

15
YEARS
OF LEAPING

The Observer

from the Files of Project Quantum Leap

Sunday March 26, 1989

SPECTACULAR NEW SERIES
from the creator of "Magnum, P.I."
Starring SCOTT BAKULA
and Oscar nominee
DEAN STOCKWELL


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



Tonight, a time travel
experiment goes a little
bit screwy!

**Quantum
LEAP**

2-HOUR MOVIE PREVIEW!

9PM 4,6,31 

c NBC for TV Guide

Issue 29

March 2004

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***Quantum Leap* Leaps to DVD—Finally!**

Having assumed that the promised boxed set for the first season of *Quantum Leap* would not arrive until the end of the year, it was quite surprising to get an announcement on February 17 that the release date will be June 8, 2004. But even that couldn't be soon enough for those of us who have been eager to add this to our collections.

Although details vary as to the number of discs and the actual extras that might be included, it seems that the boxed set will contain the first eight episodes, beginning with the complete "Pilot" episode. Suggested retail price is \$59.95, but it can be pre-ordered on-line at the Universal Store:

<http://homevideo.universalstudios.com>
for \$39.98, plus shipping, or at amazon.com for \$41.98, with the option of free shipping.

**Don Bellisario Honored**

On Monday, March 1, a cake cutting ceremony was held on the set of *JAG* (during a break in filming) to celebrate the 200th episode of the series, entitled "What If." The brief ceremony began with Don recounting many of *JAG*'s experiences over the last 9 seasons. He spoke of the unbelievable journey that *JAG* has taken and the many more journeys to come. Series stars, David James Elliot, Catherine Bell and Patrick Labyorteaux also spoke briefly and thanked Don for a great nine years. (David even mentioned the 'next' 200 episodes.) There was a beautiful cake and numerous "cake-cutting" photo ops! Don was then presented with champagne and a memory book that included the *JAG* fans well wishes. He was very touched by the gesture. [Thanks to Kathy Arnold, jagniks@yahoo.com.]

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David James Elliot, Don,
Jack Scalia, and Scott
crowd by holding signs for *Quantum Leap*.

The next morning Don was presented with his very own "star" on the Walk of Fame in Hollywood, California, located at 7080 Hollywood Blvd., just down the street from Dean's star. Scott was among those present to celebrate the event and spoke a few words on Don's behalf. Amid the crowd of about 400, were members of the *JAG* cast in full uniform and many *JAG* fans. Several Leapers attended and made themselves known to Don and the

crowd by holding signs for *Quantum Leap*. During its annual Washington Conference on Capitol Hill March 10, the American Legion, the nation's largest veteran's organization, has chosen to honor Don with the National Commander's Public Relations Award, for promoting the honorable nature of military service through stories featured on *JAG*. Karri Turner, who plays Lt. Harriet Sims on the series, was scheduled to accept the award for Bellisario and the entire cast and crew.

Hamilton Academy of Music Benefit

On Saturday, February 28, 2004 at 7:30pm the Hamilton Academy of Music, for the fourth consecutive year, assembled some of the most talented parents in Los Angeles for a musical revue aptly titled, "That's What Friends Are...4." Following a one-year absence, Scott Bakula and Chelsea Field returned for a third time to the Norman J. Pattiz Concert Hall stage, this time performing the duet "Nobody's Perfect," from *I Do! I Do!* For this performance however, the original lyrics were altered slightly; Scott and Chelsea used each other's names, and after the line "those kinds of people," Chelsea gestured to the audience, saying "those fans of yours." To which Scott replied, "I shall have you know those fans of mine are largely responsible for the success of my latest *Enterprise*."

Scott, along with Allyce Beasley (*Moonlighting*) and Marcia Wallace (*The Bob Newhart Show*), served as hosts for the evening. Since every number was literally a knockout, it would be negligent to provide an incomplete list of performers, all of whom were donating their time and talent to benefit the school's musical theatre program.

Scott and Chelsea spent the afterglow sequestered in one of the classrooms of the high school with more than 60 fans. Jay Schwartz, Scott's publicist, brought packets of photos for the attendees, and showed us the preliminary *QL*-DVD cover art work, as well as a preview of the video promo created for the release. Scott chatted briefly with the fans and talked about *Enterprise*. (See transcript on p. 15.) He then posed for photos and signed autographs, while Chelsea remained accessible, chatting one-on-one with the fans. Striving to provide each person with a brief personal moment with Scott, the evening ended shortly after midnight, well beyond the official 11:30pm conclusion.



Scott autographed an *Enterprise* bear for charity
(All pics on this page courtesy of Emma Fee)

Honoring Carol Burnett, Fred Rogers

On December 7, 2003 Scott was in Washington, D.C. taking part in the 26th Annual Kennedy Center Honors segment devoted to Carol Burnett, which was later broadcast December 26 on CBS. Two days later, on December 9, Scott was back in Los Angeles appearing before the Academy of Television Arts and Sciences for "A Tribute to Fred Rogers," who had passed away in February 2003. The latter performance was not televised, but was briefly available as a webcast at:

<http://emmys.com/events/2003/rogers.php>

Photographs and a synopsis of the evening can still be accessed at the site.

Enterprise Chats

In an effort to communicate better with fans, Startrek.com, the official website for Paramount Studios' *Star Trek* franchise has been hosting frequent on-line chats featuring Scott Bakula. A wealth of information about Scott and *Enterprise* has been revealed during these chats, transcripts of which have been archived within the Community Folder found on the homepage. Pertinent dates so far are: 9/10/03; 9/22/03; 10/1/03; 11/19/03; 2/4/04; and 3/4/04.

15 Years of Leaping

The Creative Team of *Quantum Leap* Remembers

Compiled by Sharon Major and Jo Fox

To *The Observer*:

Thanks for keeping the "Leap" alive.

In Appreciation,
Don Bellisario

Quantum Leap was the realization of a dream. It was the people I met and worked with, the opportunities to see each character and every word come to life on the screen, the fun and the adventure of creating intelligent entertainment for a bright and supportive audience who, at every opportunity, let me know they appreciated the magic of what we created. I am blessed and grateful that *Quantum Leap*, leapt into my mind, my heart and my life.

Deborah M Pratt

It's hard to measure what *Quantum Leap* means to me because obviously it was a huge career (opportunity) for me. In retrospect, the great gift that *Quantum Leap* has given me is that it's touched so many people around the world. That's the great gift. It's not something that I got, it's what I'm getting now from everybody else.

When something is put out there and it was received in that way, that's the greatest thing that I could get from our work. Our work is meant to entertain, touch, affect and teach—and that show did that.

Scott Bakula

For me, *QL* is not the wonderful stories (now available in DVD and VHS format) it's the people who made the show who have had a profound effect on me. Don allowed me a glimpse inside to see how he makes a show run, and I've learned invaluable writing lessons by observing how he took my notes and crafted his stories

around them. My association with Don and the show has opened doors in Hollywood, and for that I am eternally grateful. Scott, an incredibly talented individual in so many ways, has always been a kind soul who has taken the time on many occasions just to stop me on the lot and talk for a few minutes. He has a wonderful way of including people, atypical for stars of half his caliber in Hollywood.

Rich Whiteside

I cannot fathom that it has been that many years since the inception of *Quantum Leap*! It's sort of like watching your kids grow up and all of a sudden they are out of the house and on their own. *Quantum Leap* was a seminal "moment in time" for me as a music composer. The show presented so many musical challenges and I realized, after it was over, that I had gained an incredible amount of confidence and there was little, musically, that I couldn't handle. It also established a relationship with Scott Bakula that remains in force today. He has been responsible for involving me in so many varied projects, including the current *Enterprise*. His loyalty and friendship are highly unusual in the entertainment business and I am so deeply appreciative to have been the beneficiary of his kindness.

Velton Ray Bunch

Moe Stein aka Capt. Galaxy was the most human, vulnerable and loving part I ever got the chance to play on TV. Wonderful writing on Tommy Thompson's part. Then I had the joy of doing Ziggy in the final episode with that fine cast in the replica of Don's Dad's bar in Pennsylvania. All I can say is: "I'll see you in the future!"

Best, Richard Herd

Dear Leapers,

I'm especially pleased that you asked me to participate in your 15th Anniversary tribute to *Quantum Leap*. Don Bellisario created an amazing series, which is still being talked about fifteen years after its first episode aired.

Although I worked on it for only one season, I found its core themes of having its lead character helping people effectively solve their problems and of never giving up on anything worth achieving to be wise guidelines well worth remembering in our daily lives. My thanks to all of you for continuously keeping these values before us in *The Observer*.

Warmest regards,
Chas. Floyd Johnson,
Co-Executive Producer

Dear Friends,

It's always a pleasure to reminisce about *QL*, because of the fun we all had together. That's what I remember most, that if you were a "Leaper," you were never alone. Someone was always there to help, personally or career-wise.

The Leapers introduced me to the Internet; I didn't have a clue, and Universal Studios didn't seem to think it was ready for Prime Time. But you all did; you were members of Prodigy and Genie, and had cell phones and pagers and faxes. Boy, was I jealous. However, you were generous there, too, always ready to "post" whatever Don had to say to his fans, via my "Dear Friends" memos.

It would take a book to summarize what *Quantum Leap* meant to me and how it changed my life. And someday I'll write it. For now, a deep bow in your direction for past and present favors, dear friends.

Hugs and kisses, Harriet,
(a.k.a. The Executive Coordinator)

QL has made it possible for me to meet some amazing people...like Jo, like Rosie, like Jamin, like Janey....and all the rest! YOU, the fans of *QL* have given ME so many blessings and that is just – wonderful! (That's the truth.)

Natasha Pavlovich

Don Bellisario wrote a show (*QL*) based on the premise that one person could make a difference in this life. The show was then blessed with Scott Bakula as the protagonist and it became a hit. After my fifth audition for the show, I was cast as "Frank" in an episode called "Jimmy." To this day, it was the best written one-hour of television of which I've been associated.

It broke my heart when I read it and it broke everybody else's heart after Jimmy Whitmore Jr. directed it to perfection. Everyone in the cast did their job. Each performance resonated with mythological archetypes that helped actualize the writer's intention. There was something tangible on the set during that shoot as we all felt that we were a part of something bigger.

I was introduced to Bradley Silverman who played the "mirror image" of Jimmy. Little did I know that our relationship as brothers would be everlasting. For that, I am truly blessed.

Along with the thousands of Leapers that I have met through time, the gifts of *Quantum Leap* keep coming. I have been welcomed into numerous cities around the country and even Europe as a guest of the *QL* Conventions. In every case, proceeds were raised for worthy charities as the Leapers themselves continued to perpetuate Don's dream that we can all make a difference. The Leapers are not just "fans" to me, they are my friends. They're some of the kindest and most deeply caring people that I have ever known and I have no words to describe how much their continual support has meant to me. Whenever *QL* is brought up in conversations, I don't immediately think back to my experience during filming. Those images have been replaced by the faces of the people that I have met because of *Quantum Leap*. The Leapers. I am forever grateful, blessed and humbled by their friendship.

Thank you, Don B. I owe you.

John D'Aquino



Responses from Our Website

“What effect has *Quantum Leap* had on your life?”

Compiled by Donna Dickenson
From a suggestion by Jo Fox

For most of us at Project Quantum Leap, there is no need to tell you how we have been affected. You see the result month-to-month and year-to-year. I know many fans did not write to us, simply because they believe we all share the same regard for the series and thought others could express it better. Nevertheless, the multitude of heartfelt and sincere responses from all over the world confirms that all of us have indeed helped keep “The Leap” alive. Thank you fans of Quantum Leap. (I’m sorry that we were unable to provide translations for the French and Spanish submissions.)—SAM.

What effect has *Quantum Leap* had on your life?

Quantum Leap had a very positive effect on my life, because I discovered it during a very difficult period of my life. *QL* gave me the desire to dream again. I traveled a lot with Sam and Al and my heart still leaps with them. Thank you Mr. Bellisario for this beautiful journey!

Sissi, from France
smelloi@caramail.com

Quantum Leap pretty much took over a good chunk of my life for years. It was a big part of my friendship with Teresa and Tracy Murray; took me to Los Angeles and back numerous times to go to conventions, buy photos and conduct interviews; gave me a ton of writing and editing experience; deprived me of sleep; and gave me a lot of sci-fi and philosophical points to think about, such as, “Is it ever possible to put things right for someone else in real life?”

Karen Funk Blocher
KFBOFPQL@aol.com

I found many wonderful and life-long friends through the show, something I never had before, and the experiences have been among my fondest memories.

Jo Fox
joorl@joorl.com

Quantum Leap has always been a very special show to me. Not just for its great characters, time travel aspects, or inventive stories, but for its ideals. Shows that stay with you are the ones that matter, and this show has always stuck with me. Sam at one time or another represented too many demographics to count...

teenagers, women, black men, the handicapped, even chimps, and through him we could all experience historical points of view from different groups throughout time. It taught me vital lessons about understanding other people during my formative teen years. The civil rights movement, women’s rights, these are but a few of the important social issues Sam leaped into the middle of and it was through his compassionate interaction with people of various ethnicities, sexes, cultures, religions, and abilities that I formed a better understanding of the world around me, past and present. I think a lot of us would like to believe there’s a Sam Beckett out there, putting right what once went wrong. The lives he touched DID touch others, and those others, echoing the idea that we all make a difference, and even the smallest act of kindness can have larger results than we could ever imagine.

