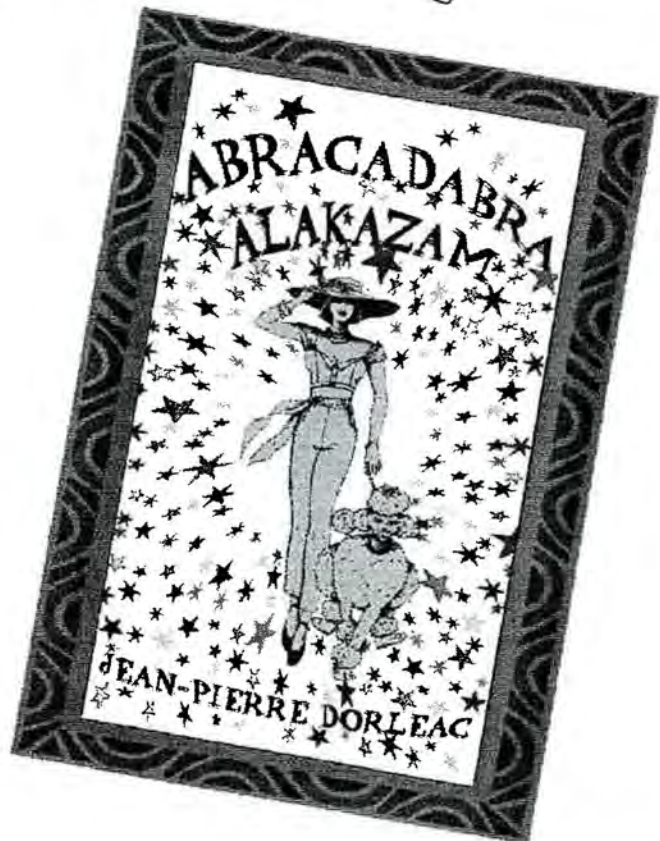


The Observer

From the Files of Project Quantum Leap



Issue 30

October 2004

CONTENTS

An Interview with Trey Callaway by Sharon Major 4
Jean-Pierre Dorléac: A Career Overview
 From Costume Magician to Published Author..... 7
An Interview with Jean-Pierre Dorléac
 by Sharon Major 12
Dean Stockwell: CineVegas 2004..... 14
An Interview with Troian Bellisario
 by Sharon Major 15
The Concrete Forest: May 10, 1972:
 Screenplay for *Quantum Leap* by Kate Herbert
 Synopsis by Marla J. Hayes 18
An Interview with Kate Herbert by Marla J. Hayes 21
Marla's JAG Journal: An Overview of
Dean Stockwell's Role on JAG, Part II
 by Marla J. Hayes 24

PROJECT STAFF

Project Chairman..... Karen Funk Blocher
National Project Observer Margaret Colchin
Publication Coordinators Sharon Major & Pat Orth
Contributors Jo Fox, Marla J. Hayes
 Jenna Major, Billie Mason
Graphic Coordinator Billie Mason
Website Coordinator Jo Fox
Cover Designs Jean-Pierre Dorléac
Thanks to Victoria Alexander, Trudy Costagliola
 Jo Fox, Maret Johnson, Don Nelson, Karen Voyles
 Jay Schwartz, LPOs & Leapers everywhere

THANK YOU TO DONNA DICKENSON

Donna, our Website Coordinator since the beginning of 1999, has steadfastly been keeping the Leap alive on the Internet. In addition to developing its current design, Donna has been instrumental in the presentation of relevant news and exclusive interviews, coordinating the fans' DVD suggestions and especially the "What *QL* has meant to me" responses for our *QL* Anniversary issue in March. Thus it is with regret that we must accept Donna's decision to relinquish her position at the website. However, Donna's contribution over the last five years will not be forgotten and projectquantumleap.com will remain her legacy, since Jo Fox has willingly accepted the responsibility of maintaining the website for us. Donna can still be reached through the "contact us" feature if you want to convey your own personal message.

**SCOTT AND CHELSEA
 IN PERFORMANCES**

(from Margaret Colchin)

Scott Bakula and his partner, Chelsea Field, both gave terrific performances in Los Angeles recently - at separate venues.

On July 9 Scott participated at the Hollywood Bowl in Los Angeles in the second edition of "Television Night at the Hollywood Bowl." The evening was a musical tribute to composers Earle Hagan (*Dick Van Dyke*, *Andy Griffith*, *I Spy*), Stu Phillips (*BattleStar Galactica*) and W.C. "Snuffy" Walden (*The West Wing*). The program also included composer Bruce Broughton (*Dallas*) conducting his theme from *JAG*, a medley of TV's great western themes, and an audience sing-along. Scott sang a selection from *Milk and Honey* about never growing old, and then did another number with Peter Gallagher. Scott and Peter did back-up for Sheryl Lee Ralph, who sang her hit number from *SugarBaby*. There was a delightful surprise when Carol Channing appeared on stage and sang "Hello Dolly," with an impromptu backup by Scott and Peter. The lucky Leapers who attended said it was wonderful, and that Scott, whom they got to see briefly both before and after the performance, was fantastic.

Chelsea Field, by her kindness and her talent, has become a part of the Leaper family. Therefore, it seems apropos to mention her performance in the role of Cassie in *A Chorus Line* at a local Los Angeles theater. Most of the Leapers who went to the Hollywood Bowl on Friday night also went to see Chelsea for the Saturday night opening. They all agreed she was terrific. The Leapers sent a huge flower arrangement to Chelsea before the performance, and they also got to see Scott again. He was in the audience, thoroughly enjoying the show. Sounds like it was a happy weekend for everyone!

ON OUR COVER

Jean-Pierre Dorléac has leapt into the world of fiction with his newly published novel, *Abracadabra Alakazam*. Completing the ensemble are his illustrations of Sam as the Rainmaker from the Emmy-nominated "Single Drop of Rain," available as a greeting card (see p.14), an example from Dean's inimitable wardrobe, and designs from the Emmy-nominated episode "Sea Bride."

The Observer No. 30, October 2004. Published semi-annually by Project Quantum Leap, an unofficial fan club. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. New memberships (any three issues): \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, semi-annual magazine published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 2004 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, 3801 Grindley Park, Dearborn, MI 48124. Send SASE for guidelines or email SMajorPQL@aol.com. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you'll live to regret it! There are rules to Quantum Leaping....

SEASON RENEWALS ACROSS THE BOARD

The Powers That Be at CBS/UPN have kindly granted full-season renewals for our guys' series this fall.

The decision about a fourth season of *Star Trek: Enterprise* on UPN was literally down to the wire. Despite overwhelming agreement that this third season of *Enterprise* was the best so far, the number of viewers (according to Nielsen Media Research) has been steadily declining for the Wednesday 8pm time slot. Although Nielsen acknowledges that broadcast network viewership has been decreasing annually by at least 5%, especially among 18-25 year-old males, who presumably prefer the newer, more-sophisticated X-box and Playstation offerings, it cannot be ignored that competition on Wednesday was fierce. In fact the extremely popular *American Idol* on FOX, brought in many viewers for its follow-up broadcast on Wednesday. *Smallville* also at 8pm on the WB showed a significant drop as well, but unlike UPN, they have the benefit of not only broader market coverage, but also station affiliates who have no pre-emption commitments.

In the final deal, Paramount offered a price cut and a slightly reduced 22-episode season. UPN offered a timeslot change, initially announcing 9pm Friday, but in July decided that Friday 8pm would be more suitable. *TV Guide* reported that Paramount offered to reduce the licensing fee to \$800,000 per episode, down from \$1.7M previously. UPN will easily recover this cost; as before, UPN affiliates are granted a second showing each weekend at their convenience, garnering more revenue from advertisers than the single weekday broadcast reels in. Just prior to renewal Executive producer Rick Berman made clear, "just for the sake of stability, our primary goal is to keep the show going on UPN." Despite the prevalence of cable and satellite subscribers, broadcast networks still provide the potential for a much larger audience, the most likely reason for Paramount's decision to accept the deal. Any immediate monetary loss by Paramount at this time will certainly be recouped in the long run, when revenues from reruns, DVD and merchandise sales, and foreign distribution are taken into account.

An important element in the renewal is the fan support for the show. Many, many fan groups—including Enterprise Project & Save Enterprise—coordinated their efforts to convince UPN of their desire for another full season of *Enterprise*. Finally the renewal was assured, and Scott gave Donna a quote for the PQL website: "I was happy to get the news from NY last week. Thanks to everyone for raising the network's awareness and supporting the show. I am looking forward to a great 4th season."

On July 20, at UPN's fall press preview in Los Angeles, Scott stressed that the cost cutting would not affect what the

fans look for in the show. "I've...seen the first two scripts [of the season], and it's a show as big [as before]." Plus, one of the significant cost-saving measures may actually improve the visual quality of the broadcast. This season *Enterprise* will be shot using a Sony 900 digital camera, a third-generation high definition video technology that now rivals film in quality. At the press preview, Marvin Rush, Director of Photography, said that the savings come from using less time to set up and get the needed shots, while being "actually superior to film in low-light situations, offering a little more detail in the shadows." A common complaint has been the poor lighting in the episodes, which is probably a result of less-than-stellar equipment at the local affiliate level. Hopefully these changes—new technology, new timeslot, and new stories—will keep the fans satisfied this coming season.

Any advantage to *Enterprise*'s new timeslot on Friday 8pm remains speculative. However the Friday 9pm timeslot on UPN's big sister network, CBS, will belong once again to Don Bellisario's *JAG*, entering its tenth season. The change from Tuesdays 8pm this last season was a huge success. A year ago, Kip (a spokesman for the *JAG* production company) assured fans that the change would be beneficial, citing that "the bar is not as high on Friday." According to Nielsen there are generally fewer viewers on Friday, making advertising rates cheaper than during mid-week. This, coupled with *JAG*'s older viewer demographic, proved to be a suitable match for the veteran series. Even with an overall drop in viewers (only a handful of series increased this season), *JAG* ranked a solid 35 for the season,¹ easily winning its timeslot every week. Dean Stockwell, in his recurring role as SecNav Edward Sheffield, will appear in the fourth episode of the new season, tentatively scheduled for October 15.

Don's freshman series, *Navy NCIS* (the initials stand for Naval Criminal Investigative Service) made an excellent showing for the year, ranking 26th in *JAG*'s old timeslot of Tuesday 8pm, and earned an easy renewal from CBS, in spite of coming in second behind FOX's top-rated *American Idol*. Even the reruns this summer have proven reliable, usually placing mid-way in the Top 20 each week. With a secure returning audience, the name of the show is being shortened to *NCIS*, as Don wanted all along. (CBS thought the redundant title was necessary for better viewer recognition.)

NCIS' murder-mystery scenarios with a military twist have proven to be a fresh departure from the ever-increasing slate of *CSI* series populating CBS' hour-drama schedule. Action-packed field investigations are balanced with autopsy, lab and computer procedures,

while still managing to blend in the character development we have come to enjoy and expect in Bellisario's work. Mark Harmon, Sasha Alexander (who replaced initial choice Robyn Lively), and Michael Weatherly star. David McCallum and Pauley Perrette, as featured regulars, provide essential comic relief to counterbalance the serious nature of the investigations, and Sean Murray, who was recurring at the end of last season, is now a regular. As with *JAG*, Leapers recently may have recognized *QL* alumni, notably Melora Hardin (Trilogy) and James Morrison (Hurricane), in guest-star roles.

