

# The Observer

The Official Newsletter of Project Quantum Leap



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**Editorial: Pep Talk**  
 by Karen Funk Blocher

Yes, *Quantum Leap* has been canceled. And yes, *The Observer* is late again. But late is all it is, not canceled like the show. The nozzles at NBC can take *QL* off of network primetime, but they can't cancel *Quantum Leap* fandom, particularly not *The Observer* or Project Quantum Leap! It's not the show, but it's better than nothing, right?

I'm not going to go into detail here about what we as fans can do to help the show. See the cancellation article for that. But I would like to point out that most of us should know already what we have to do: the same things we've done all along, letter writing and networking and the rest of it. Now is not the time to give up; now is the time to shoulder our lances and take another plunge at that windmill!

I changed jobs in April, and while it hasn't reduced my overtime I'm both better paid and better appreciated by the best bosses I've ever had. Teresa was working her usual 60 hours a week on 40 hours' pay until recently; now she's working a more reasonable schedule at a better job. It took us a few months to process everyone from the convention and from the weeks following it, and about the time we were finishing that up I moved across town. In the new place I have my own office, which means that PQL has its first office ever.

I hope to finish up *The Hologram #5* in the next couple of weeks, after which I'm turning it over to Julie Barrett to edit. My fan novel *Paradox* is done and printed, and I've given up the editorship of *TARDIS Time Lore*. What all this means is that Teresa and I should be able to cover our obligations to PQL better in the rest of 1993 than we did in 1992.

This issue ran very long, even after postponing an interview and Teresa's already-delayed listing of Dean Stockwell's tv appearances. Four other articles I promised to run this time were also cut; I'd like to apologize to Laurie Farber for not getting back to her about Stockwell's Soapbox (yes, I'd like to run your columns as well as Nancy's) and to Shari Ramseur. *The Observer #10* should be out fairly soon and make up for such omissions. See you in the future!

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# CANCELED!

by Karen Funk Blocher

We didn't want to believe it, but it finally happened: *Quantum Leap* was canceled by NBC in April. Even before the season finale, "Mirror Image," aired—to some of the highest ratings the series has ever had—NBC sent out a press release calling the episode the "series finale." Misleading promos on NBC and a similar ad in *TV Guide* promised that "The Final Leap," as NBC called it, would clear up all viewers' questions about the show, when in reality the actual episode, in typical *QL* cliffhanger fashion, merely presented us with more puzzles. But the biggest puzzle of all was, why did NBC sabotage and cancel *Quantum Leap*, and why wouldn't they admit it?

In the days and even months following the press release of April 22, some departments of NBC weren't even admitting the show was canceled. The day after the press release, Warren Littlefield's office started the day denying that a decision had been made, while VP Ted Frank's office was confirming the cancellation. But eight hours and hundreds of calls to NBC later, the bad news was clear: NBC execs had reportedly met about the show and made the final decision to cancel it. Even so, personnel at NBC's Audience Response switchboard in New York continued to deny the cancellation for many weeks afterward. Perhaps nobody bothered to tell them? More disturbing is the rumor that NBC told some fans—and *Starlog* Magazine—that they didn't cancel the show at all, but were forced to drop it because Scott Bakula quit to make movies. This is an outright lie. Similarly, the claim was made that the producers were no longer interested in making the show, which is also a lie.

The truth is that NBC for whatever reason currently has no known plans to bring back *Quantum Leap* to network tv, either as a one-hour series or as a series of tv movies. We don't really know why, but one guess is that the decision has more to do with network politics than the show's popularity. It could be as simple as Don Ohlmeyer not wanting to support the policies of his predecessor (Warren Littlefield). Or he may not like the show. Or he may believe that a totally new programming policy will help the network—all reality, no quality. Whatever. The public excuse is low ratings, which NBC created by moving the series frequently to the worst possible time slots (i.e. opposite two top-ten shows), and then not airing any promos or buying any advertising to tell anyone when it was on. It's hard to believe that this was not intentional on NBC's part, since thousands of viewer letters—not to mention Don Bellisario himself—pointed out the obvious and documented connection between NBC policies and low ratings. But either NBC didn't listen or didn't care.