Andrew J Holland

I first discovered *Quantum Leap* long after its origin. I had started my doctorate and had lots and lots of late nights!!! However, my saving grace was *Quantum Leap*!!! I would take my break to watch it. I eventually watched and taped each episode. It was a welcome break amongst studying. Needless to say, in the middle of a doctorate degree one often wished I could leap through the degree and be done!!! Thanks for the memories.

Kamela Patton

C’est un modèle de principe, de courage et d’exemple! Elle montre aux gens que rien n’est définitif, et que tout peut être changé, si on le veut vraiment. Elle prouve que l’on peut faire des actes désintéressés et n’en retirer qu’une satisfaction personnelle. Elle montre qu’il peut y avoir du bon dans le malheur! Et que ce n’est pas parce qu’on fait le bien autour de soi qu’il faut en attendre quelque chose en retour! La gentillesse n’est pas un dû, c’est une forme de respect envers la vie. Et pour finir deux choses: Elle ma refilée le tic de dire Oh boy! tout le temps et chose n’ont pas des moindres que certain homme sont vraiment des obsédés!

Aurélie
lilipucienne.c@wanadoo.fr

Quantum Leap changed my life in many different ways. The most important is that I learned how good it is to be

a good man. Sam Beckett was my first hero. Al Calavizzi was like a friend to me. They told me that things can change with faith and awareness. Thank you *Quantum Leap*.

Nicolas
Nicolasd123@aol.com

Quantum Leap is a beautiful series, which taught me very many things. Unfortunately France stop it the diffusions!!! [sic] The actors are very great!! It is the best series in the world.

Nataly, (from France)

QL isn't just a fantastic show; it's also a spirit, a way of thinking. It has united a lot of people all around the world and still does. Happy birthday all, and always keep the leap!

Loleap, from Paris – France
Loleap@yahoo.fr

Quantum Leap has inspired me, saddened me, given me that feel-good factor and thoroughly entertained me. I will never tire of watching it. But above all, it has introduced me to wonderful people whom I have met through being a fan of this show. It has also shown that "nice people" do exist in this troubled world of ours.

Pippa Parry

Where do I start? Not only has it brought me immense viewing pleasure, and introduced me to some of the most wonderful people in the world, the best friends I have ever known, but also it has given me a fascinating hobby in fanfic writing, which led (through research for a story) to me diagnosing my father-in-law's rare medical condition! I think it is fair to say that *Quantum Leap* radically altered my life - for the better.

leaper1@ntlworld.com

For starters, *Quantum Leap* made me aware of Scott and (I became) charmed by his talent, and his personality. Then *QL* reminds me that one person can make a difference in your life, without even knowing it.

Linda
donthavekids@aol.com

Two things: One good, and one speculative. Good is that often when I hear about someone doing something outstanding to change another person's life for the better I always wonder if the changer was there for a reason. Always the hope. Speculative is that I wonder just what kind of research in future technologies our government is into and I wish I could be there on the forefront!! Thanks for the most awesome show ever put on TV!!

Rick Chandler
cobman@london.com

Quantum Leap has taken me over! I spend about 10 hours or more a week building and maintaining one of the largest *Quantum Leap* fan sites... Al's Place. Here's to another 15 years of this super show!

Brian Greene
bartender@quantumleap-alsplace.com

Quantum Leap has permitted me to discover that there's another world, farther in time and space—a world where friendship is stronger than all.

Mikaua, from Switzerland

Watching Sam leap into other people's bodies and changing their lives made me realize that I was the only person who could "leap" into my own life and make changes. I started painting again, with zeal, and now, after many workshops, courses and work, I'm a working artist, selling, getting into juried competitions and achieving more joy than I've known in a long time. Thank you *Quantum Leap*!

Joann Quinlivan

Because of *Quantum Leap* I've met so many people I never would have met. I now have friends all over the world. I also would never have tried my hand at writing fanfic. A great show, great and wonderful actors. Yes, they brought us all together.

Freda Whaley
whaley_f@popmail.firm.edu

Quantum Leap showed me, no matter who you are, or how insignificant you (think) you are, one man can make a difference.

webmaster@quantumleaping.com

I've made wonderful friends and expanded my traveling by being a fan of this great TV series. It's certainly not an over statement to say *Quantum Leap* has been a positive and enriching element to my life.

Ann McCabe

QL and its fandom introduced me to some women who have become my best friends and who have supported me through many of life's major events. I have no doubt that we will be friends for the rest of our lives. Thank you *QL*!!

Name withheld

I decided to study Physics at University !

Loe

My passion for *Quantum Leap* made me travel across America, from Montreal to Los Angeles, to attend the 1st *Quantum Leap* Convention on March 1st 1992, AND I had the privilege to be on Hollywood Blvd on Feb 29th 1992 (Leap Day!) when Dean Stockwell

received his Star!! I was also at the luncheon at the Roosevelt Hotel right after the star ceremony. I had the chance to talk with both Scott and Dean at the convention. It was a magical weekend! Since that day, I made some good Leaper friends around the world. It is quite amazing! I am still a Leaper, and I'm waiting for the DVDs...

Sophie Coulombe
sophiecoucou@hotmail.com

"No! I refuse to leave Sam out there alone; he needs Admiral Calavicci at his side!"

It has been two years since I saw the repeat of the final episode of the *Quantum Leap* television series. It wasn't until my youngest daughter turned 17 that she introduced me to Sci-Fi. I watched *QL* everyday and loved the interaction between Sam and Al as they leaped into different situations. I would tape the shows and watched them over as I laughed at Al's side remarks and cried when Sam got homesick.

But back to my initial reaction to the end of the show's simple remark. My mind's immediate reaction was denial and determination to change the ending, at least for myself. I took paper and pen in hand and started to change the lives of Samuel Beckett and Al Calavicci. The words poured out of my Muses and I filled the pages as I successfully brought the team together again. I permanently borrowed my college-aged daughter's laptop and continued developing a world where Sam and Al could work together until they walked through that final portal of their lives.

I became a happy person and seemed calmer as I dealt with the family and life in general. It seemed that I had a release as I created my world of time travelers. I feel different inside because Sam helps me face my world. As I talk to him through my writing, I stand taller as I walk because I handle situations like he would handle them.

Scott Bakula portrayed a gentle but smart man who had the ability to correct a wrong and the determination to do what was necessary to complete a mission. Dean Stockwell acted as a true friend who became a time traveler's lifeline and Spirit Brother. I thank them both for showing me a world in which one person's actions do make a difference.

Maret
Recorder of Future
Developments #1049

I suppose my interest in *QL* came about at a time when I was experiencing a spate of bad luck in my life, about

13 years ago. I can recall it vividly, as if it only occurred last week...however, to dispense with all the formalities, I will go straight into the facts.

It was Christmas, 1989, at the time, I was experiencing some rather personal and emotional problems in my life. I think the worst was when I was made redundant from my job and at about this same time, I had my apartment broken into about a week before Christmas.

But this was far from the misery I had to contend with, you see, as far as my personal life went, I'd recently ended a long-term relationship, it wasn't through any conflicts of such. My previous partner of four years had been involved in a personal tragedy himself, after losing his father and not long after, his younger brother was diagnosed with an incurable illness. At the time, my partner lived with his widowed mother, who, in frail health herself needed assistance from the local authorities, as she was virtually housebound...but this was denied to her because she had her son living with her at the time, who was willing to take on the commitment and responsibility of seeing to her well-being.

She suffered numerous afflictions herself, and after the loss of her husband became more dependant on her son who took on the role of breadwinner and full-time caregiver. Because I have had extensive experience with nursing in the private sector as a homehelp and caregiver in retirement and residential homes, I willingly quit my job and went to move in with my partner, to help him look after his ageing mother.

It was about this time that I received a VHS recorder from my sister, who knew I had been having some bad problems in my life, she said it would undoubtedly cheer me up no ends, that I should watch it...she also added that it was a pre-Christmas gift which would inspire me and give me enlightenment to see that there was light at the end of the tunnel. I suppose *QL* was sort of like a light at the end of the tunnel, and from that moment on, I became an avid follower of the series, characters and storylines...out of all the presents I could have received back then, this was one that really perked me up, no ends.

Over the years, I've had a great interest and learnt a lot from life's struggles, flaws and disappointments...it's so easy to see how Sam Beckett becomes involved in scenarios of different character type roles and has to deal with them on aspects and issues of topics, which, one way or another, can affect us all. In one format or another, we can all relate to certain situations which happen in *QL*, as I myself have, and have plenty of

experience in the people I've met, (and yet to meet, no doubt)...and the situations I have been involved in myself.

As for influencing me, I don't really think *QL* could ever influence me to the degree as perhaps it may for other followers of the series. It's definitely an inspiration to me as well as of interest...but not such an impact on my life as life itself. It sort of opens your eyes up to the world, to see what life is really like, be it present or in the past....unfortunately, the technology is not yet ripe for us to travel into the dimensions of wormholes and all that stuff which is related to Science Fiction. But, we can all learn something from what we know. I think that the old saying that goes, "You can take a leaf out of my book," should be changed to, "You can put the DVD or VHS on and take an example off *QL*!"

Guess that's what happened to me, after all these years, and I'm honoured to be part of the Project Quantum Leap family!

Michelle Eden

It taught me to look for the best in things, and to always try and see the big picture. I saw every episode and they made me truly happy (as) I looked forward to the show (each) week!

Mystic

I reassured myself to think that it isn't ridiculous to fight just like Sam and Al with our own little means to build a better world. Forget about wars and violence. Sam did it so many times with love and kindness.

A forever fan.

Christine (France)

Quantum Leap is far more than just a sci-fi series. With most episodes providing more emotional content than anything ever broadcasted on tv, you're bound to have at least one subject covered that you can relate to. For me the ones that had the biggest effect were those that dealt with Sam and Al personally, such as "M.I.A." and "The Leap Home/Back." "M.I.A."s famous last scene is heart-wrenching stuff, not to mention the episode that shows how Quantum Leaping has effected Sam emotionally. Ditto for the last scene in "The Leap Back." I could go on for a while, covering every last episode, but time waits for no man. Suffice to say; for those who believe, no explanation is needed. For those who don't, no explanation is good enough.

Jamie Halpin

jha@draytonmanor.ealing.sch.uk

I was a kid of about 9 or 10 when I first became

hooked, and because I was quite young, *Quantum Leap* would often be an educational experience disguised in addictive entertainment. The issues that Sam dealt with and confronted on his leaps I, at that point, had only very vaguely learnt about in school. *Quantum Leap* never seemed to pull any punches and would candidly express all opinions (for example Al's views on gays in the military in "Running for Honour"), and by the time Sam leaped to his next adventure I was a much wiser and thought provoked 9-year-old.

I've found many episodes are quite touching but one of the elements that kept me coming back for more was the unpredictability of the show, in situation and tone. Some episodes were funny, others were deadly serious, maybe the show would go for straight nostalgia or maybe a thriller/mystery type show. The versatility in the formula is something that made *Quantum Leap* a show with something for everyone and that's why it's loved by so many people.

Christopher Attrill

Sydney, Australia

As a Catholic Religious Woman, I spend my life.. sometimes not as usefully or with as dramatic results as Sam Beckett.. "leaping".. being present in the lives of others and trying to "fix" things... He appealed to me.. my image of Jesus.. and the plan of God.. for the people of the world.. I used him as a topic for homilies... I was inspired... the Higher Ground approach to living.. the humor.. all of it touched my life.. hopefully made me a better person with others.

Thank You.

Sister Bridget Sanchez, ODN

bridgeodn@adelphia.net

Becoming a fan of *Quantum Leap* encouraged me to learn how to use a computer. I loved the series and wanted to gain more information about the show, Scott and Dean. Using a computer had always scared me, but once I discovered the marvels of the Internet, I learned more skills with the computer and satisfied my thirst for knowledge about Scott and Dean's careers. I was then inspired to create websites devoted to *Quantum Leap* and Scott and create the SBFF (Scott Bakula Fan Forum) where fans gather and discuss Scott's latest projects and share their pictures and artwork on Scott.

Trudy Costagliola

quantumleap88@hotmail.com

While certainly I was entertained by *QL*, it also brought home to me the message that it is never too late to make better decisions, and that one person truly can make a difference in the quality of life for others. To do that with grace, charm and humor week after fantastic week

was a real gift I will always treasure. Long live the Leap!

Andrea Winchester
andreaayaya@mac.com

I loved the heart of this show...Sam was so morally centered. It was a show about goodness, love and decency without being preachy. That's why the episodes still seem so fresh after so many repeat viewings.

Carol Cartwright
cbc610@yahoo.com

Quantum Leap has definitely made a great impact on my life. After I really started watching it about 3½ years ago, it not only opened me up to a new form of entertainment, but through meeting other fans on the Internet, I was able to make some of the best friendships I have ever had with people from the USA and abroad. The show has given me an outlet to pursue and accomplish things creatively that I never thought I would've done a few years ago: making music videos on the computer and placing them on the Internet for people to see; creating a website with my sister to showcase them; actually writing a *QL* script and pursuing the dream of one day seeing it made into a *QL* movie; and many other things that have helped me take life by the horns and, placing all my faith in God and having confidence in myself, make my dreams come true.