¹ *Entertainment Weekly's* analysis of Nielsen Media Research data.

HONORARY MENTIONS FOR QL

Those of us who have been watching Don Bellisario's shows over the years, know he loves to acknowledge his previous series within the context of his current productions. You may recall the *JAG* episode "Father's Day," which featured a background shot of a hotel hosting a *QL* convention. (See Issue 18). *QL* can boast of two mentions this past season alone; one in each of Don's hit shows, *Navy NCIS* and *JAG*.

The eponymous officer in "The Good Samaritan" episode of *NCIS* (airdate: February 17, 2004) was an avid collector of character lunch boxes. Among the several hundred prominently displayed on shelves in his bedroom were lunch boxes for *QL* and *Magnum, P.I.*



To our knowledge, no officially licensed QL lunch box was ever marketed

A few weeks later, the *JAG* episode "Trojan Horse" (airdate: May 14, 2004) paid homage to its creator, Don Bellisario and *QL*. The episode included a brief scene inside a Hollywood Studio office. As Lt. Bud Roberts exits

the lobby, he looks down at the sidewalk. Seeing Don's Walk of Fame star, he exclaims, "Hey, it's the *Quantum Leap* guy."



Don was awarded his star on the Walk of Fame on March 2



EMMY FOR RAY BUNCH

On September 12, Ray Bunch received his first Emmy Award from the Academy of Television Arts and Sciences, at the Creative Arts Award presentation in Los Angeles. One of *Enterprise's* four Emmy nominations this season, Bunch won for Music Composition (dramatic underscoring) for the episode, "Similitude." Among his acknowledgements while accepting the award, Bunch cited Scott Bakula, "who has been a fan and so loyal to me over the years." Two of Bunch's three prior Emmy nominations were on *Quantum Leap* and for *Papa's Angel's*.

EASTER EGGS

Easter Eggs—those little hidden messages—can be found on many DVD sets these days, and the first season set of *QL* DVD's is no exception. The box says there are hidden messages from Scott and Dean to Leapers, but not where to look. But what if you don't have time to go hunting for them? Well, fret no more. It isn't that difficult, but we don't want to spoil it for everyone. Check p. 20 if you really need some help.

Next issue: Who are Andy Kochifus and Sebastian LoNigro? (I have the answer, just not the space.)

AN INTERVIEW WITH TREY CALLAWAY

JULY 2004

By Sharon Major

The first suggestion that a spin-off series for *Quantum Leap* was being considered was in July 2002 when Bonnie Hammer, president of Sci-Fi Channel, announced that her network (part of Universal Television Group) wanted to diversify its schedule by developing first-run programming based upon existing Universal titles. *Quantum Leap* and *Tremors* were specifically cited as possible new series. Although the spin-off series for *Tremors*, with Michael Gross debuted March 27, 2003, there has yet to be an official announcement for a *Quantum Leap* spin-off.

But late last year, a “Quantum Leap” search at imdb.com pulled up a new entry, namely *Quantum Leap: A Bold Leap Forward*, with the production date of 2004. Trey Callaway was listed as the writer and a short synopsis was given. Earlier this year, Don’s name was added as executive producer and this summer, Dean’s name appeared as the only cast member. Unable as I am to ever reach Don or Dean directly, I contacted the ascribed writer—Trey Callaway, who to my knowledge had not been involved on the original *QL* series. I wanted to know, Who is this guy and what is he going to be doing to “our” *Quantum Leap*?

Trey seemed genuinely eager to respond to my request for a telephone interview and he was surprisingly forthcoming about the new incarnation and future of *QL*. A few details were hashed out in a follow-up e-mail that proved to be even more revealing. As Al might put it, it sounds like “a kick in the butt!”



Sharon: So are you a Leaper?

Trey Callaway: Yes, I am.

S: When did you “find” *QL*?

Trey: Back during the original first season. But if you had told me back then that I would one day wind up working on the next generation of *Quantum Leap*, I probably wouldn’t have believed you. Unless, you had somehow leaped me forward to prove it. Yes, I was a big fan of the original series.

S: Were you among the fans that were involved and picketed NBC, or were you sort of on your own as a fan?

Trey: I was on my own. I was a big fan of Don’s work in general. I would have kissed his ring over *Magnum, P.I.* alone.

S: How did you get attached to this project?

Trey: In retrospect it seems as if it was a long process, if only because of all my years of working in television. It’s funny, but whenever I’ve had the occasion to go to networks and pitch any kind of anthology series—in any way, shape or form—the networks always seemed to shy away from them because they were always looking for the next *Quantum Leap*. I don’t know how many times I’ve heard, “What we want is *Quantum Leap*.”

So it was rather refreshing when I got a call from Studios USA and the Sci-Fi Channel, where I had some fans and good relationships, and they asked, “How would you feel about doing *Quantum Leap*?” I said, “My God, yes!” if only to work on it officially.

So that is how I was initially brought into the process. I then sat down with Don, hit it off with him and got his blessing, and went from there.

S: We’ve spent the last several issues focusing on writers. Can you tell us when you decided this might

be your career and how you broke into the business of writing and producing?

Trey: I've been working in television and film for the better part of the last 10-12 years. I began writing and selling several different features, but I officially got my start in television back in the '90's when I created a television series called *Mercy Point*, which was a science fiction drama on UPN, often referred to as *ER* in space. It was a space station medical hospital. That's where I first earned my executive producer / showrunner stripes, and I have continued working back and forth between movies and tv because a) I truly enjoy both worlds, b) I have three small children to feed, and c) it beats the heck out of breathing coal dust. Actually there have been a number of pilots, including working on a project with Tim Burton called *Lost in Oz*, and a film, *I Still Know What You Did Last Summer*. So, when I got the call from Sci-Fi about *QL*, I asked, "Where do I sign up?"

S: Dean's name now appears to be linked to the project (at imdb.com). Is this legitimate?

Trey: (Although) Scott has a running gig now, the idea was always to bring Scott and Dean back together for at least a short part of our relaunch and then craft it dramatically so that Scott could go leaping back out into the ether, leaving Dean behind to team up with a new partner, whom as I envisioned is directly related to Sam.

S: Sammy Jo?

Trey: Yeah. Sam's daughter would team up with Al for a new incarnation of the series, with the long-ranging arc being her character attempts to find her father and bring him home once and for all.

S: At what age do you envision Sammy Jo?

Trey: When we first meet her, in the first act when Sam himself meets her, she's only 12 years old. Later, when we catch up with her, she is in college and Al is a professor of hers—and that's no accident. He has kept tabs on her and tried to stay close.

S: So Al's not actually at the project; I'm probably digging too deep.

Trey: It's funny. There are a number of things I'm not allowed to say, but I can tell you the two of them (Sammy Jo and Al) team up.

S: (scanning my notes for more questions): So you know how long we've been waiting; I don't have to go over that.

Trey: [laughing] Well, if it's any consolation, I've waited a long time too. It was quite a kick to work on it!

S: Is there a time frame or a time limit for this agreement with Sci-Fi?

Trey: Not as I understand it. It's really a situation of scheduling for everyone—myself, Don and Sci-Fi included. At this point the two-hour backdoor pilot (script) has been completed. I finished the script, the network and studio are very happy with it. Don is obviously heavily ensconced in not one, but two shows at the present, and Sci-Fi has a busy schedule as well. It's all about trying to find the best time to go into production and relaunch this thing, not just as a stand-alone 2-hour. Because there are so many fans of the original series, I know Sci-Fi has every intention of trying to roll this out as a new series. There is a lot of timing and scheduling that has to come into play. I'm about to start on a new project with Todd McFarlane (*Spawn*) at FOX which is an anthology series called *Twisted Tales*. So we have to get everyone in the room and figure out how and when this works.

S: Has *Twisted Tales* gotten the green light from FOX for their fall or spring schedule? Your newest project listed at imdb.com is entitled *Witch*. Is this a name change or a different project?

Trey: I like to describe *Twisted Tales* as "Night Gallery with multiple piercings"... a supernatural anthology series with some serious edge... and I'm currently penning both a pilot script and bible for the series through FOX's alternative programming division. The green light part is up to them.

Witch is a different project entirely - an animated series for Disney based on an extremely successful series of European comic books, which I adapted and am producing with my wife, Nancy Neufeld Callaway. It's like a cross between *Lizzie McGuire* and *Harry Potter*, presented in a Japanese anime style. *Witch* debuts in the Spring of 2005 on ABC Family, Toon Disney, and The Disney Channel worldwide.

S: So, can we come back to *Quantum Leap*? Are you fairly secure on where this is going? Or, [jokingly] you never can tell?

Trey: [Laughing] As secure as one can be in this business, which is as you just said, “you never know” tends to be the case usually. But I certainly had a blast writing it and everyone seems to be very receptive to what we’ve got, so we’ll see where it goes from here.

S: I’m glad you’re a Leaper. I think most fans were skeptical when they first heard that there was going to be another *QL* but without Scott. “Oh, no!”

Trey: [agreeing] “How can you?”

S: It does sound good. Since you are a fan yourself, this should bring in the long-time fans.

Trey: The mythology was so well drawn for the characters in the first run. Even if I didn’t know anything about *QL*, I would have been doing it a gross disservice to not pick up that mantle in terms of character and mythology and carefully carry it forward without ignoring or destroying what came before. I don’t have to tell you that Don did an amazing job creating this universe. My job was to breathe some new life into it with new characters and some new situations, but without throwing the precious baby out with the bathwater.

S: Wonderful.

Trey: That is definitely the goal and I think this is borne out in the 2-hour. The two things you get out of the *Bold Leap Forward* are a sense that the mythology continues, with a great sense of humor, which was always key in the original series, but also a great depth of heart. I think that is probably best showcased in the kinds of leaps you see in the 2-hour. There are about three or four leaps, with one being the massive A-story leap that will probably knock everyone’s socks off, and which in particular shows the great depth of heart. While the B- and C-leaps showcase the great sense of humor and the ironies of time.

I’m not one to toot my own horn, but I think it does a pretty good job of carrying this forward.

S: So if Sammy Jo is in college, what year would that be?

Trey: Sam gets some limited interaction with Sammy Jo back in 1992 as a kid on a soccer field. Then we are now

in the present day and she is finishing up with college and toying with a very serious relationship, facing a lot of issues that 20-somethings have to face upon leaving the safety net of college.

S: I know that nowadays networks tend to look for programming geared to a younger demographic. Do you envision Sammy Jo as an action heroine like Jennifer Garner on *Alias*?

Trey: Yes, as do the network, the studio, and Mr. Bellisario himself.

S: So that fits in with her birth date and chronology?

Trey: If Don is a stickler for anything, it’s detail.

S: Well, as I recall, Deborah Pratt, who created Sammy Jo, told me that in the “present day” Sammy Jo would be in her thirties. I really hate to be the one to initiate a debate before this project even gets off the ground, but Leapers are probably bigger sticklers for detail than even Don, who established Sammy Jo’s birthdate around March 1967.

Trey: Long Live The Leapers! And while you’re absolutely correct about all the fine print details of the show’s timeline, there are really only two ways in which I’m at liberty to respond: 1) Time has a funny way of altering itself—or better yet, in the *QL* continuum, of being altered by someone else. So please keep in mind that some objects may eventually appear younger or older in the rearview mirror; and 2) It was an absolute mandate for everyone involved that the next chapter of *Quantum Leap* have its characters rooted in present day—and then limit our leaping to Samantha’s lifespan—at least as long as our audience initially believes her lifespan to be.

