanning: Yes, it still sells very well.

KFB OF PQL: Great! Any chance of a second one?

MBanning: At this time we have nothing planned in the near future. There are many things we have to organize, not least of which is Scott Bakula's availability.

KFB OF PQL: But is it a possibility down the road, in the indefinite future?

MBanning: If there continues to be enough demand, we could still do it.

DTO: Which recordings are your best sellers? Were there any recordings whose popularity surprised you?

MBanning: *Star Trek* has sold the best of anything. But *Quantum Leap* has come in a close second.

DTO: Good to hear that for QL.

MBanning: There is nothing, however, that we can call a "runaway" hit. Sci-fi music is appreciated by many people but good old fashioned rock 'n' roll still outsells it all.

KFB OF PQL: It's kind of a previously-overlooked market, isn't it? I mean sf soundtracks.

MBanning: We have noticed more labels out there discovering the value of Sci-fi TV soundtracks.

KFB OF PQL: Is this an area Crescendo got into on purpose, or was it a matter of one success spawning others?

MBanning: Since Neil Norman has done the convention circuit for many years, we have been able to see the major interest that has developed for sci-fi soundtrack recordings. Besides *Star Trek*, we have put out CDs on *The Outer Limits*, *Alien Nation*, *The Time Machine* and more.

DTO: Which are your personal favorite recordings? Composers?

MBanning: Personal favorite composers are, of course, John Williams, Jerry Goldsmith as well as Patrick

Doyle, Christopher Young, Hans Zimmer etc.

DTO: What new releases are in the works? Oops, we seem to have lost our guest. Ah, there he is!

MBanning: Sorry everyone, I was mysteriously cut off. Where was I now?

DTO: Must be a connection problem. You were talking about the other SF CDs.

KFB OF PQL: Any chance of the *Buckaroo Banzai* theme turning up on a compilation eventually?

MBanning: This is, indeed one we are planning for a future release. We're hoping to do *Greatest Sci Fi Hits Vol. 4* sometime in the next year.

KFB OF PQL: My husband will be glad to hear that! I'll watch for it!

DTO: I understand you are working on *Forever Knight*. When will that be released?

MBanning: We are looking to get that out by the fall.

DTO: Wonderful!

MBanning: It will include much of Fred Mollin's music as well as several songs heard in "The Raven."

DTO: Is that the Vincent Price/Boris Karloff *Raven*?

MBanning: No, the "Raven" I refer to is a nightclub in the *FK* series where some of the action takes place.

DTO: OK...I lost the tread of that conversation, Mark! How is the public response to the *Star Trek: Generations* CD?

MBanning: By and large, the response was very positive. It still continues to sell well in stores and at conventions. We have had many people commend us for our additional Sound FX bonus.

Tolken: Is the *Generations* soundtrack by Crescendo?

MBanning: Yes, we did the CD for *Generations*. We have always loved what Dennis McCarthy has done for the show and this is his crowning achievement.

Tolken: *Generations'* price has shot up here in Canada they want \$28 Canadian instead of approximately \$20.

KFB OF PQL: Are there any "wish list" properties you'd like to do?

DTO: As Karen asked, are there any recordings that you want to produce by Crescendo?

MBanning: I would love to do a new expanded release of *Superman—The Movie*.

DTO: The first one?

Tolken: I would like to see it too! Or hear it as it may be.

MBanning: Currently I am working on *Forever Knight* and an extended CD release of *Ladyhawke*.

DTO: *Ladyhawke* should be great! It's been a while since I saw it last.

MBanning: It has never been out officially on CD before, although, unofficially, a bootleg edition came out.

KFB OF PQL: Is Crescendo basically filled with sf fans? Do you produce non-sf albums too?

MBanning: Yes, in addition to Sci-Fi we also do jazz, rock n roll, surf music and zydeco. We have albums out by COLD BLOOD, MALO and AZTECA.

DTO: Mark, which are your personal favorites?

MBanning: My favorites have been the *Star Trek* al-

bums as well as what we've put out on MALO and Bill Watrous.

DTO: What negotiations must be completed for these recordings, and how long does the process usually take?

MBanning: We first have to reach the studio music heads regarding what we wish to put out. Then we talk to the composers and discuss with them what we like of their material. Then the contracts are drawn up and the masters are assembled. In many cases we will simply use the original studio masters and remix them for album. In other cases, *QL* for example, certain pieces of music are original while others are recreated.

KFB OF PQL: The *QL* album was primarily newly-recorded tracks rather than from the show itself. Is this unusual?

DTO: Are the recreations mainly for artistic reasons or technical reasons?

MBanning: Many of Scott's original vocals from the show could not be used, as they were either badly recorded or they were only recorded in part. In some cases the reasons are artistic. In other cases, we may not always be able to secure the rights for the original piece. But, whenever we do a soundtrack, our aim is always to get the original because that's what the public wants the most.

DTO: In the meantime, you have people working on the CD cover design? Does that also go through an approval process with the studios?

MBanning: Yes, we do. And of any aspect of the record business, that's what takes the most time.

KFB OF PQL: You had studio trouble with the *QL* cover art, didn't you? What was that about?

MBanning: In the case of *QL*, our main problems were to do with the rights for the photos. Paramount and other studios usually control the photo rights when we choose what we want. But in the case of *QL*, the original photographers owned the photos and they wanted megabucks each for their use on the CD.

KFB OF PQL: Mark, David, I'd like to publish excerpts from this in *The Observer* if it's okay.

MBanning: You have my permission.

DTO: I was going to edit this interview for the SF Forum newsletter...do you want the transcript?

KFB OF PQL: That would be great!

DTO: Mark was also at Selene's *Star Trek* conference yesterday. I'll provide you with that too. Just remember to mention our forum.

KFB OF PQL: Of course!

DTO: It must be hard sometimes tracking down the rights owners for long-canceled series or old movies, then.

MBanning: In some cases, people lose or forget who owns the rights to certain shows. *Lost in Space* is a classic example of this sort of thing. It was not known for the longest time who really controlled the rights to the music.

KFB OF PQL: My husband once negotiated to do *Lost in Space* trading cards, but they wanted big bucks.

MBanning: It wound up in the hands of both Irwin Allen's widow and Red Skelton Productions.

KFB OF PQL: So who owned the *Lost in Space* music? And did someone else want money?

MBanning: The music was owned by Sheila Allen, widow of *Lost in Space* creator Irwin Allen.

DTO: I assume negotiating gets tricky in those cases.

MBanning: It has been. But things are now starting to look better for CDs on *Lost in Space* and possibly other Irwin Allen shows. We'll see what happens in the next month.

DTO: Hmm. *Voyage to the Bottom of the Sea*, perhaps?

MBanning: Yes.

KFB OF PQL: I'm sorry, guys, but I've got to go; my team is down two runs. It's almost 8pm anyway!

MBanning: Nice having you Karen. Send me a copy of your newsletter.

KFB OF PQL: I sure will! Thanks!

DTO: That would be a treat to have excerpts from Irwin Allen's TV and movie productions.

MBanning: It will make our classic SF music library complete.

DTO: Mark: I'll send you a copy of our Forum's newsletter in July.

MBanning: Thanks, DTO. I'll look forward to it.

DTO: Thanks for this interview, Mark! Are there any last comments you wish to make before we wrap things up?

MBanning: It's been a pleasure being here. If I may end this with a shameless plug.

DTO: Sure, I'll even include it in the newsletter.

MBanning: If anyone is interested in our complete catalog, call 1-800-654-7029. And watch for more wonderful things to come.

DTO: We also have a copy on file in the SF forum library too. Thanks again!

MBanning: You're welcome. Hopefully we'll talk again soon.

DTO: Will do!



Mark Banning at LeapCon '95. Photo by Karen Hurst.

## Harriet Margulies Q&A

IndyLeap '94, July 31, 1994

Airport Holiday Inn, Indianapolis

transcribed by Marcia Mahan

HARRIET: Oh, hi there! This is Harriet.

ALL: Hi Harriet! [applause]

HARRIET: How are you all? Well, I owe you all a letter, and this is it, right? [laughter] I want to thank everybody at IndyLeap for inviting me, as I was enjoying a few weeks off. [laughter] So, it's good to see you all again. I especially thank Diane for giving me this spot and for giving me the opportunity to see Denver [laughter]. And for not shipping me to Chicago. Oh, and I have some tape. I have been on film, too.

FANS: We have it. We have it here.

HARRIET: Did you find it in broadcast news? [laughter]

FAN: Are you ready to show us?

HARRIET: Oh, yeah, whenever.

FAN: Mike, the one to your left.

HARRIET: You have to look very closely. Be ready for that little blurb. It starts out with—Do you still watch *Kojak*? (watching *Kojak* tape) Let's see if you recognize this. Now, this was an episode written by Gene Kearney and that's the gentleman there who passed away. He gave me the opportunity to write a *Kojak*. He wrote about an *Enquirer*-type newspaper called "Sassy," called it *Sassy*. It was about a photographer that was stalking a star. Sound familiar?

FANS: Yeah.

HARRIET: I keep getting every bad shot! I played the manager. These are still pictures, but I still think you could spot me. There I am!

FANS: Yes! [applause]

HARRIET: Oh, look at that acting! [laughter] Oh, and here's my dailies, okay? [laughter] She's the director, Penelope Spears, who did the last *Kojak* and directed this. Such a fake smile! [laughter] Just smile [laughter]—don't smile—look serious—just smile. [laughter] And this was the promo from *Weird Science*. (watching *Weird Science* clip) [laughter and applause].

HARRIET: Oh, me in a hairnet! [laughter] We had more fun at the promo than on this scene. [laughter and applause]. No, that's it. I had a short but happy career. [laughter] Well, I guess it is fun if I do that every day, but that's over the span of a lot of years. But, next year the lunch lady talks—maybe. [laughter] That's interesting because I know you're always interested in how films are made or what's done. I didn't strike the actor on the head with the ladle; that was a cut-away. Somebody else—probably a stunt man—hit him and I just did the motions and then they pieced it together, and that's called movie magic. Well, any questions? About *Quantum Leap*—I guess you want to know about the show. Hi.

QUESTION: Yeah. I have a question. I know you worked on *Magnum* before you worked on *Quantum Leap*?

HARRIET: Right.

QUESTION: How would you compare the fans of *Magnum* with the fans of *Quantum Leap*? I'll put you on the spot.

HARRIET: Well, you know, I was asked about what I presume is the popularity of *Quantum Leap*, too, and/or how the fandom grew to the proportion it did, and I said it was because of the computers. I thought that gave us all instant access to each other. And faxes. Now, *Magnum*, we didn't have that medium. Maybe GENIE and Prodigy were around, but we didn't have that type of fandom. It was mostly requests for pictures of Tom—a most totally gorgeous man. [laughter]

RICH WHITESIDE: It was those SEAL shorts! [laughter]

HARRIET: Oh, is that what they are? Well, I didn't hear that. [laughter] But, the fans of *Quantum Leap* were more contemplative of the idea behind the series. They discussed it and analyzed it.

*Magnum* had a lot of Vietnam veterans and their families that were fans of the show because Don was the first person in the entertainment industry to recognize the contribution of Vietnam soldiers and the veterans when the country did not, as you remember. They were very grateful and Don, being an ex-Marine, that was a subject very close to him. Of course, now we all, you know, pay homage to all of our veterans. But, at that time, there was a coldness towards the Vietnam veterans because there was such opposition to that war. It seemed to lop over, politically, to the people that had no choice but to fight it.

But, anyway, Don was the first person—or the first writer/creator. He created that *Magnum* character who was a Vietnam veteran and became a very beloved figure, if you remember that era. And I always say that Don created *Magnum* more in his own image. I mean, don't you think that Don is that flamboyant *Magnum* character more than he is Sam Beckett, [laughter] who is more Scott, or internal, if you will, internalized him a lot, and *Magnum* was just a man of action, which I think Don projects.

FAN: He's definitely a doer.

HARRIET: He's a doer. Yeah. He shoots from the hip.

RICH: When *Magnum* was popular was when I was in SEALs in the Navy. I loved the character.

HARRIET: Yeah. Don's a good writer and we're all looking forward to his next whatever. He's creative. At Paramount, not at Universal. Unfortunately.

FAN: Yes.

HARRIET: Now, I'm working on a show called *New York Undercover*. I don't know if you've heard of it. It'll be on Fox in the fall. It's being shot in New York. Unlike *Kojak*—I don't know if you've noticed—which was shot in Los Angeles. Did you notice any palm

trees? We often used to watch the dailies and used to say, "Oh, there's a palm tree." [laughter] I always used to think, "Gee, people all over the country must think New York has the best weather." [laughter] It never rains. The sun always shines. But now, everybody is very into realism, so *New York Undercover* will be shot in New York, where it's being shot right now, and it's about a detective squad in New York. It's *Kojak déjà vu* all over again, but this time it's an African-American detective and an Hispanic detective in Harlem and it's light years away from *Quantum Leap*, but I hope it will be successful, so I can keep working. [laughter] Do you have another question?

QUESTION: Are you moving to New York?