To say that one show has made this much of an impact on my life is extreme, but I know God has used it as a catalyst of sorts that's led me in the right direction toward shaping my life, seeing what my potential really is, and allowing me to share the gifts He's given me with others. With that in mind, I have even more faith now than I did before that one person, with divine guidance, can really help change this world around.

Laura Gunton from the USA
warrior809@yahoo.com

I've dedicated my life to helping people less fortunate than myself, and in doing so have recently started a course in therapeutic counselling which will (hopefully) improve the quality of life for people around me. I'm traveling to what was once a part of Russia this spring to spend some time in orphanages where children are abandoned and very badly mistreated because of the appalling state of the country as a whole (www.leaves-of-hope.org.uk).

Perhaps this attitude is something I've gained from my spirituality. Perhaps this is something my parents

instilled in me from an early age, but perhaps *Quantum Leap*'s feel-good message reached further into my person than I realized at the time.

I would love to own this show on DVD.

Ben Read, a 23-yr old male
from the United Kingdom

Hi, I'm from Paris (France) and I have been a *QL* fan for 10 years. I was quite young at the time but *QL* has touched me deeply in a way no other series has. Why? Is it because Sam Beckett is an admirable man? (not to mention handsome!) Because Scott and Dean formed a wonderful duo? Or because there are simply no words to describe what we feel while watching the series? *QL* has brought me a lot of sunshine and it will remain my favorite series ever. Keep the leap!

Stephanie
stephanie_c21@hotmail.com

As strange as it sounds, *Quantum Leap* made me aware of the possibility that I could be replaced temporarily by a "leaper" from the far future! It also has introduced me to the friends that I have now who are fans of the show like me. I love the show and can't wait for the new series (Fall, 2004) and the season collections to be released!

rossbeckett2002@yahoo.com

It made me understand that the most important is the good we do, even if it is a very small thing.

Thierry, Belgium
Thierryquantum@yahoo.fr

Quantum Leap has changed my vision of life. The future can be changed if you chose the good way. Be good and cool !!

Emma
emma@advalvas.be

It helped me to look at issues I wouldn't normally have faced, and triggered many discussions with friends, which, I think, has helped me to grow. Who wouldn't like an opportunity to adventure out and see what life is REALLY like for others? I would!

Susan C, from Australia

When my husband and I started to watch *QL* our marriage was in the "doldrums" and we were hardly talking. We have no children and it seemed we had nothing to connect us. Watching *QL* became a catalyst to our discussing the thorny issues that the series touched on, and we became reconnected. So for us, *QL* perhaps saved our marriage, which is now in its 32nd year!

Becky Frith
beckyfrith@cox.net

Quantum Leap was the greatest TV series that ever ran. It was a sad day for us "leapers" who followed Sam and Al's adventures to learn it was not going to be back on the air anymore (except for syndication).

If there has ever been a TV series so deserving to be revived - this is definitely the one! What ever happened to Dr. Sam Becket? What happened to the project? Did he ever come home? I know most all could identify with his goodness of heart in putting right what once went wrong, but all he ever really wanted was to finally come home, and I think that is why so many of us could identify with him.

Please bring back as many of the original cast as possible (I only recently learned about Dennis Wolfberg's passing - God rest him always), and please bring *Quantum Leap* back on the air!

Faithful fan - and always will be.

Rich Yarger
sly2kusa@hotmail.com

It put me in contact with some people who've since become my closest friends and shown me that one can truly rely on the kindness of strangers.

Helene

I've met many good friends through *Quantum Leap* Fandom... and I don't think I would've written as many stories as I did if it weren't for *Quantum Leap*!

Lorraine Anderson
ander@net-link.net

I will write this in Spanish because my English is not very good....La verdad, *Quantum Leap* ha sido mi único programa REALMENTE FAVORITO, me inspiró de cierta manera a tomar la carrera de medicina la cual ahora ejerzo, a investigar un poco acerca de la física cuántica, a ampliar mis horizontes, a darme cuenta cuán fácil es poder ayudar a otras personas, quizá tan solo con unas palabras, un gesto, un abrazo, o simplemente estar ahí... ha sido una gran motivación para echarle ganas a mi trabajo y brindar mi mano a quienes lo necesitan...

Tenia 12 años cuando vi por primera vez *Quantum Leap* ("Viajeros en el Tiempo" fue su traducción al español), grababa los videos y la música... es fecha que continuo guardando y buscando nuevos Fan Fiction, canciones y videos que compartir y coleccionar, a mis 26 años... y seguire así hasta que muera....

Alba Cavazos Chávez
dracavazos@hotmail.com

Throughout the series I felt the message changed over and over and then in the very last show I realized what Sam was trying to tell me and what he found out himself... Choices. We all make choices and those choices good or bad make us what we are. Sam chose to keep leaping to help Al and Beth... and in the end he chose to leap forever to help you and I. God Bless Sam!

Cindy Price
bookpusher700@yahoo.com

Well, we're celebrating 15 years of *Quantum Leap* and I'm celebrating 14 years of friendships and acquaintances; some brief, some 13 years old. What drew me to *Quantum Leap* was it's basic humanity, reality, decency, and sense of fun—qualities that have attracted so many other wonderful people who live, or at least try to live, true to that same sort of spirit. My involvement in *Quantum Leap* helped me to open up my shell and travel and meet new people. It also sparked my creativity. It's fascinating to observe each new arrival to the *Quantum Leap* universe and be reminded of what it was like for me in the beginning and realizing how many wonderful experiences could be in store for these newcomers. I wouldn't have missed a moment of it.

Karen Scheffler

The effect the show *Quantum Leap* has had on my life is extraordinary. I am one of its biggest fans, I have a new perspective on the future, and I always wonder what will happen in the future. I know it was a show from the past in the sixties but I like it even though I did not grow up in the sixties.

Biggest fan
kati
katisncker3@aol.com

Quantum Leap helped me make a decision on the job that I wanted to have for the rest of my life. People have told me that I was a smart person, but I always shrugged it off. When I was accepted to Georgia and Cal Tech, it still didn't dawn on me. When I moved to California and started school at Cal Tech, I was lost and had no idea what I wanted to do with my life. I took comfort in *Quantum Leap* and heard Sam speaking of the "String Theory." This is a real theory that I had heard of at the time, but I went into more detail in its study. I am currently studying for my Masters' Degree in Quantum Physics.

Chris M
TCajunboy40@bellsouth.net

INTERVIEW WITH OLIVIA BURNETTE

February 18, 2004

By Sharon Major

Screen captures by Billie Mason and Rick Dawson

Olivia Burnette was born March 24, 1977 in San Clemente, California. Her first primetime television role was in 1985 on the series *Riptide*, as a teary-eyed waif, followed a year later by an appearance in the sitcom *Our House* on NBC. Film and television appearances followed. (See String Theory Redux on p. 14.)



One of Olivia's early appearances on *Our House*

A year after Olivia's two appearances on *Quantum Leap*, first in the mid-2nd season episode, "Another Mother," and then in the early-3rd season, "The Leap Home," she landed a starring role as Dorothy Jane, a sensitive teenager mortified by her working-class mother and numerous siblings in *The Torkelsons*. The series was a half-hour bittersweet comedy filmed before a live audience for NBC's 1991 season. The series was given a full year to gain an audience, but was not successful enough to be renewed. Rather the show was given a new premise and name, *Almost Home*, with most of the cast retained, and aired as one of NBC's mid-season replacements in February 1993. Olivia has had numerous nominations for Young Artist Awards over the years, including two for *The Torkelsons* and one for *Almost Home*. Since that time, Olivia has continued to work frequently in both films and movie-of-the-week projects. Guest star roles on television series have been less frequent, but include a role on *JAG* in 1998, and most recently, her appearance in last summer's USA series, *Peacemakers*.

Project Quantum Leap: You have been acting since you were six years old. How did you first get involved in acting?

Olivia: I began acting in school plays when I was very little. My brother and I were both "hams" in front of the camera. When I was six years old my mom got both my brother and I an agent just for fun and to see what happened. I got my first commercial shortly thereafter (it was a Kool-Aid commercial) and from that first experience I was hooked.

My brother and I worked constantly on commercials, television, and film, so much so that at the age of ten we moved up to Los Angeles from Orange County. You hear about so many horror stories about child actors and how their parents forced them to do it, and I've been a witness to this many times, but it was never like that in my family. My brother and I kept acting because we loved it. I have a very loving and supportive family that has done nothing but encourage me to go after my goals and dreams.

PQL: Very rarely has any actor been chosen for two different roles on *Quantum Leap*. I assume you auditioned for both "Another Mother" and "The Leap Home." Do you recall anything interesting about your auditions or vying for the role with other young actors?

Olivia: The two episodes I did on *Quantum Leap* were completely different and it was a surprise to me that I got to work with the amazingly talented cast and crew not once, but twice! I was so young that I don't remember anything specific about the auditions themselves.

PQL: Do you have any special memories of working with Scott Bakula or Dean Stockwell?

Olivia: I remember the first episode I did was when Scott Bakula leaped into the body of our mother. It was hysterical to see Scott have to get dressed every day in full make-up, a skirt, and stockings. He was always making jokes and poking fun at himself. And surprisingly, he didn't look half bad as a woman!!



The second episode that I did, "The Leap Home," had a much more serious tone to it and I remember while we were shooting it we began to realize just how touching and powerful an episode this was going to be. People have often commented on the scene that I did with Scott on the front porch where he's trying to tell me that he's been to the future and to prove it he sings John Lennon's "Imagine." In the scene I was supposed to break down crying and run off. Well, in the first rehearsal, Scott started playing the guitar and singing the beautiful song, and I don't know what came over me, but I started bawling and I couldn't stop. The director was like, "Save it for the cameras!" I didn't have any problem crying take after take because it was so moving and powerful. By the end of the scene, the entire crew had tears in their eyes. It was pretty amazing. Both Scott Bakula and Dean Stockwell were both great to work with...so giving, funny, and genuinely kind people, not to mention talented!



Olivia as Katie in "The Leap Home"

PQL: Leapers follow the careers of their favorite guests stars, and I am no exception. I recall watching *The Torkelsons* in large part because you were in the series. Since this was a lead role in a weekly comedy series (and filmed before an audience) it had to be a totally

different experience from working on *QL*. (I still recall with a smile the episode in which the clothes washer was cemented down to avoid being repossessed.)



Olivia starred as Dorothy Jane Torkelson, shown here with Connie Ray playing her mom

You must have enjoyed this, because you did return the following season when the series was renewed with the title *Almost Home*. Would you like to talk about working on a weekly series (especially from a young actor's standpoint, who would have still been in school) to working on the set of some of your other films?

Olivia: People often ask me if I feel like I missed out on my childhood because I didn't go to regular school and all that, but the truth is I feel like I had an incredibly blessed childhood because I got to travel all over the world and see things that I never would have gotten the opportunity to see.

I went to regular school up until the ninth grade, when I got *The Torkelsons*. From that point on I was on independent study and I had private tutors on the set. I always had to do three hours of school on the set in between shooting. I always had great tutors and I feel like I got a better education because I had so much private attention.

I really enjoyed doing a half hour sitcom, not only because it was so much fun working in front of a live audience, but because it was a regulated schedule. I had an entire classroom set up while on the series, whereas for instance, on *The Quick and the Dead* with Sharon Stone and Gene Hackman, I was doing my school work while on location in Tucson in a tiny honeywagon trailer. But even though I was working constantly throughout my childhood, I managed to graduate Valedictorian of my elementary school, and I graduated with straight "A's" and honors two years early from high school. So, I really had the best of both worlds.

PQL: What have been some of your favorite roles? Do

you have a preference for a certain type of part, or a fondness for a particular era when working in a period piece?

Olivia: I have done a lot of period pieces and I have to say that they really are my favorite. It's so great to go from doing a Western to playing a young woman in the early 1900's. I love the period costumes, and dialect and I really enjoy diving into another era. It's far more of a challenge as an actor to take on something like that.

One of my favorite roles as a child was a TNT film I did called *Final Verdict* with Treat Williams and Glen Ford, which was actually directed by Sissy Spacek's husband, Jack Fisk. It took place in the early 1900's and it was a true story of a famous author, Adela Rogers St. John, who was infatuated with her famous trial attorney father. I played her as a young girl and Treat played my father. My character's idealized picture of him was dashed when she discovered that he was a closet alcoholic.



Final Verdict, set in the early 1900's, was one of Olivia's favorite roles as a child

More recently, I did a television movie for CBS, *The Ballad of Lucy Whipple*, which starred Glenn Close and Jenna Malone, in which I played a wild forest girl in the 1800's that couldn't read or write and ultimately murders my abusive father. This was one of the most challenging roles I've ever had to do and the opportunity of working with the great Glenn Close was like a dream.

PQL: Many of our readers are *JAG* fans as well. Do you have any comments about your guest appearance on that show?

Olivia: Some years later I got a chance to work with the same producer of *Quantum Leap*, Donald Bellisario, on *JAG*. I had so much fun getting to play a trailer trash ex-stripper with a baby, who was married to a Marine

that tries to kidnap my baby. This was one of my first roles as a young woman where I really got to transition from a child actor into an adult role.