Similarly, no other broadcast network has expressed interest in picking up the canceled series.

We fought the good fight, folks. Phoenix leapers Joan Dodson, Crystal Arnold and friends organized a successful campaign to place a large display ad in *Daily Variety* in April urging renewal of the show, followed in May by a mail-in "coupon" ad in *USA Today* asking NBC to "keep the leap!" Hundreds of phone calls and faxes went in to NBC from fans following the cancellation, and thousands of letters and petitions were sent to NBC, Universal, and even the other broadcast networks. So many fans called or sent faxes that NBC temporarily shut down the fax numbers and later changed the preferred mailing address for viewer response from Burbank to New York.

The same day the coupon ran in *USA Today*, there was a small rally outside the Burbank NBC studios, attended by fans and some *Quantum Leap* staff members as well. There was even a plane which flew over NBC at lunchtime, carrying the banner "*Quantum Leap* will live forever." Due to the short notice and the fact that it was a weekday during business hours, the turnout at the rally was smaller than we could have wished for, but a sign urging passersby to "Honk if you like *Quantum Leap*" drew many enthusiastic honks, to the point where an NBC official came out and asked if the demonstrators could make less noise while executives ate their lunches. Naturally, the answer was no.

In June, leaper Diane Glosson arranged for flyers and postcards to be distributed at Creation conventions and elsewhere, urging fans to write to Universal in support of the series. More recently, Diane and the fans who attended *Indy Leap* came up with the idea for postcards based on the Innovation comic's cleverly-captioned photo of Dean on *Jeopardy*. These postcards will be enclosed with members' copies of this issue. These are not souvenirs! Please use them to write to NBC. Address them to

Donald Ohlmeyer  
West Coast President  
NBC-TV  
30 Rockefeller Plaza  
New York, NY 10019

It's also a good idea to continue to write nice, positive letters, particularly to Entertainment President Warren Littlefield at the same address.

Harriet at the *QL* office organized a campaign to get fan petitions and faxes to Universal, with the purpose of giving Universal both an indication of the show's popularity and ammunition to take to the networks. Deborah Pratt tried to negotiate with NBC to pick up *Quantum Leap* as a midseason replacement, possibly as a series of 2-hour tv movies. Other networks were approached, and Universal was asked about the possibility of first run syndication à la *Star Trek*. But NBC said no, the other networks weren't interested, and Universal felt the cost of footing the bill for syndication was prohibitive. The *Quantum Leap* office at Universal was closed, and as of June, both Don Bellisario and Deborah Pratt both sent word the "it's

over." The only hope left for *Quantum Leap*, they said, was a theatrical movie, probably several years away or longer.

Nevertheless, as of mid-July, a persistent rumor continued to surface—often from highly reputable sources—that NBC may yet pick up *Quantum Leap* mid-season as a series of tv movies. According to the rumor, this would only happen with Deborah Pratt as sole executive producer, a scenario which Don Bellisario would be extremely unlikely to approve. However, an inquiry to Deborah Pratt's secretary about the show's future was politely but firmly answered with a suggestion to ask Don Bellisario's office instead. And as of mid-August, the only word from Don Bellisario's office was "Thanks for the support—and keep writing those letters."

It is not clear from the fan perspective what happened to Don Bellisario's standing with NBC, but it appears that for whatever reason NBC is not supportive of Don's continued involvement with his creation, possibly because Don wouldn't allow NBC to tamper further with the show's premise. At the Second Annual Quantum Leap Convention, Don told leapers that NBC wanted to leap Sam permanently into the future, possibly with a young sidekick (or Al) leaping along with him. This idea got as far as a scripted (but not filmed) alternate ending to "Mirror Image," but, as Don told fans, he would rather see the show leave network tv than let NBC ruin the show's premise.