S: Thank you so much for taking the time and letting us get acquainted with you.

Trey: You’re quite welcome. I genuinely appreciate your interest and hope the best is yet to come... or in the world of *Quantum Leap*... has it already happened?

Give my regards to my fellow Leapers.

SPECIAL FEATURE

JEAN-PIERRE DORLÉAC

FROM COSTUME MAGICIAN TO PUBLISHED AUTHOR

Jean-Pierre Dorléac is an American, born in Toulon, France. His formative years were divided between schooling in various European countries and the theater, where several of his relatives worked, both in front of, and behind the footlights. From the age of ten until he was in his early twenties, he acted on stage and in several films. However, he was never comfortable or happy performing out of continuity for the camera, and kept mostly to the 'boards.' While studying history at the University of Paris, he found he could remember events by the clothing people wore. With an eye for accuracy and his knowledge of history and theater, this became the springboard to his chosen profession of costume designing that would eventually encompass feature films, television, theater, rock-videos, styling, and private couture.

As a young man, Dorléac was rehearsing for *Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad*, when the Costume Designer dropped out. Dorléac volunteered to do the wild costumes as well. This indeed, was the bursting open of a door that never closed.

"I so thoroughly enjoyed becoming a part of all the characters, not just the one I was playing, that I started pursuing other avenues that would lead me towards designing. With the outstanding reviews I received, I changed my courses to include cutting and draping, as well as extensive seminars in the history of garments and their origins.

"Then I was lucky enough to secure a position as a sketch artist in fashion advertising for Le Printemps, a Paris department store, where I was unknowingly able to hone my illustrative abilities. But the fact that I started as an actor has given me invaluable insight into making a performer comfortable and at ease in his or her costume, which of course helps tremendously in getting a great performance."

Moving to Los Angeles in 1973, Dorléac designed what he calls, "riotous bizarre" for the mad play, *The Persecution and Assassination of Jean-Paul Marat, as Performed by the Inmates at the Asylum of Charenton, Under the Direction of the Marquis de Sade*, and won the Los Angeles Drama Critics Circle Award that year for Distinguished Costume Design. The

following year, another LADCCA nomination for his work on *A Doll's House* caught the attention and support of Edith Head, 'grande couturière' of Hollywood costuming.



After an independent film, *The Last of the Cowboys* with Henry Fonda and Susan Sarandon, Dorléac met with producers at Universal Studios to collaborate on the first-ever mini-series for television, *The Bastard*, set in American Revolutionary times. His work in the 1978 production brought him his first Emmy nomination, establishing what would become a long relationship with Universal.

Following *The Bastard*, Dorléac stepped into the future, designing for *Battlestar: Galactica*, a high-budget science fiction epic, the likes of which had never been seen on television before. The series was set in the 7th millennium AD, and the spectacular effects, sets and costumes helped create a universe that still appeals to loyal fans, decades later. Unfortunately, the series was cancelled at the end of the season due to the excessive costs and dwindling viewership. In spite of it being off the air, Dorléac

won the Emmy for Outstanding Costume Design for a Series, for the episode "The Man with Nine Lives" (aka "Furlon"), starring Fred Astaire and Anne Jefferies.

But within a year, a different slant on the series was created, entitled *Galactica 80*, set 30 years later on Earth, invaded by Cylons. It began airing in January 1980. Although it too was canceled within six months, Dorléac was once more nominated for an Emmy.

Regarding the ideas for *Battlestar: Galactica*, Dorléac reflects, "The basic principle of creating costumes for 'other worldly places' is to start with the history of a specific item of clothing and trace its evolution. You can come up with some pretty wonderful ideas to advance upon, if you're as imaginative as I am. But don't misunderstand, nothing was ever my concept alone. The principle ideas came from the original script that was written by Glen Larson, and the staff of writers. Everything, for the most part, was an amalgamation of many ideas from many different sources; the executives at ABC, or at Universal, the different producers, special effects, stunts, actors, even sound sometimes had input.

"I still have reams of the original sketches that were progressive ideas for the uniforms. Among them are a whole series of casual undergarments that I remembered being nixed, as I was told the starfighters would never be in anything but their uniforms.

"But on the very first week of shooting, the network wanted Starbuck to remove his tunic to show more skin. In doing so, he revealed the velcro that held the tunic together, which was never intended to be seen, while the costumers scurried about trying to find something that might resemble a futuristic undershirt, which had never been approved to make."

Working within the constraints of a tight budget and filming schedule can be difficult and stressful. When working on that series, Dorléac praised his wondrous Costume Supervisor, Mark Peterson [*The Majestic*], for really being the one who made it all come together.

"My crew and I used to call it 'Planet of the Week,' since we were always going to another asteroid where everyone had to look different from the last one. And everyone was cast at the very last minute, as is common in television, leaving us with no time to do anything at a normal budgeted pace. On the very first episode, Jane Seymour was cast at noon and supposed to work later that same evening at seven, in Long Beach (that's over an hour's drive from Universal Studios). And she needed a double set of costumes (one for her, one for stunts) that included a tunic with hood, plus fours, laced leather boots, and a leather corset-style belt. She came in at 1pm and we took her measurements, then

I left for the shoemaker while my dressmakers began assembling the garments.

"We sent a driver for the boots and belts at five, to meet me in Long Beach, while I left with another driver from Universal with the clothing at six. I remember it was hot and the air conditioning was on, but I sweated all the way there.

"Down the road, we had the same thing happen with Barry Nelson. This time though, I never got to take his measurements. He was cast the night before the morning he was to work, and at the time I telephoned him, he was in New York on his way to London to dub *The Shining* that he had recently finished. So I spoke with him in the airline terminal while he changed flights to L.A. With a surmised set of measurements, the tailors worked all night, once more, making two of everything: a shirt, tie, hat, jacket, trousers, belt, shoes, and coat. And they all to be finished by six in the morning when he would land at L.A. Airport and be met by a studio driver and taken to the studio for a final fitting. By nine o'clock, after going through hair and make-up, we dressed him completely, along with his stunt man, and sent him to camera."

Within a year, Dorléac was nominated for two Saturn Awards from the Academy of Science Fiction, Fantasy and Horror Film, in the same category of Best Costumes. This pitted his work on *Battlestar: Galactica*, against his wildly imaginative designs for the feature film *Buck Rogers in the 25th Century*, for which he won. Additionally, his work on the now-classic romantic feature *Somewhere in Time*, netted him not only another Saturn Award in 1981, but also an Academy Award nomination for Best Costume Design.

"After all the awards for science fiction I had done, I started getting offers for nothing but. I was ready to sign to design *Flash Gordon* with Nicolas Roeg directing, when he decided not to do it, due to a conflicting schedule. I felt it was an omen for me too, to change course."

So in 1982, Dorléac found himself working on a variety of shows and specials, including *Knight Rider*; *Sword of Justice*; *Rooster*; *Rosie: The Rosemary Clooney Story*; *Mae West*; and *The Tales of the Gold Monkey*, a Bellisario series set in the South Pacific in 1938. Two more Emmy nominations, for *Mae West* and *The Tales of the Gold Monkey*, ensued.

Dorléac's association with Don Bellisario goes back to *Battlestar: Galactica*, where Bellisario was a line producer, writer and a director. "He wrote

the script, as well as directed 'The Man with Nine Lives.'"

Once Bellisario was producing his own shows, he remembered Dorléac's talent and asked him to work on *The Tales of the Gold Monkey*, *Airwolf*, and some *Magnum, P.I.* episodes and finally *Quantum Leap*.

Dorléac observed, "Television is never easy, because of the time frame you have to work within. In a regular series, like *C.S.I.* or *Everybody Loves Raymond*, the designers generally create what is known as a 'closet' for the leading characters, and that consists of a hundred pieces spread over the season to constitute a new look every episode.

"We couldn't do that with *Quantum Leap*. Dean repeated his clothes; Scott didn't. We had to have new changes for 'Sam' for each story, fitting the new time frame and location. The scripts may have taken place in 1957, two to three times within a year's work, but they were always set in different locales and climates, at different times of that year, and so the look was entirely new.

"Al's wardrobe was an amalgamation of Don's desire to have him look 'flamboyant and off-the-wall,' and Dean's personal sense of how far he was willing to go to create this hedonistic creature. I simply supplied all the kinky twists."



4 JACKET STYLES FOR DEAN STOCKWELL

four of them were for Outstanding Costume Design for a Series, thanks to Dorléac's diverse sense of style and meticulous devotion to details and authenticity. The episodes honored were "Sea Bride" in 1990; "Glitter Rock" in 1991; "A Single Drop of Rain" in 1992; and for "Lee Harvey Oswald" in 1993. As is customary, submissions are made only for specific episodes, and therefore represent only a small fraction of the talent and skill necessary to provide what was consistently an entire season of magnificent work. During that first full season, Dorléac loved the period look of "8½ Months," "Pool Hall Blues," and "was very pleased with how 'Miss Deep South' turned out until they inserted stock footage for the audience. The final cut included people dressed in 70's apparel and accessories. It was the main reason I disqualified it for Emmy consideration, since the story was set in the south in 1954, and there were people sitting there applauding, with afro-hairdo's plainly visible in the front row. Need I explain how anachronistic this was?"



During each of its full seasons, *Quantum Leap* garnered numerous Emmy nominations and awards, and



The finished look

Dorléac has tried to stay away from contemporary production, because the work is rarely appreciated or recognized. “Most producers today, doing a contemporary series, especially the reality things, have no concern for the costumes. They hire you if you can get promotional clothing free, and come in under the extraordinarily tiny budget. They don’t care if everybody is dressed in white T-shirts and jeans, as long as they have something on. Whatever is out there fashion-wise, will do!

“There is a major difference in clothing and costumes that no one but those working in the field understands. Many people are under a misconception that costume designing and fashion designing is the same, but that is just not so. Clothing design for the general populace takes little into account, other than how easily it can be manufactured in great quantities, cheaply. Details are thrown out the window. Things are made in different sizes, for various weather conditions, with no real concern as to whether it really flatters a person or not. Only by chance does a purchased outfit look sensational off the hanger. Usually it requires hours of major alterations to get it presentable for camera. It would be cheaper to make things sometime, adding up labor cost and the price, but that is something producers have never been able to understand.

“Costume designing takes into account a person’s body and how best to enhance it for camera. Whether or not it would help to make a short person look taller, or make a tall leading lady not so enormous next to a diminutive leading man. Or how best to make a girl next door out of a frumpy matron, or a Vegas showgirl from someone’s skinny sister. The greatest compliment I get time and again, is from actors, who when leaving, say, ‘You know, I really had no handle on this part until I

started putting on what you’ve created. You’ve really helped me achieve a full, individualistic character.’”



*Dean wears one of several
“swiss-cheese” ties created for QL*

During the decade following *Quantum Leap*, Dorléac has been indefatigably busy, designing a slew of films, including *Heart and Souls* and *Leave It to Beaver*, as well as television productions, *A Burning Passion: The Margaret Mitchell Story*; *GoldenEye: The World of James Bond*; and *Lily Dale*, for which he once more was Emmy nominated. Moreover, his work has been celebrated in museum exhibitions in Los Angeles, New York City, Montreal, Paris, and Japan.