Olivia's first adult role was on JAG

PQL: In interviewing other young actors who had appeared on *QL*, many have gone on to college, film school or other training in the performing arts. Have you followed a similar path, and do you have aspirations for working behind the camera or outside of show business?

Olivia: At the age of eighteen, I decided to take a break from acting to fulfill my lifelong dream of going to New York University. I moved into an apartment with my girlfriend in downtown Manhattan. Living in New York and going to college was one of the best times of my life. While there, I got into writing and I decided to buy the rights to adapt a novel into a screenplay, which I'm working on selling right now. I also worked for a production company doing creative development for awhile because I loved the process of working with writers to create the best script possible. I actually had my own office and had a 9-7 job for the first time. I loved working behind the scenes, but I realized that my passion was still acting and I didn't want to sit behind a desk all day (although direct deposit was a nice feature!)

I have recently gone back into acting full time, although I still continue to write and would like to produce my own projects as well. I have helped co-produce several short films, which was a great experience. Ultimately, I would like to encompass the entire gamut from writing, producing, and acting into my career because I'm not entirely satisfied just doing one thing or the other.

PQL Do you have any current or up-coming projects?

Olivia: I recently did a guest spot on Tom Berenger's new show *Peacemakers*, which is a Western. I got to play a prostitute who murders my abusive husband and then tries to commit suicide by throwing myself off a cliff into a raging river rather than being hung for my

crime. (In writing this interview, I realize that I've played a lot of abused characters! I'm starting to see a pattern here!)

Anyway, my newest challenge is going to be my theater debut later this spring in a Los Angeles production of *Bus Stop* by William Inge. I've always wanted to do theater but I've never had the opportunity before now. I'm both nervous and excited about this new endeavor!

You never really know for sure what the future holds, because Lord knows it's been a wild ride up until now! I just count myself as extremely blessed in being able to make a living at my greatest passion in life. I know that everything happens for a reason and I'm just along for the ride...

Sincerely,
Olivia Burnette



Olivia, in one of her most recent publicity photos

STRING THEORY REDUX

Screen capture by Billie Mason

Welcome to String Theory Redux. As we've followed Scott's and Dean's acting credits on other TV shows and movies, it seemed only logical we chronicle the other credits to all the guest stars on *Quantum Leap* – a monumental task. This project was originally started in *Quantum Quarterly*, but has now taken on a life of its own. Information presented here is based largely upon data found at imdb.com.

Feature films are underlined, TV series are in italics (followed by episode title, when known), TV movies are shown in regular type with (TV) after, (V) signifies video and (VG) videogame. The year in parentheses indicates release date or broadcast appearance.



Olivia as Susan in "Another Mother"

Olivia Burnette (Another Mother, The Leap Home)
Almost Home (regular) (1993)
 Backfield in Motion (TV) (1991)
 The Ballad of Lucy Whipple (TV) (2001)
 Casey's Gift: For Love of a Child (TV) (1990)
 The Celebration Family (TV) (1987)
 Charles in Charge: Fair Exchange (1990)
 Children of the Corn V: Fields of Terror (V) (1998)
 Designing Women: Great Expectations (1988)
 Disaster at Silo 7 (TV) (1988)
 An Eye for an Eye (1996)
 Final Verdict (TV) (1991)
 The Gift of Love (TV) (1994/II)
 Hard Promises (1991)
 JAG: Father's Day (1998)
 Jake and the Fatman: My Buddy (1990)
 Jekyll Island (1998)
 Mercy Point: Battle Scars (1999)
 A Mother's Testimony (TV) (2001)
 A Murderous Affair: The Carolyn Warmus Story (TV) (1992)
 Our House: Artful Dodging (1988)
 Our House: See You in Court (1986)
 Paradise: Dangerous Cargo (1990)
 Peacemakers: No Excuse (2003)
 Planes, Trains & Automobiles (1987)
 The Quick and the Dead (1995)
 Riptide: Robin and Marian (1985)
 A Stoning in Fulham County (TV) (1988)
 The Thorn Birds: The Missing Years (TV) (1996)
 To Heal a Nation (TV) (1988)
 The Torkelsons (regular) (1991)
 Willing to Kill: The Texas Cheerleader Story (TV) (1992)
 Wings: Duet for Cello and Plane (1991)
 Why, Charlie Brown, Why? (TV) (voice) (1990)
 Up, Up, and Away! (TV) (2000)

HAMILTON MEET & GREET Q&A

February 28, 2004

Transcribed by Sharon Major

[Due to space limitations this transcript has been edited for brevity and continuity.]

Scott: Hi everybody. How are you doing? <hearty responses from all>

Jay replays the *QL*-DVD video promo for Scott.

Scott: That guy was awfully young. <laughter>

Fans: So were we.

Scott: I agree.

Fan: We saw "Boomers" last night.

Scott: Boomers? [a pilot that had previously been called "Late Bloomers," with the late Robert Urich] Robert Urich—wasn't he great? He was so funny; great guy, huge talent. He'd be glad to know you all saw him. It was a funny show. I thought all the guys in it were terrific. It was going to be a guy-show.



Scott begins by addressing the "newbies" in the room, asking each where they came from.

Photo by Gail Erickson

Scott: I heard someone is from St. Louis. Is that true? Did you see us in St. Louis when we were there?

Fan explains she was out of town at the time.

Scott: I'm glad we did this number since you missed it. We wanted to do a couple of new numbers that we haven't done before, but Chelsea's schedule is crazy and mine is obviously crazy. So rather than not do this at all, we decided to do that one. And we like doing that number. It's a lot of fun.

Scott continues asking about the "new" people.

Scott: Do you know what high school this is? This school is the exterior for the series *Room 222*. Go outside on your way out and look at it again. (turning to Jay) What's the theme song for that show, Jay?

Jay: I don't know.

Scott: You don't know? (to the group): Mark it down!!

Jay (to Scott): Do you?

Scott: Not a clue, but then I don't pretend to know everything. <laughter>

After general small talk with the "new" attendees, Scott began answering questions.

Scott: What's coming up on *Enterprise*? Are there one or two more episodes?

Fans: One more, "Azati Prime."

Scott: Oooh, "Azati Prime." Oh, that's one of my favorite episodes, but I won't tell you about it. Then the last five after that...

Jay: Starting April 1

Scott:...are going to blow your mind. Not a clue what time or anything on UPN. <laughter> [This is in reference to the time change to 9pm for this up-coming rerun period.]

Fan: What about UPN?

Scott: It would be nice to be somewhere we are appreciated...

Fans: We appreciate you!!

Scott: ...where the network gives some support. Its about the bottomline and problems with co-ownership, such as: "How do you program against you own company?" Its wrong, and the whole landscape of television is out of whack right now. But we are still on and "all in the family" there. I'd like to stop running into people asking, "What are you doing? <laughter> Loved you in *Quantum Leap*. What have you been up to?" Which unfortunately happens a lot.

But we've had great support—you guys have been unbelievable with ads and everything. Thank you so much. I can't tell you, but it's a funny thing when you are on a set. It is a really good bunch of people there

and the crew is fantastic. Some of them have been there 15 years, and of course, we have a new cast and that brings a new energy.

They (may) feel people aren't watching or they read the reviews and pass them around. So when the ad comes out, it lifts all of their spirits, too.

Open Letter to Dawn Ostroff and Les Moonves

We are representative of the millions of viewers from all over the world who faithfully watch *Star Trek: Enterprise*, support its sponsors and highly value the series as a superior dramatic program. With its talented and charismatic cast, innovative premise and outstanding production values, *Enterprise* premiered to nearly universal critical acclaim and audience approval.

With the debut this season of exciting, new arc-driven stories that often examine the troubling issues of our own time, *Enterprise* has reinvigorated its appeal to its audience, recaptured the praise of media critics and is re-engaging the interest of former *Star Trek* fans. The show has hit its stride and is gathering momentum to fulfill its enormous potential and emerge as a bona fide classic series.

We, the fans of this exceptional show, eagerly look forward to the fourth season of *Enterprise* – and beyond that to a long, successful run.

Signed, Fans of *Star Trek: Enterprise*

The Enterprise Project	House of Tucker			
Archer/T'Pol – The Logical Choice Forum	Scott Bakula Online			
USS Ticonderoga – Ogden/Layton, Utah	The Captain's Chair			
Dominic Keating Estrogen Brigade	Scott Bakula Fan Forum			
(unofficial) Connor Tinner Fan Site Forum	Sci Fi Junkies			
Ellen K. Svauk	Lesley-Anne Kerr	Gail Taylor	Terress RA Patti	William P. Schreiber
Amy Freeman-Bosch	Audrey A. Lynn	Jane Blomcor	Zoe Rida	Jerry Jones
Stewart Nelson	Wendy E. Stevens	I. Armour Ong	Ngel Guest	Malcolm Suck
Carole Levery	Dennis Hurley	Samuel Litt	Eron Nicholson	Linda Merryweather
Samuel Jaye Ashworth	Lauri Dai	Lusanna Cooper	Suzanne Talmor	William Keating
Berbara DuHil Emawiler	Timothy Barry	Jo Foa	David L. Faibe	F.A. Manning
Connie P. Austria	Debbie Jones	MJ Rogers	Antia L. Bolestic	Carl Stain
Suzanne W. Gemathy	Nancy Moore	Bethina Henry	Sandra Hitz Protano	Pat Brohawn
Steph Wolf, Ph.D.	Heather Boehme	Waku Doi	Donna van Brugga	Dennis R. Baskin
Nancy L. Zingales	David Lange	Al Martinez	Ken Kramer, Ph.D.	Mark Bolestic

For more information visit the Enterprise Project: www.enterpriseproject.org

Hollywood Reporter *Ad February 24, 2004*

I appreciate it and the cast appreciates it. What is this "Estrogen Club" that Dominic has? <laughter> I'm not an Internet-guy, and you know that, but what is "House of Tucker?" <laughter> [Laughing] I don't want to know!

I can't tell how much it really is appreciated. This last letter especially, touched everybody. People are worried and nervous.

Fan: So who do we write to?

Scott: The reality is that when we have a conversation with the head of the network [Dawn Ostroff] and she tells me there's no reason to promote the show because the promotions they did last year were ineffective in their minds. <audience's outraged comments>

Scott (calmly): My feeling was that maybe they should fire the people who were doing the promotions. She quoted me numbers and said they spent a lot of money on us last year and it didn't pay off, and they were going to rely on word-of-mouth.

If you really analyze the numbers, when it comes out in the paper, we're up against *The Apprentice* and *American Idol*, but our show has not dropped off this season. The 3rd season viewership has stayed the same. UPN's scheduling is insane, so the fact that people even find us after we're off six weeks is again a credit to the fans. There's a huge following—we know and everybody at the studio knows. Everybody in the Enterprise family understands.

UPN is part of CBS. If you want to write to anybody, write to Les. [Leslie Moonves, President and CEO CBS Television, 7800 W. Beverly Blvd., Los Angeles, CA 90036]

Fan: Are they aware of how many big market affiliates pre-empt the show on Wednesday?

Scott: That's again the other thing. Four of the top 20 markets get a zero rating when the show is pre-empted for a basketball game. It isn't a partial rating, we get a "zero" for four of the top 20 markets. And we're not even in all of the markets, so when we start with 80 or whatever % we have, and four or six markets are out, it affects the numbers. They're aware of that, but they have so many things going on. CBS is a hugely successful network, regardless of how you feel about what is on television these days. Most of it doesn't appeal to me, but I'm in dramatic television or half-hour television—that's where I make my living mostly. This other stuff doesn't particularly appeal to me, like some other people in the room... (indicating Jay) <laughter>

Jay: He can't get over the whole *Survivor* thing.

Fan: If I wanted to see someone who looks like me, I'd talk to my relatives. <laughter> I would rather see a dramatic actor, like you... <laughter>

Scott: The world of independent television is totally different than when *Next Generation* started. There were so many [broadcast] channels available for syndication—the syndication market was huge. Now, with the WB and UPN having taken a lot of time during the week, there aren't a lot of slots anymore. So that market has dried up to a great extent.

Sci-Fi Channel and FX would be interesting. There are places we could go that would like us. Those are the kinds of places that would be interesting to explore. They would certainly be a compatible place and would LOVE to have all of you watching our show on their network. It would be a great thing for them. You never wish to be cancelled, but we want the show to get out there and have people see it.

Jay: UPN does on-air promotions, but if you are not watching UPN you don't see the promotions. That's where they spend their money, rather than in any of the

magazines—*TV Guide*, *Entertainment Weekly*, *People*, *US*, *In Touch*. UPN has ads in there, but only for their Monday and Tuesday shows—nothing for *Enterprise*.

Scott: There have been radio commercials. New York is great—a huge market for us.

Fan: In Orlando, UPN pre-empted two out of the last four weeks for basketball.

Scott: We lose Philadelphia all the time and that's a big market. Also Detroit and Phoenix, Tampa Bay.

Fan: Salt Lake City has commuter trains with ads on the side.

Scott: It must be left over somehow. <laughter> That's the other thing. Every affiliate is different. The LA affiliate is terrible—the picture is terrible here, the promotion is terrible here. As I told my guys at work, it's hard to drive into work and see an ad for *Angel* at 5pm Saturday on UPN channel 13, and not one billboard for us anywhere in town.