HARRIET: No. No. They shoot in New York and they overnight deliver the footage and it's assembled at Universal Studios in L.A. The editors are there. The writers are there. The producers are there. I'm there. [laughter] But, all of the actors and the directors and everybody are in New York. So, people just don't shoot New York in L.A. anymore. Although, I don't know. There is a new series coming out about a New York lawyer from the same people. It's going to be called *The Wright Verdicts* with Tom Conti—I don't know if you're familiar with his work; he's a good actor—and that's going to be shot in Los Angeles. So, most of the palm trees again. [laughter]

We used to get a lot of mail on—well, I worked with Don on *Airwolf*—you all remember *Airwolf*—and *Tales of the Gold Monkey*—and we'd get letters saying there was a mistake in that episode, you know, "You went into the airplane with a plaid shirt and came out with a different shirt." So one of the directors told us how to answer those letters, because it happened to him and he wrote a letter to the person saying, "Oh, you're absolutely right and I have just fired the technical advisor." [laughter] And he got a letter back saying, "Oh please don't fire anybody. I'm sorry for noticing it. It doesn't really matter." [laughter] So each letter that is written is welcomed, but, what can you say? Good or bad, an episode has to be done in eight days, or seven days, whatever the schedule is, and it's not like a movie where you can go back and shoot it again because it's very expensive to shoot television. I think the budget—does anybody know what the budget was per episode on *Quantum*?

FANS: \$900,000 an hour?

MARGARET: No, it was 1.3 million and something.

HARRIET: It was about 1.5 million. Now, *Kojak* was \$600,000. I don't know how that relates, but I'll tell you the secret of the expense of *Quantum Leap*—that every time Dean, or Al, went through something, it cost \$10,000. So Don fought; "No, I want him to go through that wall."

The producer, Harker Wade, said, "Oh, can't we just not have him go through that wall?" [laughter] "It's \$10,000!"

So, every time you see an episode and you see a

special effect like that—it's called blue screening; I guess you're all familiar with that—you can say, "\$10,000, \$10,000!" [laughter] Like the studio would say. So, toward the end I guess, the picture leaped, and that's all we could do [laughter and applause]. And Don kept saying, "The picture didn't leap!" Everybody has his own idea of what television is all about. And Don, it doesn't matter what you think, they [the Leapers] know! [laughter]

And he was always interested in everything. I think it's the only show I've ever worked on, or heard of, where we tried to answer all the letters, which was impossible, but we tried. I'm waiting for somebody to come up to me and say, "You never answered me. You never sent me a picture." I'm sure it must have happened, but no one has ever done that. Most people have come up and thanked me, and I'm amazed, because I didn't have a staff. And, Kathy Dunn, one year—you know Kathy? She sent me a musical staff that you hang up on a Christmas tree—you know, a Christmas tree ornament—and said, "You finally have a staff!" [laughter] And Project *Quantum Leap*—I guess I say the same things all the time, because when they'd call and say, "Do you know if we'll get picked up?" I'd say, "I wish I had a crystal ball," so they sent me a crystal ball. [laughter] No kidding! And it says, "*Quantum Leap* will be back"! [applause]

QUESTION: Do you still write?

HARRIET: Oh, I want to. Yes. And I'm filling in the whole story. [laughter] And acting.

QUESTION: I've written Dean a letter about fifty times...

HARRIET: Oh.

QUESTION: ...but he never gets back to me. He never gets back, or I would've written a letter back.

HARRIET: Well, Dean doesn't have a staff, either. Not really. What could you do? He's one person. And don't forget, he doesn't have a series. When you have a series, how many people do you think you would have? Somebody gave me a figure of 197.

FANS: No, 187.

HARRIET: Oh, excuse me.

FAN: There was an acceptance speech or something where he wanted to thank 185 or 187 people.

HARRIET: Well, Scott would know because every year Scott and Dean gave them all gifts for Christmas.

FANS: Oh!

HARRIET: Yeah. The first year, they gave us all a bowling shirt. And we had a wrap party in a bowling alley. [laughter] If I had room to pack everything—and that bag here, the company gave to the production crew. Scott and Dean gave us all satin jackets—crew jackets—and now, let's see, there were five Christmases where they gave gifts. Let's see, it started in the winter of 1988. Don had left Universal—see, I work at Universal—and he came back and he was cutting *Last Rites*. I don't know if anybody saw that. They didn't release it because he made it at MGM, and

Ted Turner bought MGM and the new people thought that they had their own ideas, so that's what happened at MGM. The people left with the shift in management. But there are people, as you know, that drive it. They have their own ideas of what should be on the network and that's what happens in this business, so they only hold onto those regimes so long. But we did have five years.

QUESTION: I realize you may not be able to answer this, but I'm going to ask you anyhow. We're all rooting for a movie, of course, but I was wondering if you know if there has been a discussion of doing book tapes? Even paperbacks or something written specifically for audio because I understand that, of course, it's so much cheaper to do a book tape than it is to do the show. At least we'd get to listen to them! *[laughter]*

HARRIET: You mean Scott reading the book?

QUESTION: Scott and Dean, yeah.

HARRIET: Scott and Dean reading the book? Well, I've got to tell you that the book really has no relationship to the series because, you know, the series was created by Don and we had a staff of writers. We didn't even know the books were coming out. We had a big corporation. Sometimes divisions don't talk to each other. I mean, I was surprised when I walked through a book store and I said, "Hey, there are books!" Why it's that way I don't know, but that's each entity that's different, so the publishing division would know and you could call them.

QUESTION: So, we should talk to Ginjer?

HARRIET: Yeah. Right. Or anybody really at Berkeley? I don't even know. Yeah, and it's funny, no one ever came and said, "Can we go to the set and talk to Scott and Dean?" and a lot of people come up to me and they generally ask if they could call or go on the set—and I said, "You know, a lot of people at the studio don't even call."

It was easier the first couple of years because we had a good budget, but those walking through walls got out of hand. It's not only our business, but I'm sure it's your own business; everybody's downsizing and it's just a trend. So you're going to see more 3-camera shows which are like *Murphy Brown*, which don't have 187 people. Right? They don't do sets. They're permanent stages. They rehearse four days a week and on the fifth day they shoot it and it's very, very inexpensive. What you saw every week (on *Quantum Leap*) was a little movie and I don't know if we're ever going to see that kind of television like that anymore, whereas the quality of production like that with so much value to it. And the money that the networks get for advertising has been smaller because there are more avenues for people to put their money in. There's cable, there's pay TV, there's the competition. When you're working in the industry, you feel that cold wind, especially when they say, "Oh, we're going to Florida to shoot" or "New York to shoot," because that's less work for the people that have invested their time and

efforts to living in Los Angeles.

Any other questions?

QUESTION: Most of us—a lot of us in fandom didn't like "Mirror Image" and I just wondered...

HARRIET: I know.

QUESTION: Those 187 people you talked about—how about all of them? All of the cast and crew and everybody who worked for *Quantum Leap*; did they had the same feelings which a lot of us did?

HARRIET: Well, by the time we made "Mirror Image" we all knew it was the last episode. We had the feeling it was the last time; you know, it was just a matter of feeling we were all basically going to be looking for other jobs, so I didn't have time to really philosophize about it. I don't know that anybody really thought about it. People were already looking to the future. I mean, it's just self-preservation and that was kind of sad.

Every birthday, Scott and Dean's birthday, we always had a party at the show and we wrapped "Mirror Image" the day before Dean's birthday, so I'll always know that date 'cause Dean's birthday is March 5 and we wrapped on March 4. Actually, they pulled the plug. I mean, Don had written much more than what was actually shown on the film. We just ran out of the time. So people that didn't like that episode probably missed a lot of explanatory scenes that we just couldn't afford to shoot because that was just it *[the end]*.

We had a cake for Dean and it was on the Imaging Chamber table and we were all standing around—like you're all sitting around. People were looking at the candles and we looked over and Dean said, "You know what I wished for, don't you? Just one more year." Yeah, and you know, there wasn't a dry eye in the house.

I don't think we had time to sit around wondering, "Gee, I hope everybody likes this episode." But it was a very personal episode for Don. As a matter of fact, as I was reading it, before they shot it and because I knew Don, I said, "Okay, I know it's your dad's bar in Pennsylvania, but who else is going to know that?" Luckily, he had a lot of faith in the fans—in the public—that people are going to watch everything through. He thought, "They'll figure it out," or "They'll know," or "They'll think about it," or "They'll..." you know, and that works out into, "Whoa, we got to spell this all out for those people out there," who are going to ask us, "What does that mean?" But Don's feeling was, "Well, that's their hard luck. Everybody else is going to get it."

If you think about everything he's written, they're not simplistic. They take a lot of thought. The fans of *Quantum Leap* are forceful. They pressure themselves. They have their own—they're opinionated *[laughter]* and they were yelling at Don then, *[laughter]* but they know how they view it, how it affected them, and somehow the fans and things were a surprise to us. I said, "Don, did you know that they really think Sam



died at the end of 'Mirror Image?'" I don't know. I didn't get that feeling. We got a lot of calls. People calling saying, "My daughter is very upset because Dr. Beckett died." We didn't say that! *[laughter]*

QUESTION: Just so you know, not everybody hated the last episode. I must say I really liked that episode a lot. It meant a lot to me.

HARRIET: Well, it meant a lot to Don. It was a very personal episode and luckily I think for the fans, he was interviewed by the *L.A. Times* right before it aired, and he told about his boyhood growing up and I think it was a nice story because he knew the background.

But people think that Sam died in the show, that the bartender was God and, I mean, everybody has their own opinion and maybe everybody's right. Sometimes you say to Don, "Okay, you wrote this in April"—what was it that now is vague?—"What were you thinking about then?" Who knows? You've all written—I know you're all writers, I've seen those fanzines; I've seen those long, long letters—expositions. Did you ever pick up an old letter and say, "Gee, did I write this? What did it really mean when I wrote this?" It's like you're reading something that's foreign. I'm sure it happens to all writers.

FAN: I talked to a guy, someone I knew when were in our 20s. I didn't recognize him, and it was hard to talk to him. We felt different, and I forgot how we had felt back then.

HARRIET: Well, maybe they don't feel that way anymore.

QUESTION: Yeah, it was not easy to talk to him.

HARRIET: Times change, certainly everybody grows and changes. *[laughter]* I mean, you know, maybe you're not a Democrat any more. Maybe you're not a liberal any more. Every thinking writer has evolved.

Otherwise, I think it (*QL*) was an anthology show, basically because it doesn't go from A to B to C. But that isn't the type Don writes anyway.

QUESTION: Some of us here have had the opportunity to meet Scott and Dean. Having worked with him all that time, are there any insights or opinions or ideas you'd want to share?

HARRIET: Well, anybody gets the idea that he and I could have fun. But, in order to get that show out, there's a lot of hard work that goes into it and I was in the office. The only time I went down to the set...I'm not a set person. Every time I went there, the director turned around and stared. *[laughter]* He'd say, "Time to go to lunch," or "Time to go in and pick up my phone call," you know, and he was saying, "Oh, excuse me" and stepping over you to get to whatever they're doing. He made you feel, well, "Why am I standing here?" so I rarely go down. Some people love it. Some people love to look at the lighting or such. It just isn't my bag. So I only saw Scott when I had something to tell him, but Scott is just a sweet fellow. Maybe I wanted to see somebody else on the set and I'd look over there and it's dark, and I could only hear, "Hey!"

*[laughter]* and it's Scott. He's got eyes in the back of his head. He knows that set. He knows whoever is there. He is the most together person I've ever met, much less an actor. He's going to make a good producer and he's a good director. I think he's going on to make movies, films, television series maybe.

FAN: What about Dean?

HARRIET: Oh, Dean. He'll always be around. He's very sweet. One day, I went in to see the editor and his mother was on the set a lot. And we had birthday parties for his mother because his mother's birthday is Don's birthday and you know what day that is, right?

EVERYONE: August 8. *[laughter]*

HARRIET: Sam Beckett's birthday, too. I really think Don did that so he'd remember it! *[laughter]* He's the one with the Swiss-cheese brain! *[laughter]* They were together and I said, "You know, Don, I think you got this year wrong," and he said, "Oh, they'll never notice it." *[shouts]*

But he liked letters. He loved to hear from everybody. But it was such a hectic pace; if you could just visualize how hectic that set was with all those people around and over him and Scott had his own business to attend to and people would say to me, "Could you hand this to Scott?"

I said, "No Scott is going to do a scene," or he'd be rehearsing when he wasn't on the set, or he was doing whatever we all do to get on with their own lives. So, maybe I should have spent more time on the set. *[laughter]*

But, in addition to talking to fans, I also had to arrange for the press to get on the set and do interviews and if anybody's ever been to Universal the parking is horrendous and I'd say, "Where am I going to park these people?" Then they carry cameras, and it's all Union, so I had to call Labor Relations and tell them these people were coming on so that the crew doesn't say, "Who are these people with cameras?" and, you know, it was a lot to do. I had to send a memo to everybody so people would know that these people are allowed to be there and as I said, it was just little old me. I should have asked for more money, right?