His most recent television series, *The Lot*, making reference to its setting, a 1938 movie studio back lot, and its roman à clef behind-the-scenes look at moguls and stars, was produced for AMC. The half-hour comedy was launched as four episodes in 1999, followed by thirteen more in 2001. Dorléac’s attention to the thousands of details required to depict the era, earned him another Emmy in 2001 (in conjunction with Costume Supervisor, Gilberto Mello) and recognition from the Costume Designers Guild in 2002, for Excellence in Period Television Design.

Costume Supervisor, Costumers, Costume Designers? Aren’t they all the same?

Dorléac reveals an interesting aspect of the business explaining the difference. “Costumers are wardrobe people, and are in a different union separate from costume designers. It is the designers who do sketches, buy fabric and supervise the construction of a garment from the ground up. A costumer is only allowed to purchase existing clothes or pull from stock . . . they are not allowed to put

pencil to paper and design. But they are invaluable to a production. I could never have accomplished the look of *Quantum Leap* without my Supervisors, David Rawley, and Donna Roberts.”

The audience is cheated when costumes are inaccurate in any kind of way, Dorléac asserts. “It’s all the individual things, like dyes and weaves of the period, fabric patterns, collar points, hat veiling, gloves, handkerchief placement, jewelry, and shoes that make it REAL. Without the factual thing, you’re feeding the audience misinformation. And dumbing anyone is the last thing I will put up with.

“Imagine an audience in the future watching a depiction of the first moon landing in 1969, where everyone is dressed in punk clothes, holding cell phones and boom-boxes. It’s the same thing as watching *Shakespeare in Love* where many of the fabrics, dyes, and garment cuts were centuries, not decades, ahead of the film’s time period. But then again, the academies have never had an eye for truth, only box-office and politics—and things over-the-top or as glitzy as Rio’s Carnaval—are certain to get recognized.”

Currently, opening yet another door this year, Dorléac has just had his delightful novel, *Abracadabra Alakazam*, released by the renowned publishers, Monad Books. This deliciously decadent two-part caper revolves around an alluring but unpredictable heroine named Glenna Flanning, and two young men who enter her life, twenty-one years apart.

The first of the two offbeat adventures starts on a stormy New York night in May of 1955, when a series of best intentions gone haywire indirectly changes the lives of numerous people. Moving speedily to the muggy Gulf Coast of Louisiana and Texas, a young neophyte dancer with an overpowering dream, Peter Stanton, is the first affected, when he’s introduced to zany Glenna during her brief stopover in Gulfport, Mississippi. It’s only a matter of time before the provocative redhead persuades him to accompany her, on her wacky trip to Hollywood . . . where she’s at long last bound with a studio player’s contract in one hand, and an energetic, giant white poodle in the other.

The second part is a darker escapade, consisting of a sequence of veiled misfortunes happening at the same time of the year, but earlier, during the Depression in 1934. Jonathan Conway, a man with a secret past, returning on a family emergency to Houston, must soon devise the greatest act of prestidigitation he will ever be called upon to perform. And he knows nothing about magic, . . . until our enticing hoyden, accidentally tumbles into his life.

Put Roxy Hart, Sally Bowles, Mame Dennis, and Holly Golightly aside. After meeting the unique and irresistible Glenna Flanning, magic has a new meaning.

And, as in all his work, his attention to details and his profound knowledge of history have once more created a loving story laced with accuracy.

Stephen Collins, actor and author called it, “A delightful romp peppered with loving period details and chock full of wild characters, but none more so than Glenna Flanning, a heroine that actresses will fight to play when this inevitably becomes a movie.”

And Susan Blakely declared, “Riotous dialogue, screwy situations, eccentric characters . . . with charm and whimsy to spare. Loved, loved, LOVED this book.”

Although the book won’t be available in your local books store until November, just in time for Christmas, individually-signed advance copies can be obtained through the publishers, Monad Books, P.O. Box 3904, Hollywood, Ca. 90078, for \$24.95 plus \$5.00 for Priority shipping.

Bibliography

The *Battlestar Galactica* Fan Club Interview with Jean-Pierre Dorléac, by Shawn O’Donnell, <http://battlestarfanclub.com/battlestar/bgintjd.htm>, approx date 2000.

Jean-Pierre Dorléac: Renaissance Man, an interview by Christina Mavroudis, *Quantum Quarterly*, Issue Eight, Winter 1991.

Jean-Pierre Dorléac, Credits, Biography and Awards, imdb.com, 2004.

What the Well-dressed Time Traveler Wears: A Conversation with the Costume Designer, *The Complete Quantum Leap Book*, by Louis Chunovik, Citadel Press, 1995.

Many thanks to Jean-Pierre Dorléac himself for providing additional factual material.

AN INTERVIEW WITH JEAN-PIERRE DORLÉAC

JULY 2004

By Sharon Major

Hopefully our readers will have had a chance to peruse the previous article about Jean-Pierre's long career as a Costume Designer and about his recently published novel before attending to this interview. I want to thank not only Mr. Dorléac, but also his representative, Don Nelson, for making this interview possible.



Jean-Pierre Dorléac at the 1993
QL Convention in Los Angeles
Photo by Karen Voyles

Sharon: First, *Quantum Leap*. When designing for *QL* (or any of the other series you worked on while under contract to Universal), did the costumes remain part of their vast wardrobe collection?

Jean-Pierre Dorléac: All costumes designed or purchased for any studio or independent company, belong to them, with the exception of a few select ensembles I specifically request in my contract.

S: Do you recall instances where particular outfits or pieces were given to any of the principal people associated with *QL*?

JPD: Occasionally, an actor will ask for a shirt or jacket he has fallen in love with. I try to avoid production where the wardrobe is part of the leading actress or actors contract, as I find they (i.e. the stars) are only interested in shopping for high price items that exceed my budget, and they won't compromise, making the job very difficult.

S: Would you be interested in working once again on a *QL* movie, or a spin-off series, if either one ever comes to fruition?

JPD: Most definitely! *Quantum Leap* was one of the most wonderful experiences I've ever had.

S: How important is it to get input from the directors or writers before you begin working with a script?

JPD: I begin with the script first. Quoting an ancient expression, "If it ain't on the page, it ain't on the stage." Thereafter, it helps immensely to have someone take charge. Don Bellisario was the best there was at this. There wasn't any aspect of the script he didn't know what he wanted. And you could always call him up and get a quick decisive answer, if you were unsure. Most producers don't realize when they take forever to make up their minds or change their minds after approving something, that it costs double or triple what was originally budgeted, because of such indecisiveness.

S: In an interview you gave few years ago, you mentioned that you have become very selective in choosing projects. Since that time you have had few screen credits listed at imdb.com. Are you still regularly designing for stage and your private couture?

JPD: Yes, I have many clients all over the country that I do special things for. A lot of weddings, you can be certain. Some private birthday events. Holiday gowns. Oscar, Emmy and Tony events take up a part of the year.

With runaway production draining Hollywood of all its television and film work, I have been doing location independent films with wonderful actors, like William H. Macy, Hal Holbrook, Keith Carradine. But these films still sit in the can, unable to find distributors. The bottom fell out of this market too, after 9/11. I have also been working in the theatre, my first love, doing plays like *Les Liaison Dangereuses*, for the Pasadena Playhouse, and *Light up the Sky* for the Seattle Repertory Theatre.



Photo by Eugene Pinkowski
Courtesy of Monad Books

S: From the short synopsis of *Abracadabra Alakazam*, your book it sounds as if Glenna Flanning might be (magic aside)...a Time Traveler, perhaps?

JPD: (Hearty laugh!) No, not at all! The twenty-one years between the novellas only go to show the growth of an individual as seen by two different people. There isn't a hint of time travel in either story.

S: Can I assume the jacket cover is also your creation?



JPD: I did its illustration and selected the colors. The design was done by a wonderful graphic artist, John Keeler.

S: Have you been writing (and collecting ideas and material for stories) all of your life, or is this a fairly recent pursuit?

JPD: I've been writing since the sixties. I have had several articles published in magazines and two of my plays produced. With the advent of computers, I started writing more. And like everything I do in life, I don't talk about it. I find modesty far more becoming than all those Hollywoodites who are forever dropping names, upcoming projects and people they know, that turn out to be nothing more than stale air.

S: That's a fantastic leap from what you've been doing over the years.

JPD: Not necessarily so! Having spent the better part of the last three decades mostly with actors, people who have a difficult time separating reality from role-playing on a minute-by-minute basis, I have become an expert on instantly identifying profiles to quickly creating various character traits through garments and accessories for Costume Designing.

My designing has always been based on character, more than glamour or in-your-face "look-at-these costumes." There is a richness and unity, when there is a purpose to what one wears, as opposed to articles of clothing that are nothing more than attention-getting, off-centered outfits.

Additionally, I have always been fascinated with trivia I've inadvertently picked up while doing research, as well as from everyday people while on location. Having always been beguiled by eccentric people and events, I have heard and collected the most unbelievable stories from all over the world. Everyone has a tale to tell you about his or her relatives, no matter how scandalous or horrendous it might be. I listen attentively, often wondering how much of what is being related is true, and what is window dressing.

These anecdotes have left me with an inexhaustible amount of characters, and capturing their idiosyncrasies through a play of words, is no different than the pen strokes I use in creating a costume illustration. Word usage defines an individual every bit as much as a piece of clothing. The slang of a specific time can identify someone's makeup as much an accessory.

You start with a layout that is similar to a costume continuity chart, then select color to create the atmosphere you're hoping to achieve, add adjectives and adverbs like lace, zippers, buttons, pockets, etc., for identification, and eventually you have a complete concept.

Certain expressions mark a character, the same way too many frills do. And garish is always too much, whether it's in expressions or glitz.

I realized years ago when I first started writing for magazines and periodicals, utilizing such elements to visualize a story gave it great authenticity. Trying to disguise the true facts—like actual murders and crimes I've heard about—was no easy task, especially with all the buried skeletons I know about in Hollywood. Hopefully I've done a good enough job that there won't be any threatening telephone calls.

Abracadabra Alakazam is all truth, yet fiction. Its characters are based on real people—and animals—I have known. Most of the incidents that occur throughout the two capers are somewhat factual.

The first of the two adventures, "Abracadabra" was originally a short story, called "No Time To Lose" which someone suggested I turn into a screenplay. Over time, through various incarnations, it got paired with the second tale, which was written as a novel, originally entitled "The Light of Day." I was half way through it, when it struck me how unique it would be to have the same heroine running through both stories, but told by two different men twenty-one years apart. The fact that a certain type of magic is employed throughout both escapades, gave it its final title.

S: From the comments on the book jacket, it seems as if you write with a "screenwriter's eye." Are you interested in having the book become a film?

JPD: Most assuredly, if someone cares for it as much as I do!

S: Lastly, can we alert our readers about any upcoming scheduled book signings or appearances?

JPD: All book signings are coordinated by the publishers. I have been told of a few. The time and dates can be found at monadbooks.com when they are confirmed.

DORLÉAC'S GREETING CARDS

Monadbooks.com also provides information on Jean-Pierre Dorléac's Greeting Card selections. Pastel-colored illustrations from a wide variety of his designs grace the front of the greeting cards, which are either blank inside or provide a Christmas greeting. In either case, the name of the production for which the design was created can be found inside on the reverse of the illustration. Sam as the Rainmaker in "Single Drop of Rain"—featured on our cover—is just one of the series of nearly two-dozen designs representing his lengthy career. These are lovely, high quality cards, any of which would make a special keepsake for an avid collector.