Each town is different. We're the #1 show in Seattle every week. We used to be #1 or 2 in New York for a while and we do well in isolated places. It depends on the strength of the affiliate. St. Louis is brand-new. It used to be the Home Shopping Network, so it takes time to re-educate people that it's on channel 46, which is off the beaten track. People will find it, but it's a challenge.

I tell everybody at work that we have to make good shows. This season, I think, has been outstanding. <audience agreement> and the writers have done a great job. The stories have been amazing. I called them up two shows ago and yelled, "You didn't tell me what happened at the end! I can't stand it!" <laughter>

Jay: That's how I felt after I read "Azati Prime." I was on a plane reading it and I said, "That's it? It ended?" I had to wait until I came back after the New Year to find out how it ended. <laughter>

Scott: But it's meant to keep you in suspense because we (have reruns) for five weeks again. It's a big, big cliffhanger. There's stuff that's never happened before.

Fan: But Paramount Studios and CBS are making money off the show.

Scott: Yes, they do, but the way the network works, is they make money in different ways. For instance, the first thing Les did when he took over was shorten our show so they could sell more advertising. So they immediately show a profit with our show and that's what drives the networks to a certain extent. The corporate world is so confusing. Viacom owns all of us and different factions have different attitudes and relationships, like in any business. And those people don't necessarily get along. Its things in the business world that I don't understand because I don't work that way and I don't understand people the way they have relationships the way they do. But that's business.

Fan: What is T'Pol's secret?

Scott: I won't tell you. There's something else going on with her that will begin to be revealed in [the episode] "Damage."

Fan: Did it shock you?

Scott: Yes, I was shocked, but at the same time I was delighted. Rick, Brannon and Manny Coto, who has come on staff now, have done great this year. They thought at one point this would be a ten-show arc, but it's really lasted well. This is our 24-season, only huge. It's really going to get crazy.

Ilene Graff, who performed in two of the evening's numbers (tv viewers may recall her on *Mr. Belvedere*) and Ben Lanzarone, Musical Director for the evening's performance, step into the room.

Ms. Graff: We really want to tell you from the bottom of our hearts, "Thank you for your support." We know you adore him—we adore him too. To have you following him around is so good for us. <laughter> So thank you, thank you, thank you, and thank you Scott and Chelsea, and everyone have a safe trip back to wherever you are going.

Scott: You have to understand that their daughter graduated a year before my daughter, and they're still here working for the school three years later.

The Q&A ended and Scott then accommodated each fan who wanted a photo, an autograph or just a few moments to talk. Chelsea remained in the room as well and chatted with fans. The evening ended shortly after midnight, well beyond the pre-arranged school closing at 11:30pm.



Photo by Jo Fox

More of Gail's photos from the Hamilton may be found at:

www.msnusers.com/Hamiltonpics/hamilton2004.msnw

Visit joorl.com for more photos by Jo.

[Ed. Note: Sorry Scott, but according to our sources, the exterior for *Room 222* was actually filmed across town at L.A. High; as for the theme song, we're clueless too.]

Why Sam Didn't Leap Leaps That Never Happened Part Two: Original Histories of "Her Charm" and "Return"

by Karen Funk Blocher
Screen captures by Billie Mason

INTRODUCTION

As you may recall from the first installment of this series in Issue #27, there are two basic categories of legitimate unproduced *Quantum Leap* scripts: the ones that were never filmed in any form, and the ones that changed so substantially in rewrite that they were hardly the same stories. In this issue I'm going to focus on four scripts from the latter category. Two of them eventually became the episode "Her Charm." A few years later, the other two evolved into "Evil Leaper, Part 2: Return."

"Her Charm"

SCRIPT ONE: Hidden Identity

EARLY VERSION OF: "Her Charm"

PRODUCTION #: 65416 (Season Two)

LEAP DATE: 10/26/79

SCRIPT DATE: 11/30/89

WRITER: Paul M. Belous. This script includes writer's past credits and an analysis from the *L.A. Law* production staff turning Belous down as a new *L.A. Law* producer.

THE PLOT: Sam leaps into the middle of a birthday party for Richard Potter, with Sam as the candle-blowing guest of honor. The other people present are Richard's wife, Diane, and their 16-year-old daughter Tess. Tess's gift to him is a pet rock, while Diana's is a leather-bound certificate of a law degree for Richard Potter, University of Minnesota, 1960. "To replace the one you had to leave in Grand Rapids," Diane explains.

The doorbell rings and Sam answers it. At the door is Walter Leadley from the Federal Marshall's office. He demands that Sam "will have to come with me." "Oh, boy...I'm the fugitive," Sam surmises in voice over, presumably in reference to the classic tv series starring David Janssen. End of teaser.

Act One: Diane comes to the door. She immediately understands the situation a lot better than Sam does. "I think you all better come, Mrs. Potter," Walter says.

Alarmed, Diane replies, "They've found us. Haven't they."

Walter says they aren't sure.

Diane pulls out two suitcases from the closet and starts adding small personal possessions to it. Walter says, "Only the things you really need, Mrs. Potter." Diane stops and heads for the bedroom to comply. Walter expresses sympathy for the Potters' situation, and asks permission to help himself to a piece of birthday cake, which Sam never got a chance to taste. It's carrot cake, not Walter's favorite. Then again, as Sam points out, it's not Walter's birthday.

Walter goes to check on Diane, and Al pops in to talk to Sam. According to Ziggy, Richard Potter got tired of defending Mafia type clients in Kansas City and turned state's evidence against them. He and his family have relocated and changed identities three times in two years as part of the federal witness protection program, and now they've been found yet again.

Tess wants to call a friend to say goodbye, but Diane reminds her that it's not allowed. Sam agrees with Diane. The family leaves the house with Walter, Diane grabbing the law degree at the last second.

As the family gets into Walter's car, Sam spots an approaching Mercedes, which suddenly speeds up. Sam pushes Tess to the floor and shouts a warning to Diane. Everyone ducks as the Mercedes blocks the driveway and its driver opens fire with a .357 Magnum, while a passenger shoots at them with a Mach-10 (I think that's a machine gun). Sam shouts to Walter to start the engine. He does so, but is too frozen with fear to drive. Sam throws the car in reverse and jams his foot against Walter's on the accelerator. The car "lurches backward" into the Mercedes, "sending it spinning across the street." Walter manages to drive away.



Establishing shot of the Federal Building

At the Federal Building, Sam tells Richard's reflection, "I won't let anything happen to your family." Meanwhile, in an adjacent room, Walter is talking to his superior, Arthur Tallmadge. Tallmadge says that the Raleigh office can't take the Potters "for a couple of days," so he's arranged for a temporary safe house. "I can't give you any help on this one," he tells Walter. Walter says he can handle it.

Al arrives to talk to Sam again. He reports that the real Richard Potter's no less freaked out than Sam. "His brainwaves are oscillating so rapidly he's shorted out the encephalograph twice." Ziggy's odds are at virtually 100% that Sam is there for save the lives of the Potter family. Walter arrives and tells Sam about the safe house and Raleigh — but Al warns Sam to reject this plan: "According to Ziggy, Richard and his family never make it south of the Mason-Dixon line." End of Act One.

Act Two: Sam is apparently complying with the safe house-and-Raleigh plan, and Al is yelling frantically at him. "Do we still have audio and visual contact?" Sam doesn't reply until Walter leaves the room to collect Diane and Tess. Sam doesn't think there's much he can do under the current circumstances. That's when Sam gets the feeling he's been here before — wherever "here" is. Al tells him he's in Boston. Sam remembers dimly that he attended M.I.T., where, according to Al, he "whipped through a four-year college curriculum in two years," spending most of that time in a science lab. "You were the youngest person to graduate magna cum laude," Al tells him. Prodding his Swiss-cheesed memory of his time in Boston, Sam remembers the Berkshires — and has the beginnings of an idea. Before he can tell Al about it, Diane and Tess and Walter come in. When Diane mentions Raleigh, Sam says, cryptically, "That's where they'd like to take us."

Walter, Sam and the Potters head for an underground garage. Al follows. As the others get ahead of Sam, he tells Al that he's not sure yet why the thought of the Berkshires flashed through his mind. Al mentions concerts at Tanglewood by Arthur Fiedler and the Boston Pops, but Sam says it's all a blur.

Walter explains that three identical vans will leave the garage simultaneously, so that anyone who tries to follow will only have a one in three chance of going after the right one. Diane and Tess get in one of the vans, and Sam takes a moment to try to talk to Walter out of going to the safe house. Walter says he can't change the plan, but Sam insists.

The three vans pull into traffic, two turning left, one turning right. A car carrying the thugs from earlier turns left also. An ND (meaning non-descript) government sedan pulls out of the garage and turns right. The sedan soon arrives in the Berkshires, with Sam at the wheel. Diane, Tess and Walter are with him. Sam knows he used to go up to the Berkshires a lot, but doesn't quite remember exactly where he used to go, or exactly how to get there. Walter, meanwhile, is already regretting that he let Sam talk him into this. Sam tells him he's trying to find a cabin he used to go on weekends when he was in college. This makes no sense to Diane, given Richard's Minnesota alma mater. Sam says it was during the summer.



Establishing shot of the cabin in the Berkshires

The two thugs, Batalino and Merck, are at the safe house, making a sandwich and reporting by telephone that there's nobody there. Whoever is at the other end of the phone call tells them where to go next.

Sam examines a lakeside cabin carefully and repeatedly before deciding it's the one he so dimly remembers. Diane thinks it's beautiful. Tess hopes it's safe. Walter thinks they should go inside. Sam tells them to go ahead while he unpacks the car. As he does so, he wonders what as-yet-unremembered secrets of his past led him here, and why.

Inside, Walter checks over the deserted cabin. There's hardly any food. Sam remembers passing a roadside stand, where, according to Tess, they only sold apples and cider. It's better than nothing, Walter points out, and maybe they can direct him to a nearby market. He takes the car, instructing the family to lock the door, close the curtains, and stay inside while he's gone.

Diane asks Sam why he removed them from the government's protection. Sam doesn't explain, except to say it's to keep the family safe. Diane doesn't like him keeping secrets. They're in this together.

Meanwhile, at the apple stand, Walter is reporting in to Tallmudge over a pay phone. He gives their location as being by a lake, somewhere off Route 202 near Stonebridge. Tallmudge tells Walter to stay there with the family until he can get men there to help him. But after Walter hangs up, we see that Batalino and Merck in Tallmudge's office. Tallmudge is the mole. The three bad guys take off for Stonebridge together. End of Act Two.

Back at the cabin, Diane tries to get Sam to come to bed, while Sam makes excuses in an attempt to avoid sleeping with another man's wife. He claims to be reading *Last of the Mohicans*, and that he's anxious to find out which character turns out to be the last one. With Walter patrolling outside, Sam and Diane are alone (except for Tess, presumably already asleep), and Diane's feeling amorous. Fortunately for Sam, Walter walks in before things get completely out of hand. Diane goes to bed, promising to remain awake until Sam finishes his book and joins her. Walter settles in for a talk with Sam. He says that most of his co-workers feel that people in the witness protection program are criminals. Walter doesn't know much about Richard beyond what he's read in the case file, but he doesn't think Sam is a criminal, because "you don't have the eyes of one." Walter's new at this. It's the first case he's handled alone, having committed a few instances of "policy screw-up" in the past, in which, he says, no one got hurt. But Walter still feels badly that he froze back at the house when the thugs started shooting at the car. He wanted to be an FBI agent, but couldn't get in, and eventually had to settle for being a Federal Marshall.

Sunrise finds Sam standing at the lake alone, still trying to recover lost memories. Al arrives, and tells him this cabin and the pristine beauty of the locale will be gone by 1995, thanks to developers. Sam insists he has a personal connection with the cabin, but Al doesn't know of any. "Sam, we've got your whole life on a three and a half inch disc. And I'm coming up with nothing that indicates any association between you and this place."

Diane briefly watches Sam through the cabin window as he and Al continue to talk. Al advises Sam not to try to force the memory, and wishes he could help. Sam goes back inside.

Batalino is at the fruit stand. Merck and Tallmudge are in the Mercedes parked nearby. Merck wishes Batalino had bought some apples. Tallmudge gives Merck thirty seconds to buy some apples, "or we'll leave you here."

Diane and Tess talk in the cabin's kitchen. Tess wishes all this was over, and that they could have a normal life. Diane reminds her that this is the life they chose, and tries to comfort her. When Sam comes in with firewood, Diane takes him outside to talk. She thinks they should leave the government program and take their chances on their own, with Richard as a lawyer again instead of holding menial jobs. Sam doesn't feel he has the right to refuse her. It's the family's decision to make, not his.

The three bad guys arrive near the cabin and get their automatic weapons from the trunk of the Mercedes. Tess spots them through the window, but Walter, recognizing Tallmudge, reassures her that they're federal marshals. He goes out to meet them. Tallmudge asks whether the Potters are inside. Walter is about to answer when he realizes that he doesn't recognize the other two men. Batalino shoots him in the knee, and Walter goes down.

Al pops in to warn Sam, but he and Diane, still outside, already heard the gunfire. Diane's first thought is for Tess. Sam tells Diane to stay put, and runs for the cabin. End of Act Three.