FANS: Yeah. *[laughter]*

HARRIET: But Dean is such a gentleman. One day, he was talking to his mother and sitting at a table, and I would walk towards him and he got up. I said, "Oh, don't get up for me," and he said, "I'll always get up for you." It's like I said in that little clip. They were just perfectly nice guys and it's shown through on the television. Sometimes people portray one character and are different [in reality], but I think that Scott is Sam Beckett and I think Dean, with that twinkle in his eye—you know what I mean— *[laughter]* that's perfect casting. It was a perfect meeting of actors and the writer. It's just a moment in time that sometimes things come together and sometimes they don't, and you just turn the channel. Well, let's see. Oh, yes, thank you.

QUESTION: I'd like to know how you got from New

York to L.A. and Universal.

HARRIET: Many years ago when I was very young, I used to work for a trade paper in New York. It was like *Variety* and *Hollywood Reporter*, but it was based in New York, because at the time, a lot of the heads of the studios were based in New York and, because of the Wall Street, where the money was. As the years went on, the business changed—that's a long story I won't bore you with—but, I was sent from New York to do fan work, to run the Los Angeles branch of this newspaper and, as that began to fold—the news changed—there were just so many trade papers, like *Variety* and the *Daily Reporter*.

I went into the air mail business after that. From that, I went into public relations, which was an outgrowth of fan business, because Bill Cosby had a big company at the time and then he disbanded that company, and I worked for Springfield press agent. That group went out and I thought, "I'm going to go through life working for little companies that fold." So, I went to Universal Studios and I said, "They own the land. This is the place to be." [laughter] I just felt it time to just root somewhere and I thought, which was a crazy idea at the time, that if I typed scripts, I could write there. So, I would type, "Fade in,"—okay, that's experience! I would say, "Oh, that's how they would write it."

Now everybody goes to film school, but I went to Universal and I met Gene Kearney and he was supposed to write an episode when we still had an elective schedule. Every week an episode was shot like clockwork and the director preps one week and shoots the next and the next director preps that week and shoots the next, and I looked at the schedule and Gene, who wanted to direct, was supposed to write a script that was due to be prepped the next week. Telly was directing the *Kojak* in Vegas and he called Gene and he said, "Gene, could you take over?" For some reason or other he just felt it was too much for him to star in it and direct it and Gene left and Gene said, "Could you write the story for the script I'm supposed to write?" and I thought, "We'll never have it in time," but that's television; you gotta be there. Or sometimes you're preempted. Sometimes, we were preempted because we couldn't make the deadline, but networks don't like to do that too often. So, anyway, I wrote the script and he came back and he said, "That's a good teleplay," and I had a writing credit. That usually never happened. But those were the seventies. It was a fairly liberal time for everybody. Then came the eighties. Now we're in the nineties. It's kind of—it's difficult.

RICH: All the writers that I've interviewed who had been writing long-term say that in the sixties and seventies, it was very much an open door, but, in the eighties, the whole platform changed and it became more difficult to get in, and now there's an even more radical change. It's almost impossible to be a freelance writer and do anything on television, because they have staffs

of writers and they only get six or eight episodes, they write them all and they're all there and there's no freelancers.

HARRIET: Well, the Writer's Guild says you have to have at least, I think, two freelance stories per thirteen episodes. There's a lot of money to be made. I don't know what the minimum is now, but when I—what was it now—it used to be 25 [thousand dollars per episode] or the director would get \$20,000. That's a lot of money, plus residuals. Nobody's going to give that up too easily.

So there I am at Universal and I had a great health plan. [laughter] Yeah, it's got a great health plan, but, of course, they agreed to go sell the studio, so...who are the Japanese?

MARGARET: Matsushita.

HARRIET: The people that own...

MARGARET: Matsushita that bought it.

HARRIET: What is that—I have to learn how to pronounce it. Yeah, and nothing's changed yet, but it may. I don't know. So, we're back to square one. Anyone else?

MARGARET: Well, this is maybe a trick question. Karen Blocher—you know Karen?

HARRIET: Yeah, of course.

MARGARET: Yeah. Told me to ask you about this—there's a Bullwinkle statue on Sunset Blvd?

HARRIET: Oh, yeah, right.

MARGARET: You've got footprints in the base of that statue or something? How did that happen? Can you tell us that story?

HARRIET: I don't know. Everybody....

MARGARET: I don't know, but she said to ask you about it.

HARRIET: Well, did you ever watch *The Bullwinkle Show*?

FANS: Yeah.

HARRIET: Well, it's usually—I don't even know if they're alive.

MARGARET: Jay Ward and Schwartz?

FAN: I believe so.

HARRIET: Well, when I worked on the newspaper, the publisher in New York would call up and say, "Why don't you get more business?" and I said, "Well, I've looked around this town,"—I'm a New Yorker—and so I looked around this town and everybody loves to read about themselves. I mean, they give us *Variety* and all of it's written about what they did last night and we've got to start writing about these people. I said, "We'd better hire a columnist to write."

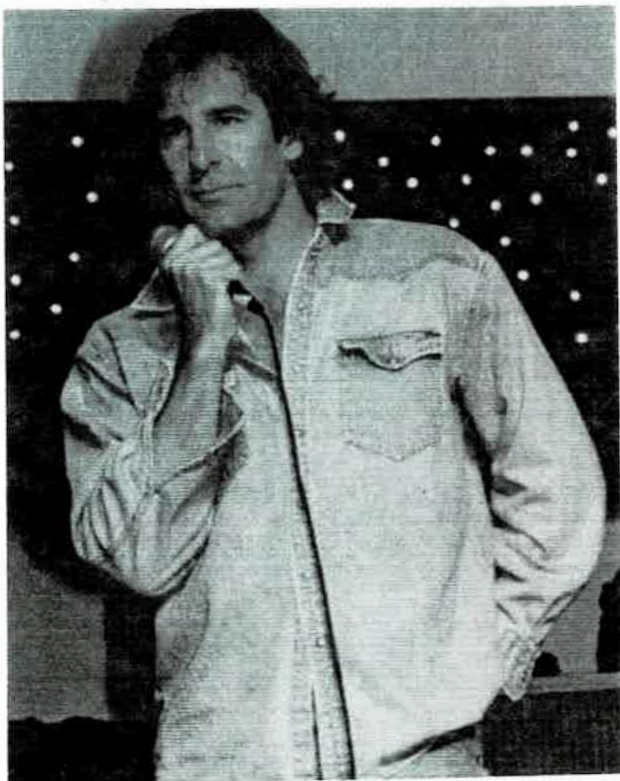
He says, "Oh, don't spend any money, you write it." So, I put my name at the top of the column and every press agent in town called me; it's another outlet for their clients. So, I was busy having lunch with everybody thinking, "Wait 'til I call the advertiser," which wasn't, you know, there should have been a division between editors and advertising, but it was our life's blood. If we didn't get the advertising team to...they

wanted the outlet, they should support it. Don't you think that's right? Anyway, that's out rationale.

*[Note: the rest of the tape is mostly unintelligible, partly because of coughing and partly because the tape ran out. I've tried to reconstruct the story from Marcia and Margaret's extraordinary efforts to transcribe what was there, but it's pretty sketchy. Sorry!—KFB]*

HARRIET: And I had lunch and Jay Ward came up with this idea that he's going to have a statue. That was his office where the Bullwinkle was; it's empty now, but it used to be in the studio where they used to draw

*Below: Harriet Margulies and Rich Whiteside at IndyLeap '94. Photo by Margaret Colchin.*



the cartoons. And he was going to do a [media event] and we got all there *[unintelligible]*. I would be the only one then and that year I was *[unintelligible]*. *[laughter]* He thought it would get him another show on the networks so I... *[unintelligible]* and I had just—*[unintelligible]* *[laughter]* and I wasn't too happy with the name Harriet anyway and [so I signed it with this other name. I didn't know] this could last forever *[laughter]*. They tore the building down by now. Somebody said, you know, I was on Sunset Blvd and... *[laughter]* *[We'll have to ask Harriet again sometime!]*



*Above: more Scott and Dean at LeapCon '95. Photos by Karen Hurst.*

## Rich Whiteside Q&A

IndyLeap, July 30, 1994

Airport Holiday Inn, Indianapolis

Transcribed by Margaret Colchin

*[Rich Whiteside played "Doc" in "The Leap Home: Pt. 2—Vietnam" as well as serving as a consultant and major informational resource for that episode. A Navy veteran (but not of the Vietnam War), Rich did considerable research on Navy SEALs to help Don Bellisario to achieve verisimilitude. Rich appeared on Quantum Leap a second time in "A Leap for Lisa," playing the Marine guard Sam refers to as "Shadow."]*

*Since then Rich has pursued a career in both writing and acting, joining the UCLA Master's degree program and its social/discussion group known as The Writer's Block. He now edits the group's newsletter. This fall, Rich's working relationship with Don Bellisario continues; Rich will be appearing in Don's new TV series JAG.—KFB]*

MARGARET COLCHIN: I have a question. Could you tell us what you've been doing professionally in the last couple of months?

RICH WHITESIDE: In the last couple of months?

MARGARET: Yes.

RICH: Professionally? *[laughter]*

MARGARET: Yes.

RICH: Unlike John (D'Aquino), who's got an acting career going and sustains himself on that—he's been out there 12 years, something like that—I've been out there (L.A.) 2 1/2 years so I'm at that phase where he was at 2 1/2 years—"Please, Lord, give me a break now." It's very difficult to get anything done out there unless you get picked up by CAA, ICM, or William Morris [agencies] because they pretty much drive the market. So unless you know producers, casting directors, or directors who will cast you, it's an insane process. All the work that I've picked up, I've picked up because somebody in the casting process, up to the executive producer, knew me and said they were going to use me.

I worked on *A Few Good Men* for three months; it was the first thing I did out there, but it was just background. I got picked up because they wanted somebody with military background that could look the part. They paid a hundred bucks a day. I'd been out there a week. I thought it was going to be a real audition. The Navy liaison office called me. Each one of the services has an office that is a liaison between the Hollywood community and that branch of the service. So the Hollywood liaison office found out about me when I did the "Vietnam" episode and they were very pleased with that. They called me up and said they wanted to see me for a part in *A Few Good Men*. So I went down thinking I'm going to audition. I get down there and find out it's just a cattle call for extras. I didn't get in

the line. I waited until they went through this line of 100+ people and I went and talked to the casting people and I gave them my head shot. I said I thought I was here for an audition for a part. And we talked a few minutes and they told me what they were looking for. They ended up calling me back, saying they really wanted me because they liked the look.

So I ended up being one of the people that worked three months on that—which was great, 'cause then you got a chance to sit back and watch Rob Reiner direct Demi Moore, Kevin Bacon, Kevin Pollack, Kiefer Sutherland, Jack—the BIG JACK. It was an amazing process. I think I learned an awful lot sitting there. It took away some of the mystique. You have this fear that you're going to get there on the set and there'll be insane people there giving you demands and saying "We want you to pull up this emotion right now," and "Think of when your dog died." It turned out that it was work in which the players enjoyed each others' company. So it was a great experience.

Jack Nicholson was...I expected him to be very aloof, very difficult to talk to and it was just the opposite. Did everybody see *A Few Good Men*? You know that big scene where he's yelling and screaming at the end? He did that, like, a hundred times because they did it from every conceivable angle. So he'd be up there and fuming, and then they'd yell "Cut," and there'd be a fifteen-minute break or whatever, and he'd take the shirt off and come over and say, "Well, what's happening in the ball game today?" *[laughter]* And that was just to me, one of the extras, not one of the staff. And Demi was pretty much like that.

Kiefer Sutherland was, ah, well, Kiefer Sutherland. *[laughter]* At least to us. Not very communicative. Tom Cruise was always going off to his trailer, but if you addressed him he would answer your questions and somewhat engage you. He was nice. But he didn't stay on the set long, whereas Demi did. When Jack was there, everybody in the world came. You immediately had stars coming out of the woodwork, come in and just watch him work. It was an interesting experience.

I kind of digressed there, but the point was that was my first experience. You don't get anywhere in Hollywood unless you have an agent that's got some clout that can get you in, that can get you seen. If you're at a small agency, like I am now, they'll send the head shots. And for the most part, they won't even open your head shots. And so a lot of it is networking. Like John [D'Aquino] was saying, a lot of people come out here with acting skills and they expect to just show up and look pretty and be able to deliver an emotional note and probably forget all the business side. So I focused on trying to meet people and see things in different areas and slowly get into it.

One of the things I've expanded into is writing. I love to write, and I found out about the UCLA Writer's Block, which is a Master's program. They started fourteen years ago. The Master's program at UCLA has

about 12 to 14 students, and they get between 200 and 300 applicants a year. They weed it down to about 12 or 14. I wanted to try and get into that and found that I didn't quite qualify, because they expected you to have all that Liberal Arts background, but they don't teach you anything like that in the Navy. [laughter] Although I've studied all these things kind of on my own, I don't have the little diploma that says "Yes I studied them over here and yes I know all these principles."