OTHER VOICES

Unable to (once again) find room to list all of the "other voices" for *QL*, Scott and Dean available on the Internet, let me simply remind readers that Trudy Costagliola in Australia still publishes a newsletter called *Leapers Digest* about every three months. Contact Trudy at quantumleap88@hotmail.com.

DEAN STOCKWELL at CineVegas 2004

On June 13, Dean was awarded the inaugural "Changed My Life Award" at the 2004 CineVegas Film Festival in Las Vegas, Nevada. The award celebrates the power of movies and their ability to poignantly resonate beyond the theater, aptly describing his role in the 1941 film *The Boy with Green Hair*. Stockwell's 1984 film, *Paris, Texas* was also shown. Between the two screenings, Stockwell and Dennis Hopper (festival chairman and old friend), provided a Q&A for attendees.



DEAN STOCKWELL AND BRUCE CONNER

Photo by John Bradfield

Adam Mast (zboneman.com) provides a report of the festival and specifically the Q&A session: "Stockwell even spoke about *Quantum Leap* which was met with a huge round of applause. He said that when he took on the role of Al in the cult hit TV series, Hopper joked that it would be the end of his career. And here's an interesting scoop. Stockwell said that a new *Quantum Leap* TV movie is being developed and would feature Sam Beckett's daughter as a new leaper. Stockwell said he too would be involved and hoped to get rolling on the movie sometime next year."

In addition to the information at Mast's site above, a complete description of the event can be found in an article by Victoria Alexander at the Films in Review website, specifically

www.filmsinreview.com/Features/FilmFests/CineVegas_2004.html

AN INTERVIEW WITH TROIAN BELLISARIO

August 13, 2004

By Sharon Major

I recently managed to catch up with Troian Bellisario, who portrayed Teresa in "Another Mother," which originally aired on NBC January 10, 1990. As with most high school seniors it was a very busy year for her, so I waited until that brief period between high school and college to do our interview. In what she claims is her first interview ever, Troian was very engaging, thoughtful and articulate, and charmingly down-to-earth.



Troian Bellisario, Class of 2004

Sharon: Hi, Troian. There was a *QL* marathon on Sci-Fi Channel not too long ago, and they ran "Another Mother," the episode in which you appeared. You are no doubt the youngest of the *QL* guest stars credited with a speaking role.

Troian: Oh, really?

S: From the airdate of the episode, I figure you must have just turned four years old when you did the episode. Even though you were so young, is it possible you have some recollections from the filming, or being in and around the set in general?



Troian: I remember being on the set for that episode and I especially remember the dinosaur scene with Dean Stockwell. I remember filming it and Dean singing to me. I don't know if a lot of it is my own recollection, or what people told me, or what I saw from the episode, but I mostly just remember having everybody do their own thing around me while I was sitting quietly watching them.

S: Obviously the images of the dinosaurs weren't there at the time. Did they just tell you what would be there?



Troian: Yes. I had a pretty good imagination for playing with invisible dinosaurs.

S: Do ever watch *Quantum Leap*?

Troian: Yes, I do. I watch the reruns sometimes. I might not watch a lot of TV, but if I'm flipping channels and it's on, I'll definitely watch it.

S: You've been on *JAG* and *First Monday* as well. Can I assume you have some interest in acting?

Troian: I do. I've been studying acting since I was little and now I'm going away to college to pursue Theater as a major, and hopefully I'm going to come back out here and act.

S: Have you also been on stage?

Troian: I've been in pretty much all of my high school productions. This year we did Gilbert & Sullivan's *Iolanthe*, and we did three plays by Horton Foote. I was in the one called "Midnight Caller."

I've done some other things professionally, but mostly this last year I've been concentrating on being involved in my high school, since this was my last year. My friends and I make a lot of little movies in our spare time.

S: In what other high school activities have you been involved?

Troian: Earlier in my high school career, I was into a lot of sports—volleyball, cheerleading, and football—but then I eventually became mostly involved in a lot of theater and the Thespian Society where we did a lot of Shakespeare. I was also very involved in a lot of academics.

S: So are you a little afraid of leaving home and going across country to college?

Troian: I haven't really thought about it. I'm excited that I can go someplace where I can study what I want to do with the rest of my life. I'm going to be studying other things for my minors, but I'm very excited that I will get to wake up in the morning and do theater classes.

S: So in going off to college, what is more important, your clothes or your mixed CD's?

Troian: (laughs) For me, probably my mixed CD's. Clothes are nothing when it comes to music.

S: Have you picked up—or inherited—your parents' talent for writing and storytelling?

Troian: I doubt that I'm anywhere in their ballpark, but I do a lot of creative writing, such as poetry and short stories. I guess for me, writing is something I always do. When I'm not doing anything else, I always find myself over a piece of paper writing whatever is in my head. It is just a better, more natural filler of time than sitting around watching TV or something like that. So I'm either writing or reading.

S: So what is your favorite reading?

Troian: My favorite reading probably is the *Virgin Suicides*, by Jeffrey Eugenides, and I'm also a big Harry Potter freak.

S: Do you read plays just for fun too?

Troian: I do read plays. I read a lot of (Arthur) Miller and a lot of Shakespeare in my spare time. I'd like to read more plays, but I figure I'm going to be doing a lot of that in college.

S: Your mom mentioned you were recently traveling out of the country.

Troian: Oh yeah! I went down to Australia with my dad. It's funny—it was very cold, since it's winter there. It's so weird, especially since it was July, to have wind chill, cold and shadows.

S: Did you get to the Outback?

Troian: I did that the last time I went. I went up through the Blue Mountains, which is not quite the Outback. This trip I just kind of stayed in Sydney. I still have yet to see the Ulluru or the real Outback.

S: For quite a while I've wondered about the role you and your brother Nicholas had during the fight scene in your mom's short movie, *Girlfriends*. As a mom, I'm not sure I would want my child to actually observe such a scene, even if it was clear that it was staged. How did your mom work with the two of you to have it appear that you and your brother were witnessing a fight?

Troian: I think my mom is the same way. She took me aside and told me what was going to be going on. She definitely didn't want me there watching it. Of course, when she filmed the scene of us watching, it was at a totally different time.



Nicholas and Troian in *Girlfriends*

My little brother was too young, but since I'm fascinated with anything involving the camera or filmmaking, I wanted to watch it. When she told me what was going on, she saw that I was interested and I asked her if I could watch it. She let me watch one take

and she talked to me for a little bit afterwards. Mostly I didn't want to be in the way, so I didn't watch them do it over and over again. But it was definitely of my choosing. I think she probably would have rather that I didn't, but I had to see it for myself.

S: So how did your mom motivate you and your brother to be in that part of the scene?

Troian: She is a good director. I think when you are that young it's very easy to place yourself in a situation and not be afraid of worrying if you are over-acting. You can't over think things when you are that young; you just place yourself mentally there and let what happens happen.

S: So what did she say to Nick?

Troian: I don't remember exactly what she told him, but I think my mom asked him if he liked watching fights, and he said, "no." Then she told him to pretend there was a fight going on and to show me that you don't like watching it. I think he just stood there. He was young and looking away. I think his mind wandered to his video games and whatever toys were there.

S: Well, it was very powerful to see that on the screen.

Troian: I'm glad that it had that effect.

S: Did you already know how to rollerskate when you did the *First Monday* episode?



Troian: (laughing) Yes, I've been rollerskating since I was little. It had been a while since I had been on skates, but roller rinks were definitely a part of the late-80's and 90's, which was my childhood.

S: Thank you so much for the delightful interview, and have a great time at school.

Troian: Thank you. Bye.



*Deborah and Don have every reason to be very proud of their daughter, who graduated Valedictorian (which, by the way, was never mentioned during the interview.)
Photo courtesy of Deborah Pratt*

Film and Television appearances for Troian Bellisario

(Films are underlined; television series are in italics, followed by episode title)

First Monday: Strip Search (2002)

First Monday: Dangerous Words (2002)

JAG: Tiger, Tiger (1998)

Billboard Dad (1998)

Girlfriends (1995)

Quantum Leap: Another Mother (1990)

Last Rites (1988)



Troian in First Monday

The Concrete Forest: May 10, 1972
Screenplay for *Quantum Leap* by Kate Herbert
Synopsis by Marla J. Hayes



Staff Writer Marla J. Hayes

When an article Kate Herbert had written appeared in *MovieMaker - The Art and Business of Making Movies, 1st Annual Edition*, her brief bio included a writing credit for *Quantum Leap*. However, a quick check on imdb.com showed no mention of Herbert's name on the listing of *QL* writers. Yet, write an episode she did.

"The Concrete Forest - May 10, 1972" was being considered for the sixth season had *QL* not been cancelled by NBC. What follows is a detailed synopsis of that script:

Characters: Sam/John Begay - a Navajo Indian
 Jerry - John's friend and co-worker
 Barton - John's boss
 Phil - another co-worker of John's
 Sperry - John's brother
 Brindles - bureaucrat at city hall
 Dawn and Rachael - women from John's reservation

In the teaser, Sam leaps into a man who is hanging upside down, 70 stories up. Only his tool belt, hooked on a steel rod, keeps him from falling off the iron framework of the skyscraper that is under construction. Jerry grabs Sam and hauls him back onto the beam. Co-workers tease that this is Sam's "hang-over" day. Barton had apparently assigned him this unusual solo work post this day and is not pleased with the trouble he has gotten into. Sam looks down, searching for a solid floor - it's 30 stories below. He sways on the girder and says, "Oh, boy!"

Act One opens with Sam hugging an upright beam. When Jerry brings him a bolt gun, Sam's voiceover tells us that he recognizes Chicago's skyline and the 70's fashions worn by the construction workers. He

fumbles his way through work while his thoughts warn us, "This leap may be the hardest, literally. You take one wrong step, and it's all over."

At end of shift, when Sam and Jerry are called into Barton's office, he sees his reflection—he's an Indian. Al arrives and fills in two details - Sam/John is a Navajo from Arizona and Barton does not like him, which is confirmed by Barton's derogatory remarks. Jerry stands up for Sam/John and defends his crew's work against accusations of slow and shoddy progress.

On the way to Jerry's car, Sam orients himself further by studying a picture of the 105-story building they are erecting. Jerry voices concerns saying, "I got a bad feeling about this project." They head to Grady's Tavern for a beer. There, Aerosmith's *Dream On* blasts from the jukebox. From co-workers' conversations, Sam learns that this is not the first time Jerry has battled Barton. One of the co-workers, Phil, angrily presses Sam for a reason behind his mishap on the girder. His response is superb: "If you think I've got some Wise-Indian saying up my sleeve, you're mistaken. I'm just a guy trying to do his job." Apparently Phil's anger is justified; John has made the crew look bad before. Still Jerry cannot deflect Phil's hostility and Sam can't avoid it. Sam redirects Phil's swing of a pool cue, leaving himself open to Phil's fist and landing himself on the floor with an assured black eye.

At John's one-bedroom apartment, between the beer, the near-fatal day and the sucker punch, Sam searches for aspirin when Al appears again. Al admires Sam's activities that evening, but bemoans the lack of one element—both Sam and we know that means women. Coincidentally, a woman is the reason why Al wasn't able to get back to Sam until now.