The bad guys stand over Walter, putting pressure on the marshal's injured knee and demanding to know whether the Potters are in the cabin. Sam sees them, and circles around toward the rear of the cabin, telling Al he's going to have to improvise.

Merck disarms Walter, and Tallmudge goes to check out the cabin. Merck is still concerned about Walter, but Batalino considers him to be no longer a threat. Walter tries to grab Tallmudge, yelling "Run!" to any

Potter who might be within shouting distance. Batalino kicks him in the head, knocking him out. Having seen all this, Tess backs away from the window, and is startled into screaming as Sam comes up behind her. Tallmadge comes in the front door, and Sam disarms him with a fireplace poker, injuring Tallmadge's hand. The gun skids out of reach. Dropping the poker, Sam dashes out the kitchen (back) door with Tess. "He's around back!" Tallmadge yells to his confederates.

Halfway to the lake, Batalino and Merck hear Tallmadge's shout and turn back toward the cabin. Sam and Tess are running into the woods. The thugs open fire with their Mach-10 and Henkler and Koch machine guns. So far they haven't hit Sam or Tess, but Tess can't keep up with Sam's pace. Sam directs Tess toward where Diane is, telling her he'll catch up.

Sam doesn't know how he's going to handle the two remaining thugs, but Al insists that Sam can do it with Al's help. He tells Sam to stay low, and tries to trip Batalino. Being a hologram, Al fails to do so. Al realizes he's not that much help after all.

Diane runs into Tess, and asks where her father is. Tess points, and Diane starts off in that direction, just as Sam arrives. He reports that Walter's hurt, he doesn't know how badly. Sam finds a hiding place for Tess and Diane under some rocks. He tells them to wait there until it's safe, and then follow the lake to the other side and find some help.

Searching for Sam/Richard, Batalino and Merck stop near Diane and Tess's hiding place, but soon move on. When they're gone, Tess wants to follow Sam's directions, but Diane insists on heading back toward the cabin instead.

Al is directing Sam toward a place where they will have the thugs where they want them. "Sam, you have the advantage," Al says.

"Al, they've got the guns," Sam replies. Al says it doesn't matter.

Batalino is walking slowly, trying to find Sam, when Sam ambushes him from a pile of dead leaves. Batalino's gun goes off, which brings Merck running. Sam disarms Batalino. "The fight continues," the stage directions say, "(To Be Staged By Diamond) ending with Sam making sure Batalino is taken out completely." When Sam tells Al he doesn't know how to use the Mach-10, Al has him stick its nose in the soft earth and toss it aside. Sam takes off. Merck arrives a

moment later, checks on his partner, grabs the gun and starts off in the direction Sam went.

A pinecone falls on Merck. He raises his gun, but Sam's not above him as Merck thought. As he steps backward, a pine branch whips him in the face, just before Sam slams him into a tree trunk. Merck goes down, but tries to shoot Sam with the Mach-10. Sam dives away as the gun explodes in Merck's hands, killing him.

Sam is momentarily blinded — and remembering something. Back at M.I.T., Sam's lab assistant, Jonas, shielded Sam from an explosion involving Cobalt⁶⁰. Jonas died of radiation poisoning two weeks later. The cabin is where Sam and Jonas went while Sam crammed for finals. Jonas was so brilliant he didn't have to study. "I'm sorry you had to remember it this way," Al says.

Tess and Diane are heading for the car when Tallmadge grabs them. Sam arrives. He tries to get Tallmadge to go after only him, but Tallmadge says, "Sorry, three were bought and paid for." Just as Tallmadge cocks his gun, the car door swings open, knocking down Tallmadge and his hostages. Walter has just given Sam the opening he needs to slam the head of Walter's boss against the side of the car.

Sam thanks Walter, and tells him the family is leaving the protection program. Walter starts to object and asks where they will go, but quickly realizes that it's better if he doesn't know the answer. Walter tells Sam the keys are in the car. Diane goes to get their things.

Al tells Sam that the Potters safely relocated to Tacoma, Washington, where Richard became a lawyer again under a different name. Walter, his confidence increased by this incident, stayed on as a marshal and eventually became district supervisor. Sam quotes from Thoreau's *Walden* to Al before being called away by Diane. Sam leaps.

KISS WITH HISTORY: Tess gives her father/Sam a pet rock, apparently not a commercial one. The Pet Rock was introduced in August 1975, and by Christmas two and a half tons of rocks had been sold. Although copycat rocks flooded the market, it is unlikely that the Pet Rock fad persisted until the leap date given at the top of this script—10/26/79.

BIO/SAM: If we believe this script, Sam's life was saved by a lab assistant who was even smarter than Sam was. But I hope not. There's no reference here to a Professor LoNigro.

BIO/AL: Al says that he survived for two weeks in the jungle after being shot down over Vietnam, and was only captured because "I fell asleep in some elephant grass and one of them Charlies tripped over me." Had this tidbit gotten into the aired episode, I feel sure Al would have used correct grammar to tell Sam this.

SAM BREAKS COVER: "It must be hard living this kind of life," Walter says, "never knowing when you've just got to pick yourself up and leave." Sam replies, "Sometimes leaping around has its advantages."

NOTES: My copy of this script included a copy of writer-producer Paul Belous's resume from the William Morris Agency, and a one-page "Story Analysis For *L.A. Law*." The latter noted, "Client will only sign on as a Supervising Producer; *QL* won Emmy the year he SupProduced. Large part of his background is in sitcom, with one-hour drama comprising only the past couple years of his resume." As for the script itself, *L.A. Law* staffer John Michael Flynn commented, "Well-written softer drama. Script functions well within the paradigm of *QL*. Ultimately, not right for *L.A. Law*."



In the aired version Teri Austin provides a romantic interest for Sam

COMMENTARY: Not every word of this script was changed by air date, but I'd estimate that well over 90%

of them were. In terms of dialogue, Al's initial revelations about Sam's early M.I.T. experience are pretty close to what eventually aired, and so is Al's rant when Sam ignores him a few minutes later. Plot-wise, the only similarities are the presence of a woman in a witness protection program, and Sam's attempt to save her life by disregarding a government employee's instructions and taking her to a cabin in the Berkshires that Sam vaguely remembers from his M.I.T. years. Sam's role in the drama, the woman's demeanor and marital status, the relationship between the fugitives and their pursuers, the identity of the government mole and the significance of the cabin in Sam's personal history were all drastically changed later on, all substantially for the better. Supportive, somewhat boring wife Diane becomes Dana, the brash, single, highly interesting romantic lead.

The identity of the mole is kept secret longer, and the revelation is more of a surprise. The daughter and Walter are dropped, giving Sam a more focused mission and less non-holographic help. The two thugs have a much more personal connection to the lady in distress, giving all three a bigger stake in the struggle. Last but not least, Sam's connection to the cabin becomes a positive one, which is both more original and more satisfying that Sam belatedly remembering the suffering or death of someone he cared about (c.f. Tom, Katey, and his dad). The result is much more effective dramatically, and much more fun to watch. Frankly, had I been an *L.A. Law* producer, I would probably have been less charitable toward Belous's early version of this script than Flynn was.

SCRIPT TWO: Nowhere to Hide
EARLY VERSION OF: "Her Charm"
PRODUCTION #: 65416 (Season Two)
LEAP DATE: 9/26/73
SCRIPT DATE: 12/20/89 FR

WRITER: Teleplay by Deborah Pratt, Story by Paul M. Belous, Robert Wolterstorff, and Deborah Pratt. Aired version added Donald P Bellisario to both story and teleplay.

THE PLOT: Sam leaps into FBI agent Peter Langly, who has just rung Dana Barringer's doorbell. Dana, hurriedly dressed in a nightgown and slacks, is not pleased to see who is at the door. She hurries to Peter's car with her luggage, and gives Sam grief for a) checking his reflection in the rear view mirror, and b) not getting to his keys quickly so that they can get the heck out of there before she gets killed.

As Dana helps Sam locate the keys under the car's front seat, Andy Kochifos drives up in a black Mercedes,

while his brother Nick opens fire on Sam and Dana with his MAC-10 machine gun. Sam throws the car in reverse. It “lurches backward” into the Mercedes, “sending it spinning sideways across the street.” Sam drives away as the Kochifos brothers are delayed by a dented fender against a flat tire. Annoyed, Nick empties the magazine of his machine gun into the windows of neighbors, some of whom had dared to peek out at the sound of gunfire. Andy is not pleased by his brother’s behavior as they drive away.

After an off-camera trip to a hospital emergency room to treat Dana’s head wound (probably from the broken glass), Sam takes her to the FBI headquarters in Boston. Here he learns more about his situation from Al and from Peter’s superior, Greg Richardson. Sam/Peter’s assignment is to keep Dana from getting killed by Nick Kochifos, against whom Dana testified after working for him for twenty-seven months. Nick was acquitted, and is out to get her, despite his favorable legal status and (although Sam doesn’t know about this) the misgivings of his brother Andy. In one year, Dana changed her identity twice, and Nick found her both times. This is the third time, and Dana’s about to be killed unless Sam changes history. Sam remembers that Nick, a shipping magnate, eventually gets killed by a Columbian drug lord, but that’s in three years, too late to help Dana.

Richardson, who has had some past encounters with Nick and who is less than sympathetic toward Dana, assigns Sam to take Dana in a laundry truck to a safe house in Baltimore. Supposedly, only Richardson and Sam know where Sam and Dana are going. However, when Sam pulls out in the laundry truck, Andy and Nick follow in the Mercedes. Nick says, “I told you he would call if they changed their backup plan.”

What Nick and Andy don’t know is that Sam has secretly changed this plan again, because Al has warned him that Dana gets killed on the way to Baltimore. Instead of Baltimore, Sam is driving her to a cabin in the Berkshires where Sam spent many of his weekends while at MIT, developing his string theory with Professor Bell, the owner of the cabin. Sam doesn’t stop on the way because he has half a tank of gas—or so he thinks. Andy and Nick are behind them. When the Kochifos brothers attack on a deserted stretch of mountainous highway, Dana throws loose laundry, not laundry bags, out the back door while Sam drives, forcing the Mercedes off the road. This doesn’t stop the brothers from picking up the trail again, however, because Nick has an FBI tracking device set to a homing beacon on the laundry truck.

At the cabin, Sam builds a fire while Dana raids the

cupboards for food, finding only a can of sardines. Although they’ve been fighting ever since Sam leaped in, they now find they are feeling romantically attracted to one another. Al says that Dana’s not safe, and won’t be until Nick is dead. Sam’s impulse to run away again with her out of Nick’s reach is thwarted by the fact that they’re out of gas; the gauge was stuck. In the course of discovering this, Sam and Dana manage to leave the truck between gears, causing it to roll toward the lake. Sam tries to stop the truck, but it ends up in shoulder-high water. Ironically, this stops the homing beacon—but by now, Nick and Andy are only three miles from the cabin.

As Dana warms Sam up with plain hot water, they have a brief discussion of a picture on the mantle, which features Professor Bell and Sam.



In the aired version, the photo on the mantle depicts Sam and Professor LoNigro

Dana finds one of the pictured men “cute,” with nice eyes. Her depression over her poor prospects for romance leads to a kiss—which ends abruptly as Dana sees Nick’s smeared telephone number on the matchbook Sam used to light the fire. Dana threatens the bewildered Sam with his own gun. It’s not a terribly effective threat, though, because Al notices that the safety is on. Sam takes the gun away from Dana, who runs out the door. Al and Sam figure out that Peter was Nick’s “inside man” at the FBI. Worse, Dana’s impending time of death has changed again. It’s due in eighteen minutes, on a bridge a mile and a half away.

Sam runs outside after Dana just as Nick catches up with her and starts shooting—not to kill yet, but to wound and torment. Dana runs into the woods, trying desperately to evade both Nick and Sam. With Al’s help, Sam tracks her down in the dark to a cliff’s edge in the woods, but Dana clocks Sam in the head with a log and he goes down. Her scream at almost going over

the cliff brings Nick and Andy to the site. Sam gets up, and tries desperately to convince Dana he's not going to hurt her, telling her that he's not really Pete and admitting to having an invisible friend. When Nick and Andy arrive, Sam first bluffs them by holding a gun on Dana, and then empties three bullets into Nick's chest while Nick tries to shoot both Dana and Sam with his MAC-10. Nick is dead. Andy sorrowfully picks up his brother's body and carries him away.

Back in the cabin, Sam has Dana hold a gun on him until Richardson can arrive, because Sam knows he could leap at any time. Al tells Sam that Dana will go back to school and become a lawyer. She'll also marry... "Professor Bell!" Sam shouts in embarrassment and delight as the professor himself enters the cabin. Sam tries to tell him that the string theory works. "Don't you know who I am? I'm Sam Beck—" he explains, only to leap out again with his last name only half spoken.

HOW LONG HAVE YOU BEEN HERE? "Long enough to see that your last pass fell short of the goal line," Al replies. The line is not quite the same in the aired episode.

WHY HAVEN'T I LEAPED? "Because you haven't saved her." Again, this is slightly different from the aired episode.