On the studio side, it is quite likely that Universal is less than thrilled with a producer who has already jumped ship to Paramount. This bit of industry politics may make the return of *Quantum Leap* as a theatrical film a bit more difficult, albeit not impossible. The address to write to at Universal in support of the movie is:

Sydney Pollock  
100 Universal City Plaza  
Universal City, CA 91608

The above address is for writing in support of the show. But to reach Don Bellisario and many of the other *QL* alumnae (to be forwarded as necessary), the address is now

Belisarius Productions  
Clara Bow Bldg, Suite 204  
5555 Melrose Ave.  
Hollywood, CA 90038-3197

This summer, NBC has been occasionally letting a *Quantum Leap* rerun slip out unpromoted in the worst time slots they can find for it, generally opposite *60 Minutes*. Even when they do air a *Quantum Leap* episode, they sometimes schedule it too close to airdate to even be listed in *TV Guide*. If it is true that NBC is watching the rerun ratings for a possible mid-season pickup, we're in trouble. NBC has done everything possible to ensure that those ratings will be the worst the series has ever had.

Our recommendation is that we all keep up the letters and petitions to Universal and NBC, and possibly

to the other networks as well. NBC's situation is precarious enough that the network policies could change at any time, particularly if Bill Cosby's consortium of investors and executives buy NBC, and/or if Don Ohlmeyer is replaced. Meanwhile, a July UPI article indicated that *Quantum Leap* is still being considered for one or more tv movies—eventually.

Even if they are not currently getting anywhere with the tv movie idea, Don and Deborah may suddenly have a viable property in *Quantum Leap* if NBC has a corporate shakeup or if NBC's new crop of fall shows does especially badly. *Quantum Leap* could look very attractive under such circumstances—IF we do our part and keep NBC aware that *Quantum Leap* still has a large and devoted following. Scott and Dean have both said they are still interested, and a tv movie deal could be done that left each actor plenty of time for other projects such as Scott's recurring role on *Murphy Brown*.

Personally I believe this whole mess is due to Don Ohlmeyer, not Warren Littlefield, as well as the trend at all the networks this past spring of canceling virtually all of the quality dramas in favor of sitcoms and reality shows. Judging from Littlefield's pro-*QL* and pro-quality drama comments over the years, I think his guilt in *Quantum Leap*'s problems lies solely in bad scheduling decisions. Considering the timing of the loss of so many NBC quality dramas, and the increased abundance on NBC of reality-based shows and tv movies, it seems that new network president Don Ohlmeyer is largely responsible for both *QL*'s cancellation and NBC's troubles generally. (This is a guy who threatened to sue Letterman to keep him from using top ten lists on CBS, and who decided that NBC as a network is going to boycott the Emmys simply because ABC bought the rights to air it.) If only Warren Littlefield hadn't been scapegoated for Letterman leaving and the *Tonight Show* problems I think he'd still be in charge—and *QL* would be renewed, possibly even in its old time slot. True, Warren didn't seem to understand scheduling, but I think his heart's basically in the right place. Ohlmeyer's isn't.

If NBC doesn't pick up *Quantum Leap*, and, if the other networks, including cable, won't touch it, then realistically the best we can hope for is a *QL* movie a year or two from now. The *Quantum Leap* office at Universal has been shut down, Don's at Paramount doing other things (and no, Paramount can't pick up the show unless Universal sells it, which won't happen), and Scott and Dean (and the producers, staff and crew) are out of a job.

Of course, Scott and Dean both seem to have landed on their feet, as befits their respective talents. Scott in particular will be on one of the top-rated shows on tv, seen by far more people than he was as Sam Beckett and probably putting in a lot fewer hours of work each week. This is *not* in any way a betrayal of *Quantum Leap*, and we say more power to him! He

might actually get to see his family once in a while this way. He's a great actor, and he deserves to work—and the same goes for Dean as well.

So is *Quantum Leap* over? No!

True, the weekly tv series *Quantum Leap* is extremely unlikely to have any more new episodes. However, Universal, which still owns *Quantum Leap*, will almost certainly make one or more *QL* films in the future, probably for theatrical release. Also, if there is another major shake-up in NBC brass, there is a remote possibility that the series could return to tv in some form.

The word of Don Bellisario and Deborah Pratt reportedly saying "it's over" a few months back is no reason to despair. I think we can get the movies, maybe sooner than anyone realizes, possibly just a year or two from now. This could be a good thing, far better than limping along in no-promo purgatory at NBC! Meanwhile, Scott will be in a hit series, we've got the USA reruns, we're getting a *QL* album and commercial video releases, the fan clubs and fanzines are going strong, and at least one fan-run convention (February 1994) will probably happen. *Quantum Leap* the tv series is going off NBC this fall, but *Quantum Leap* the phenomenon is alive and well, and living in our aspirations.