Al gets to work. He and Ziggy provide details about Sam's reason for being there—to save John. Apparently John moved there eight months prior to work on the high-rise, to get away from the reservation and his family's expectations. He now lives with his brother Sperry. Ziggy also reveals that the day's slip was possibly an attempt on John's life because he found out something about the construction. Now Sam must discover that secret, too.

As Act Two begins, Al reminisces about his first time getting drunk and can't resist teasing Sam about being in the same condition after just one beer. They banter about 1972 and Al's past before Sam can no longer resist the pull of one of the twin beds. A nightstand beside the bed holds a basket of unusual items—a rock, a feather and a pottery shard. Al watches over Sam while Sperry, John's brother, enters the apartment and gets ready for bed.

The next morning, Sam is surprised to see Sperry there. When Sperry tries to persuade Sam/John to return home to the reservation, Sam executes his usual verbal dance of generalities until Al brings him more information—John came to Chicago to help his family financially, but John's parents think he has the gift to see Sacred Visions and that he should be a medicine man and conduct the healing sings for Rachael, a member of the tribe who is very ill. Sam sees John's life as a contradiction. He apparently rejected the Navajo culture, started college but dropped out when his father got sick, sends most of his pay check home to help out, and yet his nightstand still holds a medicine basket given to him by his grandmother for protection. Sam ends the conversation saying, "Modern medicine will do a lot more good than anything in that basket."

Back at the construction site, Barton watches the crew arrive; then makes a call to an unknown person, directing threats at "that Indian."

Up on the girders, Phil avoids Sam until he overhears him pumping Jerry for details about problems on the job site. Then Phil nonchalantly eavesdrops while Jerry expresses his concerns about the quality of the construction materials. Phil relates this to Barton who calls Jerry into his office after yet another near-miss accident during which some bolts end up pulverized into dust.

When Jerry doesn't return from that meeting, Sam goes looking for him. At Jerry's house, he finds him packing for a better-paying job in LA, a job Barton "suggested" he take. Jerry warns Sam, "Just play dumb. Make sure you don't know nuthin' 'bout' nuthin'." This makes Sam even more suspicious, especially after he sees remnants of the bolt Jerry had collected.

Al returns with news that Barton had mistakenly thought John had known about the defective bolts. Barton now realizes it is Jerry who figured out the bolts are hollow and the structure will crumble under real stress. Ziggy tells both her men that an earthquake is predicted in three months and there's a 77% chance the building will collapse because of it. Act Two ends on Sam's line — "We've got to do something." [Ed. note: A minor point, but it seems that Ziggy would have known the date of the earthquake and the result.]

Act Three picks up at Jerry's house. Sam tries to convince Jerry to stay; Jerry argues that he has to leave to save his kids from Barton's threats. Watching Jerry drive away, Al suggests that Sam should go back to the site and get some real evidence. Ziggy can't explain why Sam hasn't leaped if John is no longer the person Barton suspects will expose their scheme.

A guard dog hinders Sam's mission at the construction site. Back at the apartment, he finds Sperry packing to go home with Dawn, Rachael's sister. Al pops in, appreciating this latest arrival while telling Sam that John's family has sent Dawn to bring the two brothers home. Dawn divulges that Rachael is failing and that Sperry has decided to lead the healing sing. Ziggy finally spits out these stats: An 80% chance John will also go home in the next 30 days and a 95% chance Sam will leap after the building is secured.

Sam tries to go through proper channels at City Hall to report his findings, but ends up at the desk of bureaucrat Bindles, the man who approved everything at the construction site initially. Bindles nearly floors Sam with sheaves of paper that must be filled out to provide documented proof. Al advises Sam to leave while he can, but stays behind long enough to hear Bindles call the

owner of the building. The plot thickens and the number of plotters grows.

At Grady's Bar, co-workers give Sam bad news—the site is closed for a week while materials are shipped in and Jerry has had a car accident. Sam rushes to Jerry's hospital bed. His friend will survive, but he tells Sam that his accident was caused by brake line sabotage.

Bindles pays a visit to Barton's office where he delivers a message from the building's owner. Barton promises him that Begay "won't be cluttering up your office again" and slips him a thick envelope of large bills.

Sam's words, outlining his plan, start off Act Four. "I knew I had to get to that building and get some bolts. I figured Barton was going to make sure all the evidence disappeared if I waited any longer." Up on the top floors, he finds some bolts, but is left on the girder when the elevator descends, only to bring Barton and the security guard to his floor. These two men overpower Sam. While Al looks on helplessly, they shove Sam off the platform. He lands unconscious, three floors below. The men pour beer around his body and figure he won't be found for a week when his death will be classed as accidental due to drinking. Al pops out, saying, "I've got to do something."

It's daylight before Sam regains consciousness. He assesses his physical status—his left arm could be broken and his leg definitely is. A steady rainfall revives him long enough to maneuver himself to an upright beam to try and set his leg bone using a sawhorse, but the pain and effort of setting his leg sends him spiraling once again into the land of the unconscious.

While unconscious, Sam has an out-of-body experience in which he is one with a giant eagle that wings its way to John's village and to Rachael's bedroom where his mere presence heals the girl. The eagle then moves on to watch Sperry working on his pickup. Sperry calls his parents out to look at the eagle and recognize the bird's link to their son's predicament.

Back at the construction site, Sam wakes up, slightly stronger. He uses his shirt [yes, Herbert gets Sam's shirt off, ladies!], to fashion a splint out of a short board. He is stymied again when he reaches the elevator only to find it's not working. Meanwhile, Sperry, their father, Dawn and a police officer arrive at the site. They persuade the guard to go up to check for John. The guard is astonished when he finds the body is gone. Sam uses available building materials to overpower the guard and rides the elevator down to his family and safety. [Ed. Note: Perhaps this is another inconsistency that would need adjusting during rewrites, but it seems too short a time for Sperry to be back on the reservation and then have the family arrive in Chicago—or maybe, their arrival is an unexplained result of the mystical vision.]

In the hospital later, Sperry tells John/Sam about the arrests of Barton, Phil and the building's owner. The bolt story is all over the newspapers. Al pops in, saying, "We tried to figure out how we could interact with this time period. We blew out dozens of circuits running through the possibilities." Neither Al nor Sam can explain how John's family knew to come to Chicago. When Sam tells Al about his eagle experience, Al nearly blows one of his own circuits, revealing that "Soaring Eagle" is John's true Indian name. Sam isn't sure it was a dream, but he thinks John has to return to the reservation, and Ziggy confirms he will.

"The Concrete Forest" ends with this line... "Sam looks at Al as if he has a secret, then he leaps."

Answer to the Easter Egg hunt: There are two messages from Scott and one from Dean, all of which can be found on disc one. From the Bonus Material menu, 1) highlight "Kiss with History" and hit "right" to reveal the image of Sam leaping, then quickly click on the image to start the message; 2) under Languages, highlight "French" and hit "left"; and 3) from "Episode Index," go to "Menu" and hit "right."

AN INTERVIEW WITH KATE HERBERT

JUNE 2004

By Marla J. Hayes

From the Allworth Press website:

For Katherine Atwell Herbert, it was love at first sight from the time she was taken to see her first movie. Later, as a grade school student, she realized that the written word possessed another sort of magic. Decades later the two loves continue unabated.

Before she finished post-graduate classroom work in film at the University of Southern California and Arizona State University, she was writing newspaper film reviews, interviews, and features. It was inevitable that her path would lead to Hollywood.



After getting an agent with her very first script, she moved to Los Angeles and began working in the business. At DeLaurentis Entertainment Group, she was a script analyst and the executive assistant to the vice president of production. Later she became the development director for a production

company at MGM Television and has worked with Backroads Productions preparing films for production. (Pic and bio from the Allworth Press website)

She has also analyzed scripts for Fox Broadcasting, IRS Films, Carolco, and other, including Multimedia, Viacom-Showtime and Lightstorm—Jim Cameron's company. Her scriptwriting includes episodes for *Trial by Jury*, *Murder She Wrote*, and *Quantum Leap*, among others, as well as feature screenplays and rewrite work. Her other writing includes national magazine articles in such publications as *Young Miss*, *Teen*, *Dynamic Years*, and others, as well as articles for various newspapers. The writer-analyst has won several national and local awards for her work from the National Federation of Press Women and was nominated as an Outstanding Young Woman in America.

Herbert is also a published author of two books on screenwriting, both by Allworth Press. Her first book, *Writing Scripts Hollywood Will Love*, recently was revised

and reprinted as a 2nd edition, and *Selling Scripts to Hollywood* was published in 1999.

Today, Herbert lives in Phoenix, Arizona and still works on screenplays in her spare time. Now however, she is devoting her career to teaching and serving as director of the Motion Picture/Television Program at Scottsdale Community College.

Marla: In the *MovieMaker* magazine, in which I originally spotted your name as being a writer for *QL*, your bio mentions you were a development director for an LA production company -- which company?

Kate: Debin DeVore - a TV Production company at MGM TV. I was the person who had to find writers who could write episodes of projects—mostly sitcoms—that the company developed. I could also pitch projects I came up with. A better learning experience for me was as the Exec. Asst. to the head of production for DeLaurentis Entertainment Group (DEG) a job I got when I first moved to L.A. It was a great job being on the front lines of properties being read, considered, passed on, bought and put into production. I also had the opportunity to meet lots of people (agents, directors, producers, some actors, etc) and work within a group that was mostly all writers. It was very exciting and stimulating to be in the midst of it. It's why I always encourage my students to move to L.A. if they want to write, and warm themselves by the fire of this life instead of sitting it out in Omaha. (You don't have to stay forever. Besides the stimulation you need to get a first hand idea of how the business and industry operates.) It's why painters go to Paris, playwrights and actors go to NYC, etc. And it's easier to sell scripts if you live in L.A. than if you live anywhere else. Besides, I've read tons of good, bad, great, terrible scripts—something every writer or hopeful writer should do.

Marla: Among your writing credits are episodes of *Trial By Jury* and *Murder, She Wrote*. Which episodes of those series did you write? We could keep an eye out for them in re-runs.

Kate: I don't know that *Trial By Jury* is on anywhere. (I hope not.) Sorry, I don't remember both

episode titles. (It's been about 14 years since this all happened.) One was "The State vs Jake Ruiz." One *Murder, She Wrote* also didn't get produced. Don't even ask.

Marla: How did you come to teach screenwriting and become the Program Director in the Motion Picture and Television dept. at Scottsdale Community College in 2000?

Kate: I returned to Phoenix for many reasons (including the fact that I grew up here) and began teaching part-time, doing script analyses and freelance writing for a couple of magazines/newspapers. I was going to quit teaching part-time when they asked me to apply for the newly vacant position of Director of the program. And I got it.

Marla: Do you use your "Concrete Forest" *QL* script in your teaching at all? If so, how?

Kate: No. The classes I teach focus on full-length feature film screenplays. We also offer a one-hour drama class, but I have a teacher for that class who not only has written dozens, he's also been a show producer.

Marla: Which of your students past or present have gone on to receive screenwriting credits that we'd recognize?

Kate: I haven't been teaching long enough (and the program was only fully underway in the mid-90's) to have that happen yet. I have, however, several very good writers for whom I have high hopes. Many of the students in the program want to write/direct/produce their own stuff independently and stay in Phoenix. Don't know whether that's bad or good, it can be both.

Marla: There was another *QL* episode that dealt with Native American issues called "Freedom" from season 2 that aired Feb.14, 1990. Did that episode inspire or affect yours?