BIO/SAM: Professor Bell (LoNigro) was Sam's thesis advisor. His cabin is where Sam and LoNigro came up with their string theory of quantum leaping. Sam used to spend a lot of his weekends there while at MIT. In late 1973, LoNigro still has a picture at the cabin of Sam and himself, although Sam's last visit was that summer, possibly in August. Al says Sam "whipped through a four year college curriculum in two years," and was the youngest student at MIT ever to graduate "summa cum laude." (This dialogue is slightly changed, and a lot funnier, in the aired episode.) It therefore seems likely that Sam got his BA or BS from MIT. Since he was in college at 16 ("Animal Frat"), he would have finished his bachelor's degree by mid-1972. Thus any time spent at MIT or the cabin in 1973 would be in pursuit of his master's degree in physics, or possibly his doctorate in that field.

Sam is competent with a handgun.

AL'S WOMEN: Al claims, "I can honestly say I've never had a woman try to shoot me for making a pass." Like the other lines I'm quoting here, it changed slightly by airdate.



Dean rarely followed the script word for word, to the series' advantage

SAM BREAKS COVER: Sam tells Dana he won't hurt her. "Pete might shoot you. Or turn you over to Nick. But, I'm not Pete. Not...really." He also cops to having a "friend, the one you can't see," who is of course Al.

COMMENTARY: This is obviously much closer to the aired version than "Hidden Identity." The professor in this version is named Professor Bell, but other names and basic characters are as aired.

The name Andy Kochifos appearing here, but not in the first Paul Belous version, must be due to Don Bellisario's influence. Whatever the significance of this name, it is utilized again as a character in JAG's third season opener, "Ghost Ship." Even more recently, JAG's 2001 holiday episode, "Answered Prayers," shows Harm visiting the Vietnam Memorial. Right above his dad's name is the name "Andrew Kochifos."

"Evil Leaper, Part 2: Return"

SCRIPT ONE: The Avenger (on title page)

ALTERNATE SCRIPT TITLE: Midnight Avenger (on first page of teaser)

EARLY VERSION OF: "Evil Leaper Pt 2: Return"

PRODUCTION #: none (Season Five)

LEAP DATE: 5/12/59

SCRIPT DATE: undated, First Draft

WRITER: Story by Danielle Alexandra & Deborah Pratt. Teleplay by Danielle Alexandra. The aired episode was credited solely to Richard C. Okie!

THE PLOT: Sam leaps in to find himself dressed a lot like The Shadow (all in black, with "a black fedora pulled low, a dark overcoat hiding all but his boots underneath and a mask sheathing most of his face." He rushes off to save a reporter named Lillian (Lilly)

Cormac from a Central Park mugger, and is promptly shot by the mugger. He goes down, apparently dying.

In Act One, however, Sam is as surprised as Lilly to discover that he's relatively unhurt, due to the "rubber-like" body armor he's wearing. However, Sam is ineffectual against the mugger, who runs away. It turns out that Lilly was waiting at the dangerous locale in order to try to interview the Midnight Avenger, into whom Sam has leaped. On Al's advice, Sam declines the interview, with apologies, in order to leave before the cops arrive. Lilly finds a medallion that Sam left behind, dated 1250.

Sam doesn't know where he's going, but he wants to get off the street and out of the costume. Al tells him that the guy in the waiting room has divulged a name, Dr. Phillip Cooper, but nothing else. The name matches that of a Museum of Natural History curator who "disappeared" after the death of his wife in 1957. This is 1959. It's the only lead they have, so Sam sneaks into the museum. The basement is protected by an ancient Egyptian-style Sumar lock, which Sam recognizes and unlocks. Beyond the lock and down a hallway is the Midnight Avenger's equivalent of the Batcave. It's full of books, medieval weapons, armor and other artifacts, and lit only by thirteenth century oil lamps (once Sam lights them). There to greet Sam is Sadie Spooner, the museum's housekeeper and Cooper's friend of 20 years. She offers him soup, and tries to get him to eat and sleep.

Sam shares Cooper's interest in the age of chivalry, having had "a real thing for knights" when he was a kid. Al sees mostly the downside of the era—lack of sanitation, the danger that "if you're the king, your son's always trying to kill you," and, of course, the presence of chastity belts.

Between Ziggy's research and Sam's poking around, Sam and Al discover that Cooper identifies with the Black Knight, a knight errant from circa 1240 who, after the murder of his wife, "wandered the land protecting the innocent from evil." The Black Knight wore a hundred crosses on his breastplate in honor of innocents killed in his time, and a medallion in honor of his dead wife. Cooper has adopted both of these features in his Masked Avenger costume. Like the Black Knight, Cooper took up this mission after his wife was murdered in front of him as he was forced to watch. (The story of Donna Cooper's death touches off Al's revelation that he was helpless to prevent the death of a sixteen-year-old girl many years ago at the hands of a drunk driver.) Cooper's primary target—his Moriarty,

as Sam puts it—is the Central Park mugger who murdered Cooper's wife.

But there's a time limit on Cooper's quest. Sadie "reminds" Sam of a promise to end his activities two nights from now, on the anniversary of Donna Cooper's death. However, according to Ziggy, it's not the promise that puts a stop to the Avenger's heroics. Two nights from now, Cooper (or Sam!) will be accused of murder and shot in the head by police.

As Sam presses for details on Cooper's/Sam's impending death, Al notices that the details have changed since he first read the handlink a moment ago. The place of death has changed. Nor can Sam just stay home to avoid death. If he does, two innocent people that Cooper saved that night will die after all. Or is it three people? History seems to have changed again. Sam sends Al to get the facts straight while he does some research of his own.

The next day, Lilly the reporter is at her *New York News* office, trying to track down information on the medallion she found. She discusses this briefly with another reporter, McBride. He comes up with a reference to the coin being "one of the coins of Chelsea," except that these were all supposedly melted down centuries ago. McBride mentions an expert on the subject, the museum curator who disappeared two years ago: Cooper. Lilly heads off to the Museum of Natural History. She promptly runs into Sam, who is exploring the museum wearing a museum guard's uniform he found. They banter about the medieval views of right and wrong, and whether anything has truly been learned on the subject since then. Lilly shows Sam the medallion, and he points her toward a display case that may answer her questions. As Lilly goes to the display case, Sam slips away. In the case Lilly finds the Chelsea coin collection, and a picture of Dr. Cooper and his wife. Lilly realizes that the mysterious guard is the supposedly-deceased Cooper, and deduces that he's also the Midnight Avenger.

Later, back in Cooper's lair, Sam has the Avenger's armor partially disassembled as he tries to figure out how it works and possibly improve on it. Although it appears to be rubber, it is actually made from a medieval alchemist's secret alloy of lead, iron and cobalt. Sam wants to ensure that it can save his life tomorrow night, just as it undoubtedly saved Cooper's life numerous times in the past. As Sam works, Sadie pops in to tell him she's going out to have dinner with her son. She says she's glad that tonight's the last night of Cooper's activities as the Avenger.

Sam reassembles the outfit and starts off to save lives. Lilly is following him. Al warns Sam that history is “changing fast.” This makes things difficult: a man who would have died at 10:15 is now going to die at 8:43—just three minutes from now.

Sam rushes over to a building in which a man is trying not to fall from an open elevator into the courtyard below. Sam shoots a wire from his belt, Batman-style, and swings over to the elevator. Sam tells the man to hang on a little longer, but the man panics and screams, leading some of the bystanders below to think the masked man is trying to kill the man rather than save him.



The Bradbury Building's wrought iron elevators and skylit interior provide a truly unique locale

Sam eventually gets the man safely onto the roof of the elevator. Now he needs to get him safely down. He asks a bystander to get and hold up a phone book. When he does, Sam shoots a line from a crossbow into the phone book. The bystander ties the cord to a nearby railing, but the man on the elevator refuses to slide down the cord. Sam has to push the man off the elevator before the elevator gives way. When he does this, police and other bystanders are further convinced that the Avenger is trying to kill the man—who is nevertheless soon pulled to safety because of Sam's efforts. Standing below, Lilly called up a warning to get out of there before the police can arrest Sam. As Sam gets away, Lilly tries to follow, but is soon left behind. She seems almost disappointed as Sam eludes the police as well.

Sam's next stop is Central Park, where another rescue is suddenly rescheduled for another time. In the

meantime, a boy is about to be run over in a hit-and-run accident, so Sam rushes off to save him. He's too late. The person is hit, and the driver—a woman who seems strangely familiar to Sam—speeds off. Worse, far worse, is Sam's discovery that history has changed yet again. The driver's victim is no boy: it's Sadie. Sam rushes Sadie to the hospital.

Back in the Waiting Room, Cooper insists that there is only one man causing all of Sam's troubles. But Sam now knows his nemesis is a woman, and begins to suspect she's his personal enemy rather than Cooper's.

Sam is outside the hospital when Lilly catches up with him. She offers to write an article to clear his name, which gives Sam an idea. Before Sam can act on it, Al gives him the terrible news: Sadie is dead.

Sam takes Lilly to his lair, where she returns the medallion and calls him Dr. Cooper. Lilly calls him a hero, but Sam repeatedly denies this. Lilly says she wants to help him, because “it's hard to find someone to believe in.” She describes a hero's life in glowing terms, but Sam describes it as a lonely, endless task. Sam asks Lilly to plant a story challenging the Central Park mugger to meet the Midnight Avenger on a certain rooftop the following night. Lilly agrees to do this. Then she says something rather odd: “You're from another world, another time. I never get the hero.” Just as she's about to kiss Sam, Alia's Observer, Zoe, pops in and Alia/Lilly backs off with a quick apology. She makes a quick getaway, after which Al tells Sam that no matter what he does, Ziggy says he's going to die tomorrow night.

Sam goes ahead with his plan anyway, because he feels he has no other choice. He goes to the meeting place. Lilly/Alia is below, with the police, whom she tipped off. She goes up to talk to Sam. When Al tells Sam that Lilly never wrote the article, Sam knows she's his mysterious enemy. As he reaches for her, she screams to the police that she's about to be murdered. Sam grabs her, which sets off the quantum sparking that reveals the faces of the two leapers to one another. Lilly is surprised to learn that Cooper is Sam, and stops screaming. As Zoe gloats, Alia initially refuses to kill Sam, but soon relents, apologizes to Sam and starts to scream again. Sam grabs Alia as a hostage so the police can't shoot him. It's an odd standoff, because neither Sam nor Alia wants the other leaper to be killed. Sam pushes Alia out of the way, and uses three silver “balls of Chelsea” to knock down the police so he can escape. He runs after Alia, who has gotten into trouble trying to jump from rooftop to rooftop. Sam leaps to the roof that Alia's hanging from, and grabs her wrists. Alia

says she can't go on like this. She wants to die. But Sam knows that Alia would leap out, and Lilly would die instead.

Al says that Cooper no longer gets killed. Sam's attention is not completely directed toward Alia. He's convinced that she's not evil. Al says, "Well, whatever force pushes her is." But Sam wants to free her from all that. Without much hope, Alia lets him pull her up as Zoe threatens her with an eternity of wandering. Sam hangs on to Alia as he leaps, trying to take her with him. But when he arrives at "whatever location is next episode," his arms are empty.

BIO/SAM: When Sam was a kid, according to this script, his dad took him to an Indianapolis museum. Sam was interested in the exhibit about knights of the Middle Ages, "but all they had were pictures of the weapons and the suits of armor. It was years before I saw the real thing. I always thought it've been great to live back then."

BIO/AL: Al never told Sam before about Rebecca (sic) being killed by a drunk driver. It's possible that Al was the drunk driver, but this is not at all clear. In either case, Al says that not being able to save someone you love is "a pain so great, it's almost unbearable." It was a long time before he forgave himself "for being the one who lived."

INSIDE JOKE: Sam wants the Central Park mugger to meet him on the roof of the Pratt building.

NOTES: The opening is dramatic, but we've seen variations of it before. Sam was "shot" in the teaser to "Disco Inferno," and leaped in to another certain death situation (the electric chair) in "Last Dance Before an Execution." Even the costume as scripted is reminiscent of the Zorro-esque costume in "Private Dancer."

This script is interesting in its depiction in absentia of Dr. Cooper and his alter ego, the Midnight Avenger, but it has a number of problems, major and minor. It is riddled with misspellings and usage errors.

There are factual errors and inconsistencies as well. Sam's description of the relationship between Sherlock Holmes and Dr. Moriarty owes more to bad movies than to the actual Conan Doyle stories, with Sam making Moriarty's role in Holmes' career much more pervasive than it was on paper. Sam accurately recalls that the two fell together from Reichenbach Falls, but fails to remember that Holmes later returned from his apparent "death." Did Sam truly never read the later Holmes

stories? Is Al so unfamiliar with tales of the famous consulting detective that he was likewise unaware of this? Or is simply a minor case of Swiss-cheesing that Al doesn't bother to correct?

Another factual problem is the description of the Sumar lock, named after a 19th century archaeologist, supposedly invented in the third century, but also supposedly from Ancient Egypt. The third century AD sounds a little late for ancient Egyptian anything, it seems to me. A Google search failed to turn up any data on this lock, from any era, so I can't be sure when such a lock had been invented, or whether it ever existed at all.

A third factual problem is the idea that the Museum of Natural History would have whole rooms devoted to twelfth century Europe. The American Museum of Natural History is primarily about, as the name implies, natural history, not human history. Its exhibits tend to be about animals, plants and minerals and the history of the planet itself, secondarily about anthropology, and not at all about the activities of twelfth century Europeans. In contrast, the Metropolitan Museum of Art in New York has numerous exhibits about the Middle Ages, particularly from the Renaissance era.