So there are other ways to get in. You have to kind of earn your way in. So I found out about the Writer's Block, which was a social organization. They meet the first Friday of the month. They haven't missed a Friday for fourteen years. And they have writers show up there like the man who wrote *The Wrath of Khan* and *Star Trek* episodes, so you get a chance to meet some interesting people who have done something and things of note. I walked in the guy's house—he's got screenplays sitting all over the house, like the original *Gone With the Wind* screenplay in the original 8 1/2 x 14 format, dog-eared and yellowed. He's just got piles of them all around his house. And you can go through and pick up one and read in the corner and talk to people.

And then up front, he had a stack of newsletters, that I was totally, really fascinated with. I started reading it, and there were interviews with producers and writers and casting directors that talked about the writing process and what they were looking for. But I noticed that they didn't have any newsletters that were newer than six years old. I'd met Lew Hunter who was head of the Master's program and whose house this was at, and so I asked him about the latest newsletters. He said, "Oh, that's been out of print for six, seven years."

And being a business person, I said, "Wait a second, are you telling me that there isn't one ambitious person in the last six or seven years in the Master's program who doesn't realize that this newsletter can be a calling card to walk into any producer's door and say, 'I want to interview you for the UCLA newsletter,' and meet people and make contact?" Apparently there wasn't. That was my first link there. Lew is very casual; he lets people find their own level, so to speak.

I asked him if I could take over the newsletter and he said, "By all means." I asked what he wanted to see out of it and he said, "Whatever you want to do. Use it any way you want. Use it as a stepping-stone to get into this community. That's what it was created for."

So I took it over almost a year ago [1993]. Some of the initial newsletters were a bunch of who in the organization was doing what and who met whom, sort of like *Joanie Knows Chachi*. [laughter] And they'd periodically throw an interview in with a producer or somebody, and that's what I was fascinated with. So I decided that I'd look around at other screenwriting publications and found that most of them were either like that or they were trying to teach like pop psychology,

like "pop screenwriting." Like, "On page 17 is where you need to have your plot twist and on page 60 you need to have your sub-plot twist and then on page 90..." It got to be very boring. I really wanted to know how in the heck the system worked. And if this newsletter is supposed to be for the Master's students, I felt it shouldn't be about how you screenwrite. You've got to know that to even get into the Master's Program. It should be about how this continued to work, how does Hollywood really work.

So I started going out, researching different things. This may be boring to you, but I spent the last three months researching all the software programs for screenwriting, trying to understand why they created this one, what are the differences, which one is the best. And I found there is no one that is the best. [laughter] Because they all have different advantages. If you're into computers and word processing, some people would swear by WordPerfect or Microsoft Word. And so when they get into screenwriting they don't want to give up what they already know to go learn a whole other word processing system. And so for those people you have a fairly inexpensive template program. It just goes right over top of Microsoft Word or WordPerfect, and it formats it into script, it does all the pagination where it wraps script and wraps dialogue. And then for those of us who really don't care, but really want to have a system that's user-friendly, where if you want a character, you can hit a Tab and a letter, say "A," it will automatically center and capitalize the first "A" character in your character list, which might be, like, Andy. You hit a Tab A and Andy's already there centered and it's already in dialogue mode. You don't have to any more piecework. So you can be totally concerned with what Andy is saying as opposed to, "Is the name centered, is it capitalized, are the margins right?"

So I've put out three newsletters and I have a fourth one coming out; it's like doing a term paper. The first one was about a film coming out called *The Glass Shield* that I worked on. I wanted to know how this gets started; how did this film get made. It was about a young black policeman that got whipped, and five years later he has this film made about his life. How was this made? So that's what I studied, interviewed the two co-producers, the lead actor, director, writer, as well as the guy this story was about, and found out why each person came along. And that gave me all kinds of insight.

Then I did a newsletter—and I'm constantly getting people asking me for copies—about writing for *Star Trek*. I interviewed a staff writer, a freelance writer who had written six episodes for *The Next Generation*, and I interviewed a writing intern for *Deep Space Nine* and *The Next Generation*. So I got a good look at what it's like being on the outside and what it's like on the inside.

My third newsletter was two simple interviews, one with David Capp, who has written a couple of films you guys might have seen: *Carlito's Way*, *The Paper*,

*Jurassic Park*. The disgusting thing [laughter] is that he didn't go to the Master's program; he's an undergraduate from UCLA, 1986. He's under 30 years old and already has written two of the biggest films of all history. I wanted to get a little bit of his story on how he got started, how does he write, etc. In the newsletter I got a chance to kind of explore things that I wanted to go up and ask people who wouldn't give me the time of day otherwise. [laughter]

And I still pursue the acting, but the acting is very difficult. Don (Bellisario) is my only real significant contact. He did a pilot for a series that didn't make it. So I now am working with another friend, a writing friend that I met at the Writer's Block, who was one of the producers of *Time Trax* which did not get picked up for next year. He wanted to do another action-adventure, so we're working on some ideas that I had and had been trying to pitch for 2 1/2 years.

MARGARET: That's very interesting about the newsletter. Does the newsletter come out whenever you can get stuff together, do you have any kind of schedule, how big is it, who gets it?

RICH: I don't have any schedule now. They wanted me to do it monthly, but in order to do it every month, I'd have to do simple stuff, which is just sit down and interview people, without research. I wanted to do the research and put more meaning to it, so I'd rather have 5 or 6 newsletters a year that have some real substance to it, than have 12 simple little interviews that nobody will read.

MARGARET: So it's sort of when you get stuff together?

RICH: Yeah. The last three months I was doing some consulting work I picked up for a Diving Manufacturer's Association, which puts on one of the top 200 trade shows in the world. They had this big thing down in New Orleans and this year I was helping the Executive Director co-ordinate this. Which was great because their main guest speaker was Lloyd Bridges, and poor me, I had to call Lloyd at home [laughter], co-ordinate getting him down to New

Orleans. He was a riot. He was just very family, very conversational.

I was down there with 20,000 exhibitors and I looked like CIA. I had the communication device here, and on this hip I had my phone, and on this hip I had this other, like I was armed to the teeth. [laughter] I'd be down there amongst all this fray, trying to resolve little problems between the various exhibitors and the staff. And in the middle of all this, Lloyd Bridges would call and would just want to talk for half an hour about what he's doing, and I'd wander around talking to him.

The original contract was for four weeks, but they ended keeping me on for 4 1/2 months. And then they wanted me on full-time. We were going to take a two-week break in April because that was their fiscal new year. So I thought finally after I'd been out in L.A. two years I was going to land a job in Hollywood so I could survive instead of living off credit cards. At that time they got caught up in a major lawsuit that they eventually lost, \$1.3 million, so the position I was going to be in no longer was funded. So I've been trying to find work ever since April 1. It's hard to stay focused in Hollywood when you're out there saying, "Okay, how am I going to eat this month?" That's the big dilemma for every new actor that comes out until you have a major contact or something financial that's going to feed you.

FAN: Is this newsletter available to people outside the Master's program?

RICH: I've had a lot of requests for this. Yes, it's available, but I need to start charging people for this. The issues are 16 to 18 pages, so there's a little weight to it for postage and such. So I figure if I charge \$3 for it, that will help defray costs. The address is 4401 Kraft Ave. #1, Studio City, CA 91602.

I hope to get on a TV show or something. I really enjoy acting. In previous episodes I haven't had a chance to really show the craft that I have, playing pretty much military. Marine guards don't have much emotional range [laughter].

## Interview: Willie Garson Quantum Con '94, 2/19/94?

Interviewed by Teresa Murray  
and Karen Funk Blocher

Transcribed by Tracy Ann Murray

[Willie Garson played two very different roles on Quantum Leap, four years apart. Best known among Leapers for his role as Oswald in "Lee Harvey Oswald" he also played Seymour in "Play It Again Seymour."—KFB.]

TERESA: How did you get the first role? [Seymour]

WILLIE: I went and auditioned. I knew the casting director. He used to bring me in on other stuff he might

have been working on. This guy named Ken Carlson, who has since passed away. He brought me in for just the director. The director like me and wanted to bring me back to Don Bellisario.

That same day I went and auditioned for a guest spot on a pilot that they were making at Universal. Barry Kemp who does *Coach*. And the day of the call back, I went and I did a really good job on that. Then I went to the *Quantum Leap* audition. I got there and Ken, the casting director, came out and said, "Willie, you are who we want. We just have to find a way you do both jobs.

And I'm like, "I've got the other job?"

He said, "Yeah, we've been on the phone with them all day because we're trying to work out the

schedules.” So I didn’t even know I’d gotten the other job.

Anyway I went in and Bellisario was real cool. He’s a great conversationalist, that guy. I don’t even think we read much of the script in the audition. We just chatted. He said, “Look, I want you to do this and it’s going to be your decision, if you want to do this or the other show.” The other show was only like a two day job and Seymour was a the star of that episode, so I did that one. I was real happy with it. It was great.

TERESA: It was a fun episode.

WILLIE: Yeah the dialogue in that episode; all that detective talk was really great; all those tongue twisters.

TERESA: That wasn’t difficult for you?

WILLIE: It was really hard. The one scene...I don’t remember the exact dialogue, but the one scene when we’re in the night club and I’m talking to Claudia Christian at the table, Sam goes off to the bar to talk to Al, and I have a sentence, I don’t even remember, but it was so complicated.

TERESA: About Tommy Trueblood.

WILLIE: Tommy Trueblood, right, right. It was so hard to get those words out. We did so many takes of that.

TERESA: So they just remembered you from that and called you back for Oswald?

WILLIE: I hadn’t really talked to them a lot, because I knew they didn’t really use people twice a lot. They started to towards the end there. I’d been doing a lot of work on the lot and I would bump into Don every once in a while, and kind of kept up a friendship with Scott. I guess Don had seen *Ruby* which was my Lee Harvey Oswald movie and they called. That casting director was a friend of mine and she called me at home and said, “Listen, I know this is a long shot, but would you be willing to play Lee Harvey Oswald again? Don really wants you to do it.” I said, “Well....” It wasn’t something I was totally into doing. But I went in and met with him and we talked and I read the script and it wasn’t that much Oswald dialogue, so it was all right. I liked that...it was cool that Sam was going to be leaping into me. That was really fun.

It was a long shoot. The director of that was James Whitmore Jr. He’s really great, really great.

TERESA: And who was the director of the first one?

WILLIE: His name is Aaron Lipstadt. He’s a real weird kind of director; really cool guy. But the first one... He’s a real perfectionist. They actually fired a lot of that crew from that first year. Because the episodes usually take eight days and that first episode took thirteen or fourteen days. Universal was really bummed out.

TERESA: But it shows in the first season.

WILLIE: In the detail and that, sure. And then the other one, “Lee Harvey Oswald,” is two hours and they shot that in fourteen days. [*Some byplay with friends of his hanging out near the interview.*]

TERESA: Are your friends used to this kind of thing?

WILLIE: Guggy is an actor. He’s a really good actor. And that woman is my agent, is one of my agents.

TERESA: So she’s happy about it.

WILLIE: She doesn’t care. She does this everyday with someone.

KAREN: Do people recognize you a lot from either of the episodes or from the other things you’ve done?

WILLIE: People recognize me from other things a lot, but people who recognize me from *Quantum Leap* know exactly. Like a lot of people say aren’t you that guy...whatever? People who recognize me from *Quantum Leap* are like, “You are....” Which is really cool. I mean it’s nice to see that people are really paying attention. Which is great. Then they also see you in other stuff and they’re excited.

TERESA: Yes, we’ve noticed you in a lot of other things.

KAREN: Yes, would you like to talk about *Twin Peaks* for example?

WILLIE: That was quick and easy, that was. I played a rock ’n’ roll scumbag kind of kid. I went in there—this was my audition for that—I walk in and there were ten other guys out in the lobby, and they were all perfect for it, and I was absolutely wrong for that part. I walked in and I said, “Listen, you’ve got it ten times outside. I am so wrong for this. Do not hire me for this part.” And they’re like, “No come on, do it.” And I’m like, “No! no!” I got in this argument with them and by the time I got home they had booked me. I found it on my answering machine that I was booked.

TERESA: Sounds like the David Lynch style of casting.

WILLIE: Yeah, exactly. They had tried before and I didn’t get the part. Then tried another time and I wasn’t available. It was getting towards the very end and wanted me to have been on the show. So that was really nice of them. They’re good people over there.

TERESA: What was the atmosphere on those two sets [*QL* and *Twin Peaks*] comparatively?

WILLIE: The atmosphere on *Quantum Leap* was definitely more of a family. I think that really came from the top. It came from Don and Scott and Dean. It wasn’t as delineated as other shows are. Like, he’s the big star or he’s the big boss. They really got down and dirty with the crew and everything. So it was much more familial kind of atmosphere. Also in that first season they had a lot of problems shooting so when you do that it’s almost like you’ve been through a war together. You know, you’re all there for sixteen hours a day and it’s cold out and its raining. It’s a nightmare and you live through it together and it makes you a lot closer. A lot of shows don’t have that. A lot of shows, that are shot solely in a studio, don’t have that, because it a real nine to five kind of job. Everyone goes home and whatever. But if you’ve really lived through things....