Kate: I don't remember that episode. I didn't watch every week. (Can I admit that? I actually had a life then and went out and stuff!! Now I'm a boring old teacher.)

Marla: Where did you get the idea for this script? Do you have any Native roots or a personal connection with the Navajo culture?

Kate: I grew up in Arizona but as WASP as they come. Native Americans are part of the scene in this area in large and small ways. The notion that Indians have this amazing ability to keep their balance on these girders has always fascinated me and I've never really known whether it was real or part of the lore. So I wanted to use that. And too, the ideas of shape-shifting and Navajo spirituality have always had a pull on me. (I also have a novel in rough outline that deals with the Hopis and their spirituality.)

Finding out that there could be earthquakes in the Midwest was news to me and I wanted to do something with that. The earthquake mentioned in the script really happened. I was probably more influenced by a film I'd seen a few years earlier with Powers Boothe (*The Emerald Forest*) about building a dam in South America; the native tribe that's being displaced is capable of shape-shifting. That's when I first heard of the idea.

Marla: What research did you do to write the episode?

Kate: I researched the earthquake, shape-shifting, the medicine baskets and some verrrrrry basic construction stuff.

Marla: Take us through the process of pitching to *QL* - who was there; how you came to pitch this script; did you have an agent then (and now); your feelings and experiences on pitching day; the steps that were coming after you walked away with an agreement to write this script.

Kate: I'm sorry, I don't remember their names. The story editor and, I think, the head writer-producer. Naturally you're tense, but I had been through some pitch meetings previously and I wasn't a 22-year-old. I had a long "writing" record in various media and had pitched lots of ideas to editors, etc. in addition to TV and screenplays. Afterwards I felt that this was fabulous, the first step was a success - Score!

Marla: Did you go in with just this idea, or more?

Kate: I had a couple of others but ended up not pitching them because we discussed this one.

Marla: Was this script in conceptual format, treatment stage, or first-draft script?

Kate: It was a first-draft.

Marla: So, is the draft I read, the one I wrote the synopsis from, the first draft and the one that got you the sale?

Kate: Yes. It also got me a new agent whose agency was (within days of the cancellation of *QL*) swallowed by Wm. Morris, and she wasn't taken with [my script]. So I got her, and I lost her, in the space of a couple of months. Ditto the script. Hooray for Hollywood!

Marla: What is the significance of "May 10, 1972," the date for your episode, and why did you choose Chicago for your setting?

Kate: I chose the date because that's when the

earthquake occurred. It was felt in Chicago. Also since Chicago is a big city full of skyscrapers it presents a nice contrast to the reservation and demonstrates what fish out of water these two young men are.

Marla: Near the beginning, you insert other buildings' heights in Chicago and the years they were completed. Was that intentional or part of the rewrite process?

Kate: It was in the original. It was included to make sure the reader understood the amazing heights at which these people work and to show that the building the men were working on was an important one with lots of male ego involvement (mine's bigger than yours, that male game that seems to be played quite often).

Marla: In your script, when Sam/John fell off the platform and broke his leg, I couldn't help but question if you believe Sam's body leaps or is it his spirit?

Kate: Now that I look back on that, it's a little confusing isn't it? But it's been so long, god knows what I had in mind at the time. I think I meant that it was his spirit. I think I included him returning to his body so we would know for certain that it's John Begay doing the shape-shifting.

Marla: Too, in your script, it's unclear if Sam's trip as an eagle is really an out-of-body experience or a spiritual experience? Which did you intend?

Kate: John Begay is meant to be a spiritual healer on the reservation and that's part of what he's internally fighting against. Sam would see it as an out-of-body experience but he's not sure that's possible since he's of a scientific frame of mind.

Marla: And was that part of the reason for Sam's secretive smile at the end before his leap out?

Kate: The ending smile is more in the vein of the wise Buddha—there's more to the world than all our clunky machines would have us believe, and in the end that mystery prevails, i.e. Ziggy went nuts because it couldn't deal with this spiritual event. And now Sam may be less scientific because he's experienced it.

Marla: What process were you going through regarding the script when cancellation struck?

Kate: Working on the rewrite.

Marla: In what direction was the exec. Producers' notes going to take the script?

Kate: Refine Sam. (Writing staffs never feel that freelancers get the regular characters right on the mark and

always tweak them.) Tighten it, make the brothers relationship bigger, as I recall.

Marla: How different did you envision the final product being from this draft of your script?

Kate: My previous experiences indicated that I may barely recognize it by the time it hit the TV screen, or it might be "somewhat" close to the original. There are so many other considerations that have to be made by the production company/crew from availability of elements, budget, actors' considerations, and on and on and on.

Marla: Did you have any contact with Scott or Dean during this process?

Kate: No. I was a lowly freelancer.

Marla: For all those Scott fans out there, I applaud you for writing Sam's shirt off!

Kate: I didn't really think about it (sorry) outside of its dramatic necessity, although he had a nice chest.

Marla: What else is in the scriptwriting pipeline for you?

Kate: When I returned to Phoenix a few years back I was hired by two different production companies to write scripts for them. (Those didn't get produced either but I'm not surprised. I also wrote a second book and another spec feature film. I've mostly focused on my teaching, and the director position keeps me too busy. However, this past school year I novelized a screenplay of mine. I was going to spend this summer rewriting it, but I met a couple of people—one with a production company, the other an agent (both based in L.A.). Each has asked to see a script of mine. So I'm madly rewriting two scripts before I leave for Salzburg on the 13th.

Can I add a note? I think that *Quantum Leap* should be revived (as *Star Trek* was), only this time episodes should be divided between a Sam character being "leaped" and a woman scientist being "leaped." I've got a whole season of ideas for the woman.

Marla: Again, Kate, my thanks for being open to doing this.

Kate: Good luck with this interview.

Ed. Note: Ms. Herbert's books *Writing Scripts That Hollywood Will Love* and *Selling Scripts to Hollywood* are readily available through her publisher Allworth Press at www.allworth.com, as well as through Amazon.com and other large on-line booksellers.

MARLA'S JAG JOURNAL

An Overview of Dean Stockwell's role on JAG, Part II

By Marla J. Hayes

The ninth season of *JAG* brought us three more episodes featuring Dean Stockwell's recurring role as Secretary of the Navy (SecNav) Edward Sheffield, a character originally created for Don Bellisario's *First Monday* two years ago, as a Senator on Capitol Hill. (See issue #25). But first, we continue Marla's coverage of Dean's first season on *JAG*, begun in issue #27.

JAG - episode 'Fortunate Son'

original air date March 18, 2003

The SecNav's timing is impeccable when he arrives at the Admiral's office at the tail end of a meeting with Harm and Turner. Sheffield puts forward a friendly, concerned face, right away by acknowledging Harm for his fine work on the friendly fire case and the same to Sturgis for the empty quiver matter. "Thank you, Commanders."

Then, still wearing that camel-colored coat and white scarf, both of which are becoming his all-business attire, he talks with A.J. "I came here myself so that you wouldn't read about this in some memo and draw the wrong conclusions." Sheffield's tactics are starting to show—he starts softly, then hits hard with his real reason for visiting. The soft part involves A.J. having ejected from the F-14. "*The Washington Post* wants to know what a 2-star Admiral is doing tooling around the skies with a lawyer at the helm. This kind of thing gives CHINFO a bad rash." Even after A.J. effectively explains the situation, Sheffield doesn't look especially relieved, but he says, "I assumed there was a good explanation." Then, comes the upper cut of his one-two punch for this visit—"There's just some housekeeping that bears examination." He wants A.J. to send an investigator to complete the ejection matter, "Just to pacify the powers that be. I have full confidence in your ability to stand up to scrutiny, A.J." The Admiral's smile leaves us wondering who is snowing whom, and who believes the SecNav's words the most.

Commander Lindsey, who has always been on adversarial terms with A.J. and his staff, is sent in by Sheffield to thoroughly evaluate JAG. However he takes his digging to new levels and investigates in a way that ruffles more than feathers. Lindsey saves his visit to Harm's office for last. It's late at night when he drops the bombshell that his

recommendations to the SecNav will be that everyone at JAG should be reassigned.

JAG - episode 'Second Acts'

original air date April 1, 2003



John D'Aquino as ZNN reporter Stuart Dunston

ZNN reporter Stuart Dunston (John D'Aquino) and his film crew are at Camp Stronghold Freedom in Khanabau, Uzbekistan video taping a construction corps as they create a path for American ground forces. Right in their midst an attack is foiled by a backhoe operator, Petty Officer S. Wilson. The entire heroic event is captured on film, but Wilson refuses Dunston's insistent 'offer' to be interviewed for saving his life.

In an unofficial continuation of the previous episode, A.J. now stands in Sheffield's office, cap in hand, while the SecNav issues his findings that he must act on Lindsey's recommendations. The regret can be heard in his voice. "I don't like it, A.J. But when you see it here in black and white, it's indefensible." Lindsey's report is heavy and the author's smirk can't be hidden even in the background. Sheffield reels off some of the points against the JAG team. His ire rises when he says, "The Chief of Information wants to detail a new public affairs office just to look into the fallout from JAG corps." Still, Sheffield says he hasn't made his final decision about the Admiral's ability to command. His tone, even more than his words, orders the Admiral to rebut the

report. Quickly. He doesn't want his hands tied with budget restraints. His dismissal of A.J. reeks of regret. Later, we are allowed a glimpse of Lindsey's deceit when he's working at home, deleting files on his laptop.

Meanwhile Dunston is now back in Norfolk reporting on the footage of the opening incident and waiting to greet a hero. Wilson deplanes but Dunston is again denied access to him by Wilson's Navy mates. It turns out Wilson is actually a man listed as one of those who died in the Twin Towers on 9/11.

Back at JAG, Mac completes point-by-point dossiers rebutting Lindsey's report and delivers them to the Admiral. He, in turn, takes those files to the SecNav. They talk over drinks of Scotch in Sheffield's office. As ever, Sheffield has his ear to the ground and tells A.J. that the scuttlebutt around town is about A.J.'s retirement. We can almost hear a chuckle in the SecNav's voice at the very idea of that happening. "Don't be coy with me, A.J. All I want is what's best for the Navy." On that, they agree. Sheffield's reaction is hard to judge—slight surprise or relief—as the Admiral reveals he had considered retirement, but decided against it. Sheffield keeps sipping at this drink, if one can read anything into that. He admits he probably picked the wrong person to investigate JAG, but now the issues are on the table. He seems to enjoy leaving A.J. in limbo, albeit momentarily, when he says, "A.J., I need more... Scotch, I mean," as he stands to go refill both their glasses.



"...Scotch, I mean."

Commander T. Manetti (Tamlyn Tomita, *QL*'s "Temptation Eyes") reappears from assignment in Pearl, leaving some at JAG to speculate that she had been the SecNav's spy all along and the source of Lindsey's personal disclosures and extremely biased half-truths.



Tamlyn Tomita, as Cmdr. Manetti

As the episode ends, Lindsey is called into Sheffield's office, where A.J. already sits. Sheffield shows the most anger ever, when he advises Lindsey that the inquiry is at an end. He even 'orders' Lindsey not to say anything. His tone changes totally, when he apologizes to the Admiral; then, changes again, for the worse, when he announces that there will now be an inquiry into Lindsey. Sheffield nearly blows a proverbial gasket when he orders Lindsey "out of the building, ASAP!" He spits out, "Dismissed!" and to Lindsey's back, says, "Goodbye," reverting to the quietly threatening demeanor that he uses so effectively.