What can fans do to help? The same thing we've been doing—write to Universal (about the movies) as well as to NBC and other networks, and promote *QL* every way we possibly can. So join the clubs, read the zines, go to the con, and keep writing those letters! NBC probably assumes that *QL* fandom will die in a couple of months. Little do they know...! *QL* fandom

is growing, not diminishing, like *Star Trek* after its own NBC cancellation. It's important to keep the momentum going, hampered as we are by price increases for Prodigy and other online services and the closure of the *Quantum Leap* office at Universal. We still have more immediate and effective lines of communication going than *Star Trek* had back then, and an equally dedicated following. Let's use it!

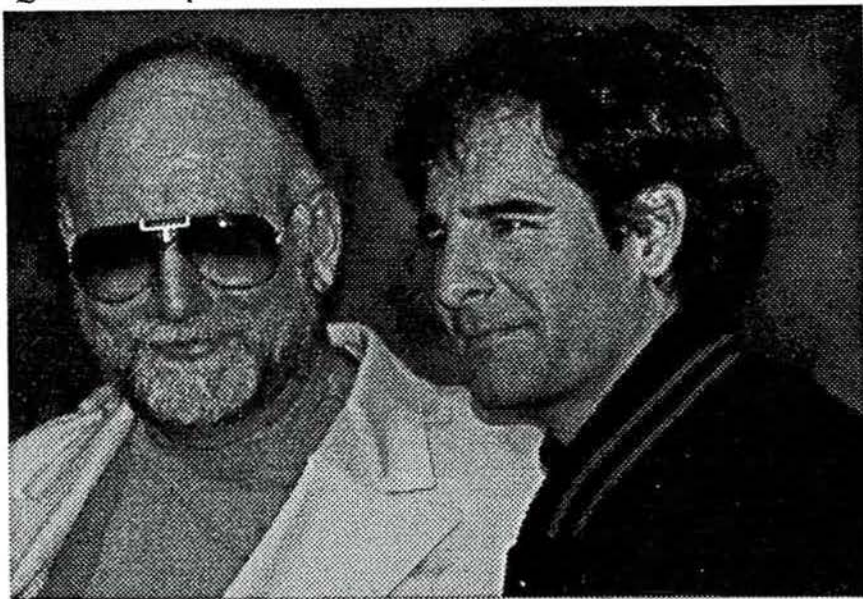
Another thing fans can do to support the *QL* cause is to buy as much of the "official" merchandise as possible. This includes *The Quantum Leap Book*, the Ace novels, the comic book, the bookmark, the postcards, and soon the videotapes and the *QL* album. MCA/Universal and its licensees must see a monetary advantage to supporting *QL*, or we'll never get a movie or anything else.

This does not mean we don't accept the situation as it is now and move on. I'm sure everyone wants to see Scott take an acting job that brings him the public recognition he so richly deserves. Dean and Deborah and Don and all the writers and producers, directors (etc.) have talent to spare, and we will get to see those talents put to use on new projects. Is that such a bad thing? Let's keep a good thought for Scott and Dean and Don and Deborah and Harriet and Paul and Tommy and Chris and Charles and Robin and Rich Okie and Bev and all the other *QL* people we've come to know through their work on *Quantum Leap*.

Keep a good thought for *QL*, too, though, and keep promoting it any way you can. There are too many fans who care too much for *Quantum Leap* to die just because the stars and staff go on with their lives and careers.

So yes, accept that NBC isn't budging and other networks aren't interested. Accept that Don and Deborah and Scott and Dean aren't going to sit around waiting for miracles. But never accept that *Quantum Leap* is gone forever. *Quantum Leap* fandom will continue to grow, and there will be movies, which are well worth fighting for. A film could be scheduled around whatever Scott, Dean and the rest are doing by then, and would give *Quantum Leap* something it's never had before: a movie-sized budget, as well as major publicity. Hey, it worked for *Star Trek*, right? I stand by what it says in Harriet's crystal ball: *Quantum Leap* will be back! Keep the Leap, and know that somehow, someday, Scott and Dean will resume the roles!