In the first episode I had the experience where we’d been shooting so long, something like eighteen or nine-

teen hours and they said that I was off for a little bit and I said okay, well I'll be in my trailer sleeping. Well, the next morning I woke up. They had forgotten to come and tell me to go home. I woke up and I opened the trailer door and there's no one around. There's a security guard who watches the vans over night. He goes, "What are you doing here?" My call time was in another half hour so I never went home. The crew started coming into work. I sent someone out to get me a razor blade and some shaving cream and a toothbrush and I just went back to work for the rest of the day.

TERESA: Nobody ever noticed they left you there all night?

WILLIE: No, and believe me it cost them a fortune to do that. When they do that it costs them a fortune. They have to pay all these union penalties. But that was hilarious.

TERESA: Were you worried about doing "Lee Harvey Oswald" on *Quantum Leap* because you don't want to be associated with that role?

WILLIE: That doesn't bother me. I was worried about doing it again. It wasn't about being Lee Harvey Oswald. It was about doing it again, because people have such perceptions about historical characters it's like well, "Oh that's the Lee Harvey Oswald guy." It's hurt me at times not so much in real work but in commercials. There's been times I've gone up for commercials and someone in the room goes, "Oh, that's the guy who played, Lee Harvey Oswald. We don't know if we want him. He shouldn't be the pitchman for our company." Which is ridiculous. People don't think that way.

TERESA: But aren't you in the Energizer Bunny commercial?

WILLIE: Yeah, I did tons of commercials. I'm just thinking of it because I had a call back on a commercial last week and one of the guys played one of the soldiers in the *Quantum Leap* episode, one of other guys who had a call back. They brought us all in at the same time to the room and he says, "Hey, didn't you play Oswald?" And the director of the commercial, he's sitting with all the clients and he looks up and says, "Who played Oswald?" And they guy goes, "He did." The director asks, "Did you play Oswald?" I say, "Yeah, it was a couple years ago." And I can see him going, "Ewww."

TERESA: So it goes on some resumes and not others?

WILLIE: It goes on my resume. Commercials, you don't really bring a resume when you go to audition for commercials, because they don't really care. *Quantum Leap* is displayed proudly on my resume.

KAREN: You've had a range of roles. There's a big difference just in the two *Quantum Leap* roles.

WILLIE: I'm a character actor so I play everything. I play goofy best friends on sitcoms. In *Untamed Heart* I played a rapist.

KAREN: Weren't you in a movie that involved Frankenstein in college?

WILLIE: That was a terrible movie. *Repossessed* with Linda Blair and Leslie Nielsen. That's the worst I've ever made. Easily.

TERESA: You're young though.

WILLIE: That's right. I have time. I can beat that.

TERESA: Is that what you want to do? Continue in films?

WILLIE: Yeah, I really like doing film and mainly because on films you really do get that more of familial kind of thing, because you're all in it together. In a lot of TV shows you come in, you do your spot, you're gone. Next week someone else comes in; it's like a revolving door. And films have that real community feeling that really great. Other than that I just like to work, so I do whatever comes to me. I read it. If I like the way it reads I'll do it. So I don't care if it's an episode or a mini-series. This is a strange time of year because it's pilot season. You don't want to say yes to the wrong show, because you don't know what's coming next week and it only lasts for a couple of months. We're kind of jockeying. I want to hold off for this *Earth 2* thing, but they're not ready.

TERESA: *Earth 2*?

WILLIE: *Earth 2* is made by the people who make *seaQuest* and it's gonna be a new show about people who go colonize a planet that has the same properties as Earth. It's a science fiction show. And it's really great. NBC has ordered twenty two episodes of it, so we'll see.

TERESA: That's something that can be successful. Any science fiction show.

WILLIE: Sure, science fiction is hot. It's the best.

KAREN: Do you find the science fiction aspect gives you something interesting to play with as an actor?

WILLIE: Oh, absolutely. Actors are dreamers and I love playing...[not just] a guy who works in that office and does this. It's much more interesting to play a guy who settles another planet. That to me is cool.

KAREN: Of the work you've done so far, what are you most proud of?

WILLIE: *Quantum Leap* is one of them, not so much the "Lee Harvey Oswald" episode, because I found that to be very easy, but Seymour, I was really proud of that. I really, I mean I don't want to sound like a psychotic, I really liked *Untamed Heart*. It's a really beautiful movie. I played a real scumbag, so I'm not that thrilled with the role, but that movie made me cry, so, I like that. I developed something for Showtime that aired in November or December. It's a movie called *Big Al* that was a half hour short. It was a play I did in Hollywood and I sold it to Showtime and made it into a film and I'm real proud of that. That's probably my favorite thing right now.

TERESA: So you'd like to get into the writing and producing areas?

WILLIE: Producing, not writing. I have nothing to say, so I'm a much better interpreter than I am a writer.

KAREN: Have you done much stage work?



WILLIE: Yeah, I have, a lot. I try to do one or two plays a year in Los Angeles. You know, I grew up on stage, but it's harder out here. You have to have some money in the bank to afford to go off and do a play for awhile. I'm going to do one in May. I'm not sure which one it's going to be, but I'm gonna do one in May. The ideal thing would be to get a pilot, shoot it and while we're waiting for it to be picked up or then go do a play. So that's what I'm planning on doing this year.

KAREN: Are there definitive roles that you would like to play?

WILLIE: There's a great play from the forties called *The Entertainer*. Laurence Olivier did the movie. But I have to be seventy. It's going to be a while, but that's a role, honestly since I was a little kid, that I always thought, when I'm an old man I'm going to do it. I have no desire to play Hamlet. I would like to play the Paul Simon story, because I look like him. I love music. I'm a freak for music. I would love to play him. They should make a TV movie like the Simon and Garfunkel story.

I just go along. I have a pretty good reputation in town. My work is good and I'm easy to work with. I just go along working and lately I've been trying only to do things that I'm excited about, that I want to do.

TERESA: So you have a lot of choice now?

WILLIE: I don't have a lot of choice. I'd like to have more choice. It's getting better. I don't have to take everything and people are kind of aware that I'll be bad in something that's bad, because my heart's not in it. Now that more people know who I am around town they know not to offer me the really crappy thing. Because even if I may do it because I need the money that week, they know I'm not going to put my heart into it.

KAREN: Do they know that they have something crappy? Are they deliberately making junk?

WILLIE: No. That's a good question. You never know. A lot of times you think, how could they not know? I'm better in funnier movies. *Soap Dish*, I'm funny in that.

TERESA: What was your role in that?

WILLIE: I play one of the network executives. That was a funny movie. That movie was truly funny, even to me.

TERESA: We'd like to know a little bit more about your background.

WILLIE: I'm from New Jersey. I grew up there and then I went to college in Connecticut at Wesleyan University. I studied psychology. I was very smart. I graduated in three years. Went back to New York. My Mom at that point had moved to New York City and I went and lived with her. I had the film rights to a book with a friend of mine. We talked to the author and he gave us a contract and I was going to become a producer. It was a really sweet book about terminally ill kids that go to Disney World. Really sweet. But we

paid this guy money without realizing that, of course Disney was going to say no. And that was the only place we could take it. So I came to California. He was making a movie. His name's Fisher Stevens and he was making a movie. He played the Indian guy in the *Short Circuit* movies and his show last year was *Key West*. And I came out to California and we tried to pitch our little movie around. I went and met that agent and he sent me out for that one line part and I got it. I flew back to New York and loaded up my car and drove out. I didn't even think about moving out here.

KAREN: What was the part?

WILLIE: It was a TV show called *Foley's Square*, which was about a D.A.'s office in Manhattan, with Margaret Colin. It was on CBS and it was January of '86. I did my one line and got in the union and got an agent and he started sending me out. Then they started just coming like crazy. I did every show. I did *Family Ties*, *Newhart* twice, *Cheers*, *The Jack Klugman Show*, *The New Gidget*. I did like every show on television for awhile. *My Two Dads*, everything. That was really great. And I just stayed. And here I am.

KAREN: We saw you recently in the last five minutes of a sitcom.

WILLIE: I'm a recurring character on *Boy Meets World*, which is a new show.

KAREN: No, it was a Fox show I think. Something with a strange title.

WILLIE: Too many sitcoms this year. I did *A League of Their Own*, I can't even remember. They all run together. I just did something called *Renegade* and *Moon Over Miami* which was canceled but they're going to show the last episode. I really like that show. They shouldn't have canceled that show.

KAREN: Do you prefer drama?

WILLIE: I prefer both. They're so different. Doing an hour long drama is like making a movie. And doing a half-hour sitcom is like doing a play. So they both have great things about them. It is very exciting to do a sitcom. You walk out there on Friday night and there's an audience of four hundred people. You do the scenes in order, just like a play and you hurry up and change your clothes for the next scene and everything. That's really exciting, but the other way is more artistic. Doing an hour long tends to be more artistic. There's a movie camera... and you know, [if] it's not right, stop, do it again...detail. It's also more often shot on film, which looks better. Sitcoms, most of them are videotape, which doesn't look as good. I like both of them. For my series, I would like to have a drama show.

KAREN: We'd like to thank you for this.

WILLIE: Well, thank you, this was really fun. I can't wait to come back next year.

TERESA: If they asked you to do a *Quantum Leap* movie, would you?

WILLIE: Yeah, I'd play Oswald!

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

**THE EPISODES (CONTINUED):**

EPISODE 65: "Temptation Eyes"

SAM'S CHRONOLOGY: 67

SAGA CELL: Version 6

FIRST SHOWN: 1/22/92 RESHOWN: 8/11/92,  
12/8/92

HAPPENED: 2/1/85, San Francisco, CA

WRITER: Paul Brown

DIRECTOR: Christopher Hibler

GUEST STARS: Tamlyn Tomita (Tamlyn Matsuda),  
Kent Williams (Detective Collins), and James Handy  
(Ross Tyler)

GUEST CAST: Co-starring: Rob LaBelle (as Tony  
Beche); with: Harker Wade (uncredited) (**Dylan  
Powell**)

PLOT: In a variation on a classic actor's anxiety dream (previously played out at the beginning of "Catch a Falling Star"), Sam leaps into TV reporter Dylan Powell just in time to learn he is about to report live on a murder. Sam has very little to report, even after attempting to interview the uncooperative Detective Collins. Collins is angry because Powell has been "playing phone tag" with a serial killer who is murdering women in San Francisco's Chinatown. Sam and his cameraman, Ross Tyler, are barred from entering the scene of the murder, but psychic Tamlyn Matsuda (whom Sam meets briefly) is not. Ross finds a way for them to film through a window as Tamlyn relives the murder of the unfortunate woman, Janine Travis. Afterwards, Sam waits for Tamlyn and walks her back to her apartment. There Al tells Sam that unless he finds the Chinatown Strangler in time, Tamlyn will be the seventh victim. Al scoffs at the idea of Tamlyn being genuinely psychic, but Tamlyn a) offers Sam more tea immediately after Al tells Sam to ask for some, b) accidentally calls her visitor Sam instead of Dylan, and c) seems to be aware of Al's presence.

The next day, Sam accompanies Tamlyn to the police stations, where Sam's insight helps Tamlyn to find a picture of Tony Beche, the man Tamlyn recognizes from her vision of the previous night's murder. But Tamlyn is not sure that he killed the other five women. Nor does she know who any future victims might be.

Later, Tamlyn is not feeling well as she watches Ross and Dylan editing footage about the latest murder. Sam takes her home, where she becomes upset while telling Sam of her first psychic experience, which took place when her mother was killed. As Sam attempts to comfort her, Tamlyn sees his reflection in a mirror—not Dylan's reflection, but Sam's. Knowing his cover is

blown, Sam tells her who he really is—and they fall in love. Sam doesn't want to leap out, but nevertheless he tells Tamlyn that he could leap at any time.

Two weeks pass quickly until Valentine's Day comes, the day Tamlyn was killed in the original history. With Al's help, Sam captures Tony Beche, but Ziggy says that Tamlyn still dies. Beche was not the serial killer, but a copycat. Right after Sam learns that he missed Ross' birthday. ("First time in 25 years.") Sam gets a call from the killer confirming that Tamlyn is next. Rather than try to hide from Tamlyn's destiny, Sam decides to try to save her by confronting it head on. He and Tamlyn go to Chinatown together.

Ross turns up, video camera in hand, and when Tamlyn cries out that the killer is "right here," Sam takes off down an alleyway after someone who is running away. It's a wild goose chase, and what's worse, Sam has just left Tamlyn alone with the real killer—Ross. When Sam gets back, Ross and Tamlyn are gone, and Sam realizes the truth. The call from the killer was prerecorded. Al finds the pair struggling on the roof of a factory. Sam arrives to intervene. Ross says that the murders were the only way to get their jobs back; they had just been laid off when he accidentally murdered the first victim and then called Dylan pretending to be someone else. Sam saves Tamlyn from being thrown off the roof, but Dylan falls instead despite Sam's best efforts to save him.

Knowing he's about to leap, never to return, Tamlyn says goodbye to Sam. Sam promises never to forget her—and then he is gone.

MUSIC NOTES: "I Want to Know What Love Is" by Foreigner plays during the love scene montage. Despite the title, the song "Temptation Eyes" is not played.