In a rare display of anger, Sheffield dismisses Cmdr. Lindsey

Ever the man of surprises, Sheffield reveals that Manetti was indeed a spy at JAG. She was his eyes and ears and was able to give an objective evaluation of Lindsey's report. He enjoys revealing Manetti's anger at Lindsey's work. He even cooly says to A.J., "I hope you're not too disappointed in me." The SecNav tells A.J. he already has another job for Manetti beyond JAG, and he gets the last word of the episode... "Next time, drinks are on you."

JAG - episode 'The Boast'

original air date November 21, 2003

Admiral Chegwiddden stands in the SecNav's office, discussing the day's headlines in the *Norfolk Sun*, about a Marine's boast of having killed an EPW (enemy prisoner of war) in Iraq. The article reports that the Lieut. Col. got drunk and told a female reporter this tale. Sheffield's demeanor is deceptively casual when he orders A.J. to get to the bottom of this matter ASAP. He wants Harm on the case.

Sheffield plays with an orange as he listens to A.J. excuse Harm from the case, citing that they are flying out to Long Beach for a conference. The SecNav flaunts his knowledge of the goings on at JAG, when, with a small smile on his face, he asks if A.J. and Harm are still at odds. He allows his sense of humor to squeak through when he reveals he knows the true reason for their trip—to attend the Navy-Marine All Star Baseball Game—and tosses the orange to A.J. in a strong pitch.



As the investigation proceeds, the SecNav ostensibly just happens to drop in at A.J.'s office on his way to work. He even teases the Admiral about being busy when he catches him watching a tape of the baseball game. Sheffield appears the epitome of casualness as he reads his newspaper and asks why A.J. is getting involved in a minor case. The fact that the SecNav doesn't look up from the paper during this time, speaks volumes.

A.J. finally catches on as to the real reason for the visit—Sheffield casually tells A.J. that he no longer considers the Iraq investigation a priority. He had a meeting with the Joints Chiefs. We are left wondering if Sheffield is delivering their message or his own, especially when the SecNav says he doesn't want JAG proceeding with the case until they're absolutely certain they can make one. He doesn't want the enemy having access to something they can turn into propaganda. He delivers all this news sitting down,

still wearing his overcoat and scarf. He only stands to leave once he's certain A.J. has the full implications of his words.



When Mac's investigation is stalled at every turn, she goes to Sheffield. Again he plays this cat and mouse game of words, saying, he "merely advised caution in the investigation." He only leans forward in his chair to give importance to his words when he says, he "didn't want to hand propaganda information to the enemy." Mac dares to threaten to subpoena him as a witness. Only then does his voice rise when he comments, "You've got a lot of damned gall, Colonel." After more discussion around the issue, Sheffield assumes that false calmness again and promises to discuss it with the Joint Chiefs.

Apparently the decision was made to give Colonel MacKenzie the necessary information. In what appears to be a closed courtroom, with a military guard standing outside, it is revealed that the dead Iraqi was actually a CIA plant at the EPW camp. Evidence suggesting an inmate committed the murder was enough to provide reasonable doubt, resulting in a verdict that cleared the Marine.

JAG - episode 'People v SecNav'

original air date Feb.6, 2004

This episode affords fans the best view of the SecNav's patriotic side, when he is charged with war crimes and crimes against humanity. Sheffield agrees to be tried at the International Criminal Court (ICC) in The Hague, Netherlands, as a way for the President to reach out to the international community. The charges arose from an air strike that sent bombs into an Iraq residential area, destroying a hospital, and killing civilians.

Although he believes the potential rewards are enormous, he's not a martyr. After Admiral Chegwiddden says the charges are meaningless because

the US withdrew from the '98 Treaty of Rome and doesn't recognize the ICC, the SecNav's response shows his deep understanding of policy. He says, "... There might be a policy shift because US citizens are wondering why the government is spending billions on schools and hospitals in Iraq when we could be spending the money in the US." He continues, saying, "We can't reconstruct Iraq by ourselves. The President needs more backing from the UN and he's willing to make certain concessions to get it."



Sheffield reveals his belief in his JAG corps—especially in Harm and Mac—is firm. He literally puts his future in their hands, his defense team.

In The Hague, when the SecNav strides impressively down a corridor with Harm and Mac at his side, Mac asks if he's prepared to make a statement as they head for a podium and a wall of reporters. The SecNav's response: "I'm never short of words, Colonel." Nevertheless, we see him hesitate a moment. The man is not infallible, not without human foibles. But police intercept the trio and present an arrest warrant for the SecNav. The SecNav is visibly shaken only momentarily, reverting to his consummate public image as they escort him into custody.



The next time we see Sheffield, he's in a glass booth, the prison box, in the ICC, looking very alone and vulnerable. Thanks to Harm's persuasive arguments about the booth

giving a prejudicial impression, Sheffield is allowed to sit with his defense team at their table. His voice is strong as he pleads, "Not guilty, your Honor."



Lt. Morris on the stand

A wounded Lieutenant testifies on the SecNav's behalf. When asked what right he had to be on Iraqi soil, Lt. Morris answered, "I saw the mass graves..." and learned of other atrocities..."I didn't have a 'right' to be there; I had an obligation." As Lt. Morris steps down from the witness stand, Sheffield acknowledges the Lieutenant's bravery. Sheffield stands and says, "Your country is very proud of you."

But that interaction is cut short when a mid-eastern man attacks with a knife meant for the SecNav. The Lieutenant pushes Sheffield out of the way and takes the knife in the back.



In the courtroom chambers, the full force of Sheffield's ire fires at the prosecution lawyer. "Witnesses and Victims Unit is supposed to protect ALL witnesses, not just the prosecution's! If Lt. Morris dies, I want his killer extradited to the United States to face trial for

murder.” It appears that patriotic injustice is one of the SecNav’s buttons.

When the Prosecutor offers a deal safeguarding the integrity of the ICC and allowing the SecNav to avoid prison, the Prosecutor adds, “Let the world see you are not the arrogant bullies you appear to be.”

Sheffield pins the man with a piercing gaze and raises his strong chin; then, says, “Arrogant. I think that’s originally a French word, isn’t it?” He accuses the French Prosecutor of having an inferiority complex. And goes on to say, “After all these decades of being friends and allies, you still don’t have any idea who we are.” The trial will proceed; there will be no deal.



Sheffield’s moment on the stand is a tour de force. “Ever since our founding, America has been a symbol of hope for the world and we remain so today. We accept our responsibility, which all civilized nations should, to fight against oppression and tyranny, but when we fight, we don’t fight for land or oil or money or to impose our will, we take up arms against violent men who threaten our freedom and the freedom of others. The unintentional death of civilians is a tragic consequence of war. The purposeful slaughter of American civilians followed in the Middle East by jubilant dancing in the street—that is evil! In 1917, in 1941, and throughout the 40 years of the Cold War, the world asked for our help and we gave it. But now the war on terrorism has begun and we can’t wait to be asked, we must do what has to be done. If that notion poses an imminent threat, we reserve the right to use military force to protect ourselves.”

Sheffield rises, his back straight, to face the court’s verdict. He’s found not guilty on all charges, except the one of willful destruction of civilian property. The penalty? The US will make reparations to the village in the amount of \$20 million.



The SecNav thanks Harm and Mac for their great job. When the Prosecutor crosses the courtroom to tell Sheffield that he’s happy he won’t be going to prison, Sheffield shows he is not a man who holds a grudge. He says, “Our countries have been friends for over two centuries. Such a relationship shouldn’t be discarded. Let’s discuss it over a glass of Bordeaux.” They leave the courtroom together. Harm and Mac smile, watching the two men exit, less than the enemies that they were at the start of the proceedings.

JAG - episode ‘Fighting Words’

original air date April 30, 2004

“Fighting Words” opens at the Pentagon where SecNav Sheffield holds a press conference, proudly announcing the capture of Saddam Hussein, and almost all of his most trusted lieutenants. Sheffield fairly preens when he introduces two men key to the successful capture or killing of these men—Major General Earl Watson, US Marines, and General Mohammed Jabra—and adds, as if off-the-cuff, that these men now head the joint task force to capture all remaining high-value targets.

When Sheffield hands the podium over to the generals, one reporter reveals Watson’s hostile attitude towards Iraq’s religion, saying that Watson called Islam a second-rate religion and the Forces are doing battle with the devil. The SecNav is floored and very displeased by this accusation.

In his Pentagon office, Sheffield complains that the media frenzy over the earlier accusation has likely reached Zanzibar. He wants the allies to know that the US doesn’t equate Islam with evil, so he demands to know exactly what Watson said in the church service at which the reporter got this information. Sheffield assigns Admiral Chegwidan, Harm and Mac with the

task of proving Watson is not a fanatic. The SecNav says, "I'm not eager to see Gen. Watson get burned. He's a courageous officer and he's proved vital in our counter insurgency efforts."



When the Admiral suggests that JAG should be free to investigate without any pressure from the SecNav, Sheffield assumes that position of quiet strength and says, "...Glad to see the General will be investigated by someone of Muslim heritage. I think that will enhance our credibility. [He means Mac, of course.] I've come to learn that religion is a factor in everything. Good luck. And do me one little favor. Don't talk to the press."

Later, when Admiral Chegwiddden discusses the case with the SecNav as they walk towards his car, Sheffield says, "General Watson has been awarded two silver stars and a purple heart. He's served his country with distinction for 25 years. A court of inquiry has been convened to investigate Gen. Watson's conduct [at a previous church service that was broadcast on ZNN-TV] and I want to keep it closed to the press. I'd tell you the result that I'm hoping for, but I guess to avoid impropriety, I'd better hold my tongue." That tongue is firmly planted in his cheek.



While the Admiral is advising his JAG team about the news coverage of the Court Marshall, in walks Sheffield (sporting a blond beat patch)... "to thank the Admiral for keeping the investigation of General Watson so quiet. Just kidding, A.J.... At this point, we'll just let the chips fall where they may. Let's show our allies and our enemies America's jurisprudence at its finest." His head of steam is contained behind that calm façade. Yet that façade slips briefly as Sheffield's brow rises incredulously when Mac tells him she wants him to testify.



Sheffield's calm façade cracks momentarily

A courtroom artist captures Sheffield on paper while he swears, "General Watson is charged with speeding up the Intel to all field units who are tracking top-ranked terrorists." The SecNav feels the General's in-church comments could make some Iraqis less likely to cooperate with US military and when they don't have cooperation, the safety of US troops becomes an issue. He also states his feelings that the General's comments could affect recruitment and the enlistment status of Muslims in the forces. Apparently he's been inundated with calls from all organizations speaking up about racial and religious issues.

The viewer can only surmise the SecNav's satisfaction with Gen. Watson's "not guilty" verdict. Although Watson is exonerated of all charges, the judge orders him to refrain from asserting his beliefs in a public forum, saying, "There is no place for inflammatory remarks about religion in today's Marine Corp."

With the retirement of Adm. Chegwiddden during the final episode of this ninth season, a change of command at the Judge Advocate General's Headquarters in Falls Church, Virginia is imminent, no doubt resulting in a new dynamic between the JAG officers and the Secretary of the Navy. We can only assume that the title of Dean's next *JAG* episode, "Whole New Ball Game," tentatively scheduled to air October 15, 2004, refers to this change.