The Black Knight's wife is said to have been named Diana, while Cooper's was named Donna. A point is made about the parallels between these two women, but there is no reference to Sam's wife Donna, even in stage directions for Al. Is this left unstated for the audience to pick up, or did the screenwriters not even think of the connection? (Although I grant you, Donna Elisee isn't dead.)

As history starts to change without Sam having done anything to change it, it's a little strange that Sam and Al don't think of Alia (or Lothos and another Leaper, if they think Alia is dead) as the most likely cause. After all, what else could change history except a Leaper? They've both seen this before—and not too long ago—in their personal histories. When Alia is revealed, Sam's decision to try to save her is too abrupt in its setup, and more than a little unsatisfactory considering that she just murdered Sadie. This is perhaps the biggest problem the script has. Another weakness is that Sam is not as personally caught up in Cooper's quest as he is in Arnold's in the later script. I could buy Sam identifying with Cooper, but it doesn't really happen in this version of the story. Instead, Alia waxes lyrical about a hero's life while Sam denies that he even is one—which seems rather out of character for Sam.

The Bradbury building, the scripted location in which Sam saves the man from the elevator shaft, is a famous old building in Los Angeles, and a frequent setting for tv and film productions due to its distinctive architectural style. (It was previously used in the episode "Play It Again, Seymour," and in the film *Bladerunner*, for example.) Here it's a stand-in for similar old buildings in New York, which probably no longer exist.

Despite all my criticism of this script's shortcomings, I find it much more appealing than the episode that eventually aired. Rather than dump this version of the costumed hero premise, I would like to have seen Deborah Pratt rework "The Midnight Avenger" so that a) Alia doesn't kill Sadie, b) Sam overidentifies with Cooper, and c) Sam's sympathy for Alia is less abrupt than it seems to be here.

SCRIPT TWO: The Evil That Men Do
EARLY VERSION OF: "Evil Leaper Pt 2: Return"
PRODUCTION #: 68124 (Season Five)
LEAP DATE: 8/8/56
SCRIPT DATE: January 8, 1993 (F.R.)
WRITER: Richard C. Okie

THE PLOT: Sam leaps in to find himself clinging to the hood of a car in the middle of a chicken race. His struggles force the driver to stop, angering Mike Hammond, the Chi Kappa frat brother at the wheel of the other car.

Sam has leaped into Arnold Watkins, a misfit college student who wears a cape and hood as the Masked Marauder in an effort to stop the fraternity from hazing its pledges with dangerous chicken races. Everyone knows that the Marauder is Arnold, and nobody is impressed except Jerry, who drove the car Sam was on top of. A scuffle breaks out, and is quickly interrupted by a policeman, who takes names to report them to their Dean of Discipline.

Back on campus, Al fills him in on the address of Arnold's dorm room, and the fact that Arnold and Jerry both died in the chicken race in the original history. When he gets to the room, Sam finds himself in trouble with Arnold's roommate, Jack, also a Chi Kappa pledge. His application to the fraternity has been jeopardized by the Midnight Marauder's interference in the chicken race. Jack storms out. As Al tells Sam more about Jack and Arnold, Sam shows signs of psycho-synergizing with Arnold's personality.



The next day, Jerry thanks Sam for saving his life, and says he withdrew his pledge. Any pleasure Sam might have had from this moment is destroyed by the arrival of Mike and his friends. Mike holds the college newspaper, with Jerry's enthusiastic story about the Midnight Marauder on page one. Chi Kappa is on probation, and Mike is looking for revenge. Mike's girlfriend, Dawn (who is actually Alia, the script tells us), gets out of Mike's car and introduces herself to Sam/Arnold. Alia doesn't know that Arnold is Sam, but she knows her job, and Arnold is the obvious victim she's been sent to deal with. Alia flirts with Sam. When he and Jerry leave the awkward situation, ostensibly for class, Alia proposes a plan to Mike: she'll come on to Arnold, get him feeling good about being in favor with the Homecoming Queen, and then humiliate him in front of the whole school. Zoey approves, and so does Mike.

Sam, meanwhile, thinks that the best way of getting through to Mike about the dangers of what the Chi Kappas are doing is to get through to Dawn. When Alia turns up in the college library, she and Sam talk, in the course of which they each make a verbal gaffe—Alia using the word "macho" and Sam mentioning that it's the '50s. Alia says that Mike wouldn't listen to her about the chicken racing, but she says it's wonderful that Arnold helps people. Then she lays her trap, asking Sam to help her prepare for her Biology midterm, in return for her once again talking to Mike and the Chi Kappas about discontinuing their dangerous form of hazing. They almost touch, which would have revealed them to each other, but Alia backs away.

Meanwhile in the Waiting Room, Arnold is railing against Mike in melodramatic terms, talking about his "mission" and telling Al that the Observer has "the light of truth" in his eyes. Al tries to convince Arnold that as a college student, his only mission should be to "get good grades, swallow some goldfish, and learn how

much you can drink without barfing.” Arnold is not convinced.

As Sam prepares for his study date, he learns that Jack is about to go off to his Chi Kappa initiation. Then Al pops in. They talk about the high odds of Arnold getting killed if he keeps on with his Midnight Marauder activities, and agree that Dr. Beeks should profile Arnold to see why he’s doing this. But Sam and Al disagree sharply about what Sam should do next as he puts on the cape and mask and goes out the window to stop the chicken races.

In Dawn’s dorm room, Zoey is wondering why Arnold hasn’t turned up. “He’ll be here,” Alia says. Instead, a girl named Nancy pokes her head in the door to say, “the stupid Masked Marauder is back at Road’s End, messing things up again.” (On screen this information comes from Zoey’s handlink to Lothos.) Alia rushes out.

At Road’s End, Sam says that Jack doesn’t even have to race Frank, the champion, claiming, à la Arnold, that “Risking one’s life for a foolish reason is a crime against nature!” Al tells Ziggy that Sam is out of control, and tells Sam that he’s the one risking his life for a foolish reason. Sam falters. Al tells him that Jack survives this race, and Sam realizes that he’s made a mistake. Alia and Zoey arrive, catch Sam talking to Al by name, and realize who Sam really is. Meanwhile, the frat brothers are advancing on Sam, angry at this lunatic trying to spoil their fun. Sam runs for the bushes as Zoey exults over her discovery that Arnold is Dr. Samuel Beckett.

Back on campus, Sam is out of the cape but still a fugitive, unable to go back to his dorm room in case the Chi Kappas are waiting for him. Al tells Sam that Arnold says he has a Bio midterm in the morning. Only then does Sam remember Dawn. He can’t go to her dorm room, he says, because “The women’s dorm is closed to men at all times.” Sam then wonders how he knew that, and Al points out that his mind is partially merged with Arnold’s.

In light of Sam’s unexpected presence, Zoey tells Alia that Lothos is unhappy with Alia’s previous failure to kill Sam. Remembering her punishment for this, Alia says, “Just tell me how I can destroy him.” She’s willing to use anything from a gun to a flamethrower. Zoey warns Alia not to touch him, which would betray her presence.

Back in the Waiting Room, Al tries to get through to Arnold. Dr. Beeks has researched Arnold’s past, and

pinpointed the source of Arnold’s Midnight Marauder behavior. This is what Al now brings up to Arnold: his past. “The Midnight Marauder has no past,” Arnold claims. But Al presses on, bringing up the death of Arnold’s parents when he was seven, an event Arnold claims not to remember, doesn’t want to remember. Al asks him to remember Rinker’s Diner in Latrobe, Pennsylvania, and Leon Kanowski, the ex-cop who killed Arnold’s parents. Arnold says he should have died, too. Al tries to get Arnold to give up his death wish, saying that if Arnold were meant to die, he’d have done so long ago.

In the campus cafeteria, Alia behaves coldly toward Mike. She claims it was hilarious watching the Chi Kappas plow through the bushes looking for Arnold, while Arnold was safely curled up in her back seat. She then publicly breaks up with Mike, implying that Arnold is good in bed. Mike goes ballistic at this lie, just as Alia intended—especially since Sam happens to walk in at that moment. As Alia lovingly calls Sam “Arnie,” Mike challenges Sam to a race. Sam tries to get out of this, to deny the allegations and not race Mike, but Mike stalks out. Sam tries to grab Alia to ask her what’s going on—but Alia eludes his touch. (On screen Alia is revealed at this point.) She says that if he’s not going to stand up for her by racing, she’ll do it herself. She leaves. Al says there’s a 98% chance that in the ensuing race, one of the cars will go over the cliff.

At Road’s End, Mike frets until Alia arrives in Arnold’s place. She taunts him about being beaten by a girl. Then, predictably (according to Zoey, Sam arrives. He grabs her arm to try to stop her from racing, and finally discovers who she is. She pulls away and drives to the starting line. Sam rushes after her. Zoey tells Alia to get him into the car (as opposed to Alia’s plan, to run him down). She allows Sam to get in on the driver’s side—but Zoey forbids her to get out of the car herself. Lothos will leap her out when Sam “is no more.” Sam tells Alia to get out, but Alia obeys Zoey.

The race begins. Sam tries to slow down, but Alia puts her foot on his and floors the accelerator. As the car reaches the edge of the cliff, Sam gets the door open and they both roll out just in time. Sam grabs Alia and won’t let go. “Then you’re coming with me,” Alia says. Sam makes the same statement. His blue light fights her red light as they both start to leap. The blue wins.

SCRIPT TO SCREEN: The first major change between the 1/8/93 FR script titled “The Evil That Men Do” and the aired episode is Alia’s leap-in right after Sam meets Dawn. In the script, she’s already Dawn, and they play

with different shots and point of view camera angles to show the audience who she really is. As is so often the case, the aired version is better, including Alia's moment of fudging her way through as she gets her bearings. We've seen Sam do this so often that it's nice to see how Alia handles the same situation. The sad part is that she's better at it than Sam is!

In the script, Alia maneuvers Sam into offering to help her study, which is part of her plan; she gives the appearance of having been convinced to talk to Mike despite her lack of clout with him. This makes more sense than what aired. On screen, Alia contradicts what she said two minutes before about being only Mike's girl and him not listening to her, by claiming that she has some "pull" with Mike and the Chi Kappas.

On screen, Zoey checks her handlink to see why Arnold hasn't turned up. In the script, a clumsier and more expensive device is used: a girl named Nancy tells Alia about it. How did Nancy get back from there so fast? Why not show that Zoey is just as capable of accessing information as Al is? Why spend money on an actress just to deliver this expository line? Again, it's much better as aired.

In the script, the women's dorm is closed to men after midnight (sounds like Syracuse University in the 1970s to me!) but Sam says on screen (apparently accessing Arnold's memory) that's it's closed to men at all times. Then how was Sam supposed to meet her there to study? Score one for the script version.

In the script, Al is present in the cafeteria scene (aired as a library scene; why waste money on an extra set?) in which Alia rejects Mike for Sam. On screen, Sam is on his own while Al is busy with Arnold in the Waiting Room. The conversation about Arnold's parents was written as one scene, but aired in three parts as two separate sessions.

In the script, Alia avoids discovery until he grabs her to stop her chicken racing in Act Four. On screen, he discovers the truth a good hour sooner, his time.

The most important changes involve Alia's behavior toward Sam. In the script, she shows no reluctance to kill Sam, but the screen version makes her a much more sympathetic, and unwilling pawn in Lothos' game. Sam's discussion in the library with the unmasked Alia, which additional to the script, establishes that Sam is right about Alia. She really doesn't want to do what she does, she really does like him, and she really does want out.



Act Four is completely different. The scene in which Sam prepares to race, and Al asks Sam why he's dressing up "like Marlon Brando" is additional to the script. In the script, Alia is threatening to do the racing, driving a T-bird, a car model that tended to have bad brakes. Of course, Sam ends up racing anyway, with both of them in the car. This is the way Lothos wants it, but in the script, Alia would have preferred to run Sam over with her car. In both versions, they exit the car together and hold on to each other as they leap, but the motives are very different. In the script, each of them wants to drag the other along as he or she leaps, and it's a battle of wills as the red leap effect fights the blue leap effect. Sam isn't trying to save Alia, but to stop her, and Alia is presumably just looking for another chance to kill Sam. The aired version makes Alia a far more sympathetic character, willing—and deserving—to be saved by Sam. She is ready to be redeemed.

NOTES: As flawed as the script about a would-be knight in New York City was, this one is no improvement in terms of premise and characters. Dr. Cooper's *Midnight Avenger* is far more believable and likeable than Arnold's *Masked Marauder*, because Cooper has a well-developed motivation, a cool setting, and a dignity that Arnold lacks. Alia is better served in this version of the story, but the frat boys are unbelievably annoying. Had it been up to me, I would have rejected this "Camikazi Kid" retread in favor of a decent rewrite of "The *Midnight Avenger*."

NEXT INSTALLMENT: THREE LEAPS YOU NEVER SAW AT ALL: "New York Art Scene," "Dasvidanya," and "The Driver." (And to repeat myself: if anyone has any other unproduced or drastically different *QL* scripts, I'd love to hear from you before next issue!)