INSIDE JOKE: Dylan is portrayed in the mirror shots by supervising producer Harker Wade.

BIO/SAM & BIO/AL: Shortly after meeting Tamlyn, Sam says, "I think I'm like a lot of people. I mean I—I want to believe in ESP and everything, but—" Al is less charitable than Sam about the possibility of psychic phenomena. "Psychic, schmychic," he says. This is another example of the differences in their attitudes toward the paranormal. Al tends to believe in such negative forces such as ghosts, the Devil, curses, and the Bermuda Triangle, and yet scoffs at such potentially positive phenomena as psychics, angels and UFO's. Sam has the opposite attitude, being more open to the possibility of benign forces than malign ones. Yet Sam always requires real evidence before he can fully accept such phenomena.

BODY AND SOUL: Tamlyn sees the real Sam in the mirror, instead of Dylan's aura. She also seems to be aware of Al, although she does not see him outright as a small child or animal would. Like Sybil the fortune teller in "Leaping In Without A Net," Tamlyn is at an intermediate point between seeing Sam and Al as they really are and seeing what the rest of the world sees.

SAM BREAKS COVER: "Oh my God," Tamlyn says,



Sam and Tamlyn in "Temptation Eyes." Photo scanned by Cynthia Banta; photographer unknown.

"Who are you?" Sam says he's Dylan, but Tamlyn knows better. "You can, uh, you can see me?" Sam asks. She can, and she also saw Sam in a dream. Very soon, despite Al's strenuous objections and threats, Sam tells her the truth about who he is. "I'm tired of pretending," he explains.

Significantly, however, Sam does not tell Tamlyn about Al. It is obvious that Sam feels a need to communicate with someone, even love someone, under his own name. But his breaking of the rules doesn't extend to dragging Al into it.

**LEAP OUT/LEAP IN:** The leap-out from the previous episode ("Running for Honor") differs from the leap-in only in that it has different voices in the background. In the leap-out, the voices are telling Ross where Dylan should stand to do his report. But in the leap-in, the voices are those of (presumably) cops doing their jobs at the murder scene.

**SCRIPT TO SCREEN:** As Sam "appears from the electric lightshower and blinks" in the 12/3/91 version of the script, he's outside and two cops are coming right toward him. One of them, Joe, tells him to "Make room for guys who've got a real job to do." That scene is gone in the aired version. Later, there is a montage in which the moon grows fuller as Sam and Tamlyn spend time together. In the script, there are snatches of dialogue as Sam tells Tamlyn about himself and his adventures. In the aired episode, the dialogue is gone, replaced by the music of Foreigner.

In the script version of Act Four, Ross tells Sam that the killer called an hour ago, but the screen version omits this, going directly to Ross mentioning that Dylan has missed his birthday. In the script, Tamlyn's visions of Ross as the killer include one in which he is strangling her personally, but it doesn't happen that way on screen. Finally and most significantly, there's this bit of dialogue in the script that was almost completely different by the time it was aired. Sam says, "I'll be back" (as opposed to saying it's possible that he might return),

whereupon Tamlyn says, "No, you won't. Time or fate or whoever guides you will take you homes and you'll never be able to come back." Not exactly. It's a good thing this was rewritten, because it was blatantly contradicted in "Mirror Image."

**NOTES:** The kind of tea Tamlyn offers Sam—orange spice—is the same kind that Sam calls "my favorite" in "Catch a Falling Star." In the script of "Catch a Falling Star," however, Paul Brown (who also wrote "Temptation Eyes") claims that Sam actually hates orange spice.

This episode is controversial in two different ways. For one thing, it depicts ESP as demonstrably real, one of a number of stories that push Sam's reality outward to include the paranormal. Maybe it's just me, but I find it hard to deal with the concept of a scientist whose world includes ESP, angels, devils and a walking mummy. Now, time travel, neurological holograms and the illusion of the physical aura—*those* things I can handle!

A more common objection to this episode is the fact that it takes place after we learn that Sam has a wife (Donna) back home. Sam doesn't remember her, but does that make it okay? Is it adultery if you don't know you're married? Is it adultery if your wife accepts that you need to be free of the encumbrances of marriage in order to do what you have to do? I'm not sure of the answers myself, but the idea of Sam sleeping with other women despite being married to Donna makes many leapers distinctly uncomfortable. Interestingly, quite a few leapers would prefer to see it resolved by getting rid of Donna rather than the love affairs.

EPISODE 66: "The Last Gunfighter"

SAM'S CHRONOLOGY: 68

SAGA CELL: Version 6

FIRST SHOWN: 2/5/92      RESHOWN: 7/22/92

HAPPENED: 11/28/57, Coffin, AZ

TELEPLAY BY: Sam Rolfe and Chris Ruppenthal

STORY BY: Sam Rolfe.

DIRECTOR: Joe Napolitano

GUEST STARS: John Anderson (Pat Knight), Susan Isaacs (Lucy Means), Kenneth Tigar (Ben Steiner), Sean Baca (Stevie Means), O'Neal Compton (Sheriff Russ Packard), Jerry Potter (Saloon keeper Jerry East)

GUEST CAST: With: Joseph Burke (Otis), Bonnie Morgan (Cindy), Paul Berdman (Tyler)

**PLOT:** Sam leaps in to find himself shooting a man off a rooftop in what appears to be a genuine old west shoot-out. It's a reenactment, of course; Sam is Tyler Means, an 82-year old combination of local hero and local disgrace whom *Reader's Digest* has billed as "The Last Gunfighter." The town sheriff and others believe that the story of Tyler single-handedly cleaning up the town by killing the four Claggett brothers is little more than a big lie told by a washed-up drunken old man, but the town is benefiting financially from the story via tourism during their centennial celebration. Even

Tyler's widowed daughter-in-law, Lucy, believes it's an exaggeration, and worries about the hero worship the story inspires in her 12-year-old son Stevie.

The publication of the *Reader's Digest* article has brought two people to Coffin who are not tourists. One of them is Ben Steiner, who wants to adapt the story of Tyler's life into an NBC TV series. The other is Pat Knight, Tyler's old partner. He's angry that Tyler's story has conveniently omitted the fact that Tyler did not single-handedly clean up the town. It took both of them. Feeling that he has been betrayed and his honor besmirched, Pat now proposes to kill Tyler in a real shoot-out at noon the next day. The sheriff, who hates Tyler, declines to intervene. Al says that in the original history, Tyler is killed before the deal with NBC goes through. The TV series is canceled, and Stevie eventually runs away from home, spending the rest of his life in an out of jail. (Stevie's father, Peter died in World War II.)

The obvious solution is to come to terms with Pat Knight, but the elderly gunfighter is unrelenting. Even after Sam allows himself to become involved in a drinking contest with him, Pat insists that he's still going to kill Sam. And even after drinking heavily, Pat proves he's still a fast and accurate shot. Ziggy says that Sam has only a 17% chance of outdrawing him. But after Pat comes upon a hungover Sam trying to learn from Al how to shoot, Sam finally gets Pat to tell him the source of his anger. Pat shot all four Claggetts, not Tyler, although Tyler was also present and shooting at them.

Stevie confronts Sam, who has decided not to show up for the showdown. Stevie believes that running away instead of facing and shooting Pat Knight is a betrayal of everything Tyler taught him. Sam can not persuade him that in modern times, it is not appropriate to settle a dispute with a gun. And Ziggy says that even if Sam stays home, Knight still shoots him. Al advocates running away, but a check with Ziggy reveals that although Tyler survives in this scenario, Stevie's future gets worse and he is killed in a bar fight. Sam decides to get his gun, but it's gone. Stevie has stolen Tyler's gumbelt and sneaked off to confront Pat Knight himself. Sam arrives at the saloon in time to prevent Stevie from throwing his life away. But the consequence is that he has to face Pat himself, donning Tyler's old suit and gumbelt that's been on display in a glass case.

Sam does outdraw Pat, but does not shoot. Both men survive, but Sam has won. Sam makes it up to Pat by getting Steiner to agree to a consulting job on the show for Pat. Sam even suggests the Pat can appear in an acting job. As Steiner tries to cope with this new demand, Sam leaps.

**KISS WITH HISTORY:** As Steiner says, Westerns were indeed popular in the 1950's. It's perfectly plausible that NBC might try to capitalize on the story of Pat Means. Real life gunfighters Wyatt Earp and Bat Masterson also had television series about them during

that era.

**MUSIC NOTES:** Music from Velton Ray Bunch's soundtrack for this episode appears on the *Quantum Leap: Music from the Television Series* CD. That particular music, titled "Shoot Out," begins with Sam telling Stevie to give him the gun, and ends with Sam outdrawing Pat and Pat not drawing in return.

There is also unidentified honky tonk music in Jerry's saloon.

**AL'S WOMEN:** Al was taught the fast draw by "the best quick draw artist in America," Fifi "Boom Boom" LaRue. "She was a stripper in New Orleans. She had the finest matched pair...of 44 pistols."

**BODY AND SOUL:** It occurs to Sam that he may be able to outdraw Pat Knight because Sam is younger than he looks: "I mean the guy is 82 years old, right? Now, granted, he's more accurate than I am, but my reflexes have gotta be faster. My synapses have gotta be quicker, because I'm 50 years younger." Setting aside the fact that Sam would be about 45 years old at that point (only 37 years younger than Knight), Sam is obviously referring to his own body (or brain at least!), not that of Tyler Means.

It's apparently standard procedure to give the leapee in the Waiting Room a physical. Al says that the real Tyler wants a second physical because he likes the nurses.

**SAM BREAKS COVER:** Sam says, "I guess sometimes you can't run away from your fate, can ya?"

**LEAP OUT/LEAP IN:** The leap-out from "Temptation Eyes" has generic leap-out music heard in many previous episodes, but the music in the leap-in to "the Last Gunfighter" is from the music composed specifically for the episode. The only other discernible difference is an additional two second shot in which the townsfolk on the porch react and the saloon keeper says, "Take him, Tyler."

**SCRIPT TO SCREEN:** The gunfight reenactment at the beginning of the episode is more populated with Claggett brothers (two of them already dead) in the script than on the screen. Al's objection to Sam reading from the magazine rather than getting the data from him is additional to the script of 12/11/91, as is the "oy vey" part of Al's "Hi ho Silver" line, and the script names two different cowboys in Al's opening wisecrack than the ones in the aired episode. Also, the script says that gold was discovered near Coffin rather than the more historically likely silver mentioned in the aired version.

Later in the script, when Sam makes up the story about having once refused to kill Pat Knight, Al says approvingly, "Beckett for three from the top of the key!" and makes a roaring crowd noise. Sam's drunken scene on the porch is more inventive on screen than in the script, probably Scott's doing. On the other hand, the script has more historical detail about guns and gunfighting in the scene in which Al teaches Sam the fast draw, and more advice on how to handle the hangover.

But all of the above is just window dressing. The

most significant changes between the 12/11/91 script and the aired episode are in Act Four. Once Sam arrives at the saloon to save Stevie and face Pat, there is a nice bit of dialogue, later omitted, in which Sam asks Pat what killing (other than in self-defense) ever did for him, and Pat admits, "Not much." Also omitted from the aired episode is dialogue surrounding the fact that the dummy poker hand Pat has dealt is the so-called Dead Man's Hand of aces and eights. (This may be because the Dead Man's Hand was previously used in "How the Tess Was Won.") More important is the difference in what happens after Sam draws his gun in his showdown with Pat. In the script, he says, "Bang. You're dead." Pat agrees. "Yeah, I guess I am." Neither line appears in the aired episode. Finally, the script has Sam asking to have Pat as his partner in the show (i.e. as a character), rather than finding an acting role for Pat himself as the aired episode seems to imply.

NOTES: The fictional town of Coffin, Arizona is a fairly obvious takeoff on the notorious real town of Tombstone, Arizona, home of the legendary gunfight at the OK Corral. Like its fictional counterpart, the present-day Tombstone draws much of its income from tourists, staged gunfights, and the remnants of its legendary past. Both the real and the fictional town became boom towns when silver was discovered nearby.

Guest star John Anderson (Pat Knight) died of a heart attack on August 7th, 1992. Nominated by PQL members for a "Sammy" for his performance in "The Last Gunfighter," the veteran character actor also appeared as Scott Bakula's billionaire nemesis in the Disney TV movie/pilot *I-Man*.

The filming of "The Last Gunfighter" was the subject of a *Behind the Scenes* segment on E! It aired repeatedly, not only about the time the episode was made but as much as a year or more later.

#### EPISODE 67: "A Song For The Soul"

SAM'S CHRONOLOGY: 68

SAGA CELL: Version 6

FIRST SHOWN: 2/26/92      RESHOWN: No

HAPPENED: 4/7/63, Chicago, IL

WRITER: Deborah Pratt

DIRECTOR: Michael Watkins

GUEST STARS: Harrison Page (Reverend Walters), Tamara Townsend (Lynell Walters), T'Keyah "Crystal" Keymah (Paula), and Eric LaSalle (Bobby Lee)

GUEST CAST: Co-starring: Robert McGregor (as JoJo), G. Smokey Campbell (as Rainey), Tiffany Jameson (as **Cheree**/Mirror); with: Clyde R Jones (Raghead Teen #1), Tommy Morgan (Raghead Teen #2), Christopher M Brown (Raghead Teen #3)

PLOT: Sam leaps in as Cheree, one of three teenage girls trying to establish themselves as a Supremes-style girl group called the Doves. They are on the verge of winning a contest, but Sam's lack of familiarity with the act ruins their chances for the night. Walking home through Chicago city streets at 2am, Lynell and Paula

are amazed as Sam uses martial arts to fend off some teenaged boys. But Sam can do nothing to stave off the anger of Lynell's father, Reverend Walters, that his 15 year old daughter has been out and about at 2am, putting herself in danger to sing "at a brothel," as he puts it. Walters wants his daughter to get an education and confine her singing to his church choir. But Lynell, who blames her father for her mother's mysterious illness and death, resents his attempts to control her and is on the verge of running away—a course that would be disastrous for both father and daughter.

Ziggy says Sam is there to get Lynell to give up show business, but Sam believes he's there to get Reverend Walters to understand and support his daughter in her career choice. Meanwhile, he's got to learn the music. Coached by Al, Sam both learns the music and does the choreography for the group. (Cheree, age 16, is apparently the group's leader.) But as they rehearse, club owner, manager and part-time pimp Bobby Lee shows up in Lynell's bedroom with a copy of "Heat Wave" for the group. Sam throws him out, but Walters catches him on the way down the stairs. The two men are threatening violence toward each other by the time Sam gets Bobby Lee out the door. Lynell sees Bobby Lee as a nice man who will help her out of her father's home and into show business, but both Sam and Reverend Walters know better. Al says that Bobby Lee signs Lynell to a "slave contract" which sends her life on a downward spiral. But Lynell still thinks that her father's the villain of the piece, and that her mother chose to die just to get away from him.

Sam decides to try to get a local record company to attend an upcoming music contest so that Lynell can realize her dream without Bobby Lee. He gets the head of Decca Records to agree to come and see the Doves perform, and plans to invite Reverend Walters to come see them too in the hope of winning him over. But at Lynell's insistence, Sam agrees to let the Decca audition be at Bobby Lee's club. Al reports that Ziggy says Sam and Lynell are headed for disaster.

Ziggy's not far wrong; as Sam looks over club arranger Randy's charts for "Heat Wave," Bobby Lee takes Lynell into a back room on the pretext of loaning the Doves matching sequined gowns. Sam catches Bobby forcing his affections on her, and pulls him away. Outraged, Bobby demands an apology, which Sam refuses to give despite Lynell's entreaties. Bobby won't let them perform without the apology, and Ziggy projects that Lynell goes on alone and her live gets even worse than before.

Sam's last chance is to talk to Reverend Walters, whom he finds sitting in his church talking to his dead wife. Walters tells Sam a very different account of his wife's death, and Sam advises him how to get through to his daughter—by going to see her sing and trusting Lynell to stay in school on her own. Walters can't accept the idea of leaving it up to his daughter to make her

own decisions instead of living by his.

That puts Sam back to where he started: seeing that Lynell doesn't go on stage alone and ruin her life hooking up with Bobby. Sam takes the only way out he can find. To keep Lynell from going alone, possibly to get raped by Bobby, he and Paula agree to go as a group after all. But Sam's talk with Reverend Walters has not been entirely without effect. After trying unsuccessfully to get Bobby to stop Lynell from singing in his club until she's eighteen, Walters finally listens to Sam's advice to trust his daughter. Walters tells Lynell to "Sing with all your heart," and stays to watch. Naturally, they're terrific, and everyone agrees they're headed for stardom.

Back in his church, though, Walters is sure he's lost his daughter, and says as much to Sam. Enter Lynell, singing a spiritual that soon has her father in tears. Lynell says "I love you, Daddy"—and Sam leaps.

**HOW LONG HAVE YOU BEEN HERE?** "Long enough to hear the fireworks between Lynell and her father."

**SCOTT SINGS (PART OF THE TIME):** Well, he's barely singing in the group's "encore" of "My Boyfriend's Back" in Act One, and you can't hear him in the gospel song "Right On Time" in Act Two, although his mouth is open and he seems to be enjoying the song. He doesn't sing at all on the spiritual "Walking in the Light of the Lord" because he's slipped into a back room to talk to Al. But you can hear him a little in "Do You Love Me," and fairly well in "Heat Wave" at the end of the episode. This episode spotlights the excellent voice of Tamara Townsend as Lynell Walters, but unfortunately the consequence of that is that Scott's voice tends to be buried in the mix. It may be that the sound editors found it hard to create a credible "girl group" sound with a man's voice too clearly audible. "Right On Time" was reprised in the original end credits.

**MUSIC NOTES:** Another contestant performs the Maurice Williams song "Stay," and at the end Lynell sings a song that seems to be called "His Eye is On the Sparrow."

**BIO/SAM:** Sam has a doctorate in music, and remembers enough Kahil Gibran to quote from *The Prophet* at Reverent Walters.

**BIO/AL:** Al was at Chicago's Regal Theater "in its heyday. I remember the Marvelettes, Smokey, Martha and the Vandellas, James Brown, the hardest working man in show business!"

**BODY AND SOUL:** "That's quite a fine grip you've got there," Bobby Lee says. Sam's reply: "You don't know the half of it." Sam's strength is almost as much in evidence as his reflexes and martial arts skill as he fights off the boys in the street single-handed. Oddly, one of those boys mentions that Sam is tall, and Sam's real height is tall enough for him to hit his head on a klieg light on stage. The real Cheree is taller than

Lynell and Paula, but not *that* tall!

**SAM BREAKS COVER:** Almost certainly drawing on his real past, Sam says, "My mom used to say that God only gives us what he thinks we can handle."

**LEAP OUT/LEAP IN:** The leap-in to "A Song for the Soul" is *very* different from the leap-out from "The Last Gunfighter." Unlike the leap-out, the leap-in's 25 seconds include a shot of the audience cheering and chanting "Dov-ettes," justifying the call for an encore. Then as they try to get Sam to go back on stage, he's saying, "No, no, no!" Neither of these are in the leap-out version, which is almost as long at 24 seconds. The leap-out version features Bobby Lee telling the group to get back out for an encore, even if it means doing the same song again. Only one word (and no video) of Bobby Lee's appearance makes it into the leap-in version. Funny, if you think about it: to really take in the situation, you need the footage from both versions!

**SCRIPT TO SCREEN:** The 1/4/91 script has an extra bit of banter in which Al reacts to Sam's crack about the devil by saying he "went to Catholic schools my whole life." Sam says, "That was at the orphanage and only until you ran away." Al says, "It always amazes me what your Swiss-cheesed brain chooses to remember." The script's "Lovettes" are the "Dovettes" on screen, probably for legal clearance reasons, and Checker Records in the script becomes Decca Records on screen. And the aired version omits entirely Al's announcement at the end that Lynell actually goes to college on the money she earns from the Lovettes (Dovettes) recording contract.

**NOTES:** Guest star Harrison Page was nominated for an Emmy for his performance as Reverend Walters in this episode. Unfortunately, that was the year that the Academy, for perverse reasons known best to themselves, combined the Guest Star Emmy with the Best Actor one. (Perennial guest stars had complained that their category had been dropped from the Emmy broadcast.) As a result, Harrison Page and Scott Bakula actually competed for the same Emmy! Neither got it, of course; continuing their tradition of passing over anyone who acts in a science fiction or fantasy series, the blue ribbon panel gave the Emmy to another guest star, (!) Christopher Lloyd in *Avonlea*. Scott's nomination that year was for the episode "Dreams."

**EPISODE 68:** "Ghost Ship"

**SAM'S CHRONOLOGY:** 70

**SAGA CELL:** Version 6

**FIRST SHOWN:** 3/4/92      **RESHOWN:** 7/8/92

**HAPPENED:** 8/13/56, in and around airspace between Norwich, VA and Bermuda

**WRITERS:** Paris Qualles and Donald P. Bellisario

**DIRECTOR:** Anita Addison

**GUEST STARS:** Scott Hoxby (Captain Dan "Coop" Cooper), Kimberly Foster (Wendy Cooper), Kurt Deutsch (Grant Cutter Jr.), Carla Gugino (Michelle Temple Cutter)

**GUEST CAST:** With: Mark McPherson (**Francis Edward “Eddie” Brackett**)

**PLOT:** Nearly crashing a small plane into the ocean right after leaping in is only the beginning of Sam’s problems as co-pilot Eddie Brackett. In the cockpit of Cutter’s Goose, the compass and gyro compass are going crazy, they can’t raise Bermuda on the radio compass, and the other pilot, “Coop,” insists that the automatic pilot has taken them off course and should not be used. Meanwhile in the passenger compartment, newly-married Michelle Cutter is trying to conceal from her temperamental husband Grant that she’s not feeling well. Ziggy says it’s appendicitis, and that Michelle will die unless they get her to a hospital in Bermuda in time. If they turn back for the mainland, Michelle will die—but that’s exactly what Coop wants to do. Coop blames the instrumentation problems on the Bermuda Triangle, and believes that unless they turn around and fly out of it they will never find land again.

Sam doesn’t believe the stories about the Bermuda Triangle, but Al is seriously spooked about it, and for once the evidence seems to agree with Al. The handlink stops working—and then fixes itself when Coop takes them out of the Triangle. The compass and gyro start working again. But Michelle’s appendix is close to bursting. Even with Sam’s medical knowledge (which he can use openly because the real Eddie spent a year in medical school), he has little hope of saving her with the few medical supplies on board. Sam tries to convince Coop to turn around again and head for Bermuda, but Coop doesn’t believe in Sam’s medical judgment or his Ziggy-supplied navigational heading. Al learns from Ziggy the reason Coop’s so reluctant to fly in the Triangle: while flying there in World War II, Coop’s plane and three others he was leading disappeared. When Coop alone was found and rescued eight days later, he could not remember what had happened that day. But he’s starting to remember now.

Sam gets Coop to find Bermuda on the radio compass, which proves Sam’s heading was correct. Coop agrees to go to Bermuda after all. But as Coop checks on Michelle, Sam and Al spot a Liberty ship below, a World War II era concrete ship. A Liberty ship heading in that direction was one of the sights and sounds Coop experienced the day his flight disappeared—sights and sounds he begins to relive. They’re back in the Triangle, and the instruments have gone wild again, but caught in his memories Coop doesn’t even seem to notice.

Michelle’s appendix has burst. Sam saves her life—for the moment—with an improvised IV and saline solution. Al reports that Sam has changed history, but not for the better. Now the whole plane disappears. And that’s not all that disappears. First the handlink is back on the blink, and then Al’s hologram fades out. Sam is on his own. He comes back to the cockpit in time to see Coop acting out his memories, even diving to fire upon a U-boat. By the time Coop is back to

normal, they are barely above the water. The plane is hit by lightning, just as in 1944, and an engine catches fire, also as in 1944. There’s even 40’s music playing instead of the navigational signal from Bermuda. Coop believes he’s here to join his lost comrades, but Sam convinces him to help get the plane back up into the sky. Sam and Grant lighten the load, and they make it to Bermuda. Now that they are safe, Sam just about manages to convince Coop that all that they have experienced can be explained rationally. Al even admits that Ziggy says the problems with the handlink and the Imaging Chamber were due to a power outage. But when Coop mentions having originally been picked up by the *Cyclops*, which was then destroyed, Al says that the *Cyclops* disappeared in 1918. Sam leaps.

**IN CASE YOU HAVEN’T NOTICED:** Close enough: in reference to his experiences with airplanes in the pilot (aka “Genesis”), Sam tells Al, “In case you don’t remember, I don’t drive these things.”

**MUSIC NOTES:** a snatch of unidentified swing music (Glenn Miller if the script is correct) is heard briefly.

**INSIDE JOKE:** The plane in this story, called *Cutter’s Goose* after the family that owns it, is the same *Cutter’s Goose* flown by Jake Cutter in Don Bellisario’s previous Universal TV series *Tales of the Gold Monkey*. Good show. The Goose part of the name is from the type of airplane it is, a Grumman Goose. Also, the freighter spotted below is the *Michael Z*, presumably named after Michael Zinberg.

**BIO/SAM:** As usual, Sam doesn’t believe in negative supernatural forces.

**BIO/AL:** Equally as usual, Al does believe in negative supernatural forces.

**BODY AND SOUL:** Sam’s Swiss-cheesed brain allows him a detailed memory of his first leap ever, a similar leap in that he got stuck piloting an airplane. Sam still isn’t a pilot, as he points out to Al. “Well, you did great as a rocket test pilot,” Al insists. “I crashed!” Sam replies. “Not before you broke Mach 3 first,” says Al. This is an example of Sam remembering what he “needs” to remember on a leap, and/or remembering something when circumstances remind him.

**LEAP OUT/LEAP IN:** At 32 seconds each, the leap-out from “A Song for the Soul” and the leap-in to “Ghost Ship” are almost identical. The only difference is that you can hear the “boy” in Sam’s strangulated “Oh boy!” in the leap-in version.

**SCRIPT TO SCREEN:** The cigarette in the leap-in is hot coffee in the script, and Norwich, VA is Norfolk in the script. Sam’s insistence on being called Eddie is additional to the script. Al catches on to Sam’s UFO joke much sooner in the script than on screen. The break at the end of Act Three in the script takes place just before Al’s fade out scene instead of just after it. And most of Sam’s yelling at Coop to stop his reliving the bombing of the U-boat is additional to the script.

*Next issue: Season Four concluded—really!*

## OTHER VOICES IN *QUANTUM LEAP* FANDOM

*(Other Voices is a free listing service for Quantum Leap fans, updated according to the most recent 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. 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!), the new French fan club for *Quantum Leap*, already has more members than PQL! Their excellent fanzine/newsletter contains fiction, interviews, essays, news, recipes(!) etc., all *en Français*. 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 Dean 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. 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 also has 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. Issue #6 came out in February (or was it January?) 1995, and #7 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 recent editor, Kathy Dunn, *Quantum Quarterly* is back with issue 20, (January, 1995) and #21 (May 1995). Publisher Jim Rondeau has taken over the editorship with #21, 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.

#### LEAPING ON THE 'NET

<http://www-usacs.rutgers.edu/fun-stuff/tv/quantum-leap> is the Internet address for a World Wide Web site called The *Quantum Leap* Accelerator Chamber. This Web page by Tracy Finifter has info about fanzines, clubs, etc., with links to *QL* sound files, other *QL*-related Internet addresses, info on Don Bellisario's other tv series and much more. Similar but by no means identical to the above is another Web page, The *Quantum Leap* Information Page (<http://lumchan.ifa.hawaii.edu/ql/ql.html>), which includes an experimental "chat server" called "LeapChat." A third Web page of interest—if my address is right and your server can access it—is a *Lord of Illusions* page at <http://www.earthlink.net/illusions/lord.html>. Aside from the Web there are ftp sites and several *QL* newsgroups (Internet discussion boards), of which the most popular is probably **alt.rec.arts.quantum.leap**. The ftp sites include **ftp.cisco.com** (a *Quantum Leap* Anonymous FTP Archive) and **ftp.3com.com** (a mirror of the archive on <ftp.cisco.com>). There's also **src.doc.ic.ac.uk**; the Hawaii page says "Archives of The Quantum Leaper can be found here." There's even a German *QL* site called **Zurück in die Vergangenheit**, Web address <http://nitnut.cs.uni-sb.de:80/QL/>.

Online leaping can also be found on such services as **GENie**, **America Online**, **Prodigy** and (I assume) **Compuserve**, most of which also offer Internet access. Online discussion groups are probably the fastest way for leapers to get current information about Scott and Dean and to connect with other fans. To get in on all this, you need a computer, a modem and some sort of communications software. Check with friends, bookstores and/or computer software stores for further info on how to get on the 'Net!

#### FAN VIDEO

**Chris Mulcahy** videotaped LeapCon '95, 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 1995 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.

**Jo Fox** has produced a professional quality video tape of LeapCon 95, which she is offering to Leapers for \$16.00 per tape. This cost covers duplication, shipping, and handling charges. The tape includes the entire Scott and Dean Q&A session, other guests, and Clive Barker, producer of *Lord of Illusions*. If you are interested, her address is 1364 Campbell St., Orlando, FL 32806. Jo will not be accepting orders after October 15. All tapes will be mailed out by November 15.

**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.

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## 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 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). They are available at Suncoast Video, Camelot Music, Tower Records and elsewhere. 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. They offer shipping within 24 hours of receipt of the order.

The first five *Quantum Leap* home videos were also released on laserdisc back in September 1993. 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. The good news is that some stores have the eps on laser disk at a special price.

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. Still, the tapes are well worth the price, even if you taped the episodes when they first aired.

A recent check with MCA reveals that there are no more videos planned at the moment, but they know we're still out here and we want more episodes on home video.

### QUANTUM LEAP ALBUM

The long-awaited *Quantum Leap* album finally came out toward the end of 1993. The album, titled *Quantum Leap: 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, well over a year after its release. This past spring (1995), the *Quantum Leap* album seemed to be experiencing a resurgence. Crescendo has been publicizing the it again, and it was mentioned (and pictured) in a *TV Guide* SciFi bit about Crescendo in mid-February.

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, Sam Goody 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. It's \$6.98 plus shipping and includes an extended version of the *QL* theme. Back in 1994 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 and don't have any plans to re-release the single any time soon. However, the original CD single release can still be ordered from Crescendo at 1-800-654-7029.

### BOOKS

Ace Books (a division of Berkley Publishing Group) has been publishing approximately one *Quantum Leap* book per quarter since 1992. Recently, however, there has been a slight change in this arrangement. The *Quantum Leap* books are still put out by the Berkley Publishing Group, but they're under the Boulevard banner now. They are available in most bookstores across the country, with best bets to carry the book being Waldenbooks, B. Dalton's, and Barnes & Noble. If your local bookstore doesn't have these books, they can be ordered if you give them the ISBN number.

A number of *QL* titles from other publishers have also come out over the years, both in the US and the UK. Here are all the *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. Sam leaps into a jack-of-all-trades at an amusement park headed for disaster. 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. 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.

***Quantum Leap: Too Close for Comfort*** by Ashley McConnell (New York: Ace Books, 1993). The second U.S. novel. Sam leaps into the assistant of a men's consciousness-raising guru, and meets Al at a critical moment in Al's life.

***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.

***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.

***Quantum Leap: Search and Rescue*** by Melissa Crandall (New York: Ace Books, 1994). The sixth *Quantum Leap* book from Ace. Sam leaps into a doctor who's searching for a plane that goes down in British Columbia. 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 is the final *QL* book by Ashley McConnell. The ISBN # is 0-441-00182-3.

***Quantum Leap: Pulitzer*** by L Elizabeth Storm (New York: Ace Books, 1995). This novel is said to focus on Al and has had very positive fan reaction so far. The ISBN # is 1-57297-022-7.

Another book that recently became available isn't *Quantum Leap*, but it may be of interest to Leapers. Simon and Schuster re-released the pocket book edition of Clive Barker's collection of short stories titled *Cabal*. This book contains "The Last Illusion," on which Scott's movie *Lord of Illusions* is loosely based. ISBN number is 0-671-742-884.

The next book due out is ***Quantum Leap: A-Z***, a detailed concordance of *Quantum Leap* facts, cross-referenced and with pictures, written by Dallas LPO Julie Barrett. 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 is scheduled for around Labor Day (September 1995). Julie reports that the ISBN number will be 1-57297-044-8. "It's rather exciting, to think that this book is really going to come out. The list price will be \$5.99 US and \$7.99 in Canada. It's a paperback, the same size as the *QL* novels, and runs 288 pages. Thanks again for all the support and your letters to MCA and all!"

I don't have much information about the next *QL* book after Julie's concordance, except that it's called ***Quantum Leap: Double or Nothing***, by C.J. Henderson, slated for availability in November 1995, in which Sam leaps into identical twins. After that will be ***Quantum Leap: Odyssey***, by Barbara E. Walton, slated for February 1996. The description says, "When Sam leaps into brilliant but troubled Sean O'Connor, his problem is to work out how a twelve year old can put right what is about to go wrong. But back in the Waiting Room, Al has a BIGGER problem—Sean O'Connor." (Thanks to Julie Barrett for this info.)

## 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. Innovation also produced a portfolio of artwork.

## LICENSED QL MERCHANDISE:

**Creation** has produced *Quantum Leap* T-shirts, sweatshirts, jackets and carrying bags, some nicer than others and in a wide range of prices. They also have been known to carry some *QL* stuff produced by others. Most of this merchandise is no longer in production nor available at Creation conventions, and Creation no longer accepts mail orders. However, Creation stores scattered around the country may still have some of this merchandise in stock.

A better bet for ordering licensed *QL* merchandise is 800-TREKKER (formerly known as Design House International, Inc. and as FDW). Head honcho David Blaise has made a commitment to keep all licensed *Quantum Leap* merchandise in stock as long as it's available. 800-TREKKER/DHI are the licensed producer of such *Quantum Leap* items 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). They also carry *QL* books. Call 1-800-TREKKER, or write to 800-TREKKER, P. O. Box 13131, Reading, PA 19612 3131. Their Internet address is <http://www.shopping2000.com/800trekker>.

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*, 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. 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'll need the following the ISBN numbers: Bookmark ISBN 0-7824-0846-X, Notebook ISBN 0-89954-756-7. They may be out of print by now. If you cannot get the bookmark or notebook in your area, check with 800-TREKKER.

**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 Knoxville address.

#### RELATED MERCHANDISE

#### MEN, MOVIES, AND CAROL

If you missed Scott on the Carol Burnett special, *Men, Movies and Carol*, which aired on CBS last fall, or if you'd like a very good copy of it, you can probably still call 1-800-494-6007 to order the videotape offered by CBS. It's \$19.95 plus \$3.95 shipping and handling.

#### BROADWAY CARES CD

In 1993 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*). All proceeds benefit Broadway Cares, so you'll be helping Scott's favorite charity as well as getting to hear him sing. After distributing the album for over a year and making a nice bit of money for Broadway Cares, the producer, Lockett-Palmer Recordings has turned the album over to the charity. If you'd like to add the album to your collection or perhaps give it to one of your Leaper friends, you can call Broadway Cares at 212-840-0770.

Further, if you'd like to give Scott something for his birthday or Christmas in 1995, you might consider a donation to Broadway Cares. 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.

#### ANYONE CAN WHISTLE—THE CD AND SONGBOOK

On July 18, Columbia Records released a CD from the benefit performance of the Stephen Sondheim musical *Anyone Can Whistle*, in which Scott Bakula and other stars appeared on April the 8th, 1995. The CD contains the *entire* performance. Price is around \$16 plus shipping. If you can't find it where you are, there are several sources that are willing to supply you with the CD. Leaper Mindy Peterman in Connecticut works for a record store and will be happy to send you the CD for money order, check or charge. Call 1-203-777-6271 Thursdays through Sundays and she'll be delighted to help you. Also, Alan at Smith Records in New Orleans will also be taking orders for the CD. His number is 1-504-522-7969, and he'll also be happy to take money order, check or charge.

**Actors' Heritage** in New York has a songbook with vocal selections from *Anyone Can Whistle*, including Scott's solo, "Everybody Says Don't." You can order the songbook directly from them; phone is 1-800-446-6905.

#### 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, SCOTT OR DEAN

There have been many magazines available over the past year with articles about Scott's movie *Lord of Illusions*. Most notably, *Fangoria* magazine has been publishing a series of five articles in connection with the film. The November issue featured pre-production of *Lord of Illusions*, and the January and February issues were about the principal photography. The May issue of *Fangoria* featured special effects and contained a small picture of Scott and a short interview. The folks at *Fangoria* have delayed the last article in the series—an interview with Clive Barker—until the August issue, which should be on the stands by the time you read this.

The January issue of *Cinescape*, the January issue of *Sci Fi Entertainment* magazine (the magazine of the SciFi Channel), and the February issue of *Cinefantastique* all have extensive articles about *Lord of Illusions* accompanied by pictures of Scott. The August issues *Cinefantastique* also has an article, with pictures, about *Lord of Illusions*. The August issue is available now.

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

The folks at ABC did an excellent job of publicity, because there were a lot of magazines in April and May with articles about *The Langoliers*. The May issues of *Fangoria* and *Cinescape* and the June issue of *SciFi Entertainment* all have lengthy articles about the mini-series and pictures of Dean. The *Cinescape* also has a tiny picture and item about Scott in *Prowler*.

*Starlog* has featured *Quantum Leap* and/or Scott Bakula a number of times over the years, most recently in *Starlog* #212 (March 1995). 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. Platinum Issue #2 of *Starlog* had a feature about Scott, not much new information but some good pictures. *Starlog* is sold at many bookstores, comic book shops, and newsstands. *Starlog* sells back issues directly. Check the current issue for availability and prices.

Issue #51 (the February 1995 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." *TV Zone* has also published episode guides for seasons 4 and 5 in issues #53 and #54, respectively. The guides have nice capsuleizations 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. 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.

A must-have for Leapers who collect items featuring Scott is the Summer issue of *The Sondheim Review*. The extensive coverage contains reviews of both the concert itself and the recording from the concert. There are many photos, three of which include Scott. You can find the magazine on newsstands, or you can order individual copies from the publisher. Cost is \$8 (includes postage) and you can send check, money order, or charge number to the publisher: The Sondheim Review, P.O. Box 11213, Chicago IL 60611-0213. For you Sondheim fans, you can also get a subscription for \$19.95 in the US and \$24.95 in Canada.

#### 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.

**Coming up in future issues of *The Observer*:** the complete Scott & Dean Q&A from LeapCon '95 (with pictures), interviews with Carolyn Seymour, Gregory Millar, Robert Pine, Jean-Pierre Dorleac and many others, more of our marathon episode guide and lots of other stuff we don't know about yet. See you in the future!