Donald P. Bellisario and Scott Bakula at the Second Annual *Quantum Leap* Convention. Photo by Karen L. Mitchell



## One More Time: Eight Emmy Nominations For *Quantum Leap*

by Karen Funk Blocher  
researched by Julie Barrett  
and Karen Funk Blocher

For this year's 45th Annual Primetime Emmy Awards, *Quantum Leap* has repeated its 1991 total of eight Emmy nominations, half the number of this year's most nominated series, *Northern Exposure*. *Quantum Leap*'s nominations, announced on July 22, are as follows:

**Best Actor in a Dramatic Series**—Scott Bakula is up against some familiar competition this year: Rob Morrow, *Northern Exposure*; Michael Moriarty, *Law & Order*; Tom Skerritt, *Picket Fences*; and Sam Waterston, *I'll Fly Away*. The sole newcomer to Scott's category is Skerritt in the relatively new series *Picket Fences*, one of the few surviving quality dramas on any network.

Journalist Jefferson Graham endorsed Scott to win in this category on the basis of the range of work Scott has done on *Quantum Leap*. However, similar press approval in past years has had no discernible effect on the "blue ribbon panel" which has done the final voting.

**Best Supporting Actor in a Dramatic Series**—Dean Stockwell faces off this year with Chad Lowe, *Life Goes On*; John Cullum, *Northern Exposure*; Barry Corbin, *Northern Exposure*; and Fyvush Finkel, *Picket Fences*.

**Art Direction, Series**—Cameron Birnie is again nominated, this time for "Blood Moon." If past years are any indication this category includes set decorator Robert L. Zilliox. Their competition this year includes *Homefront*: "The Traveling Lemo All-Stars," ABC; *Northern Exposure*: "Revelations," CBS; *Star Trek: Deep Space Nine*: "Emissary," Pilot, Syndicated; and *The Young Indiana Jones Chronicles*: "Vienna, 1908," ABC.

**Cinematography, Series**—Two-time winner Michael Watkins is up for yet another Emmy, this time for "Trilogy, Pt. 1." This year he's up against *Law & Order*: "Conspiracy," NBC; *Northern Exposure*: "Revelations," CBS; *Reasonable Doubts*: "Life Lines," NBC; and *The Young Indiana Jones Chronicles*: "Young Indiana Jones and the Mystery of the Blues," ABC.

**Costume Design, Series**—Jean-Pierre Dorleac is nominated once more, for "Lee Harvey Oswald." The other nominees all come from the past or the future: *Dr. Quinn, Medicine Woman*, Pilot, CBS; *I'll Fly Away*: "The Third Man," NBC; *Star Trek: The Next Generation*: "Time's Arrow," Parts One and Two, Syndicated; and *The Young Indiana Jones Chronicles*: "Young Indiana Jones and the Scandal of 1920," ABC.

**Single-Camera Production Editing, Series**—Jon Koslowsky, ACE is up for "Lee Harvey Oswald." This year's competition in this category includes *Brooklyn Bridge*: "In the Still of the Night," CBS; *Northern Exposure*: "Thanksgiving," CBS; and *Sisters*: "Crash and Burn," NBC.

**Music Composition, Series (Dramatic Underscore)**—Velton Ray Bunch is up for an Emmy for his extraordinary score to "Leaping on A String, Pt. 1" (aka "Lee Harvey Oswald"). The other nominated scores are from *Murder, She Wrote*: "Wind Around the Tower," CBS; *The Simpsons*: "Treehouse of Horror III," Fox; *The Young Indiana Jones Chronicles*: "Young Indiana Jones and the Scandal of 1920," ABC, and *The Young Indiana Jones Chronicles*: "Vienna, 1908," ABC.

**Sound Editing, Series**—Greg Schorer is nominated for "Leap Between the States." Also nominated in this category: *Northern Exposure*: "Kadish for Uncle Manny," CBS; *Star Trek: Deep Space Nine*: "Emissary," Part Two, Syndicated; *Star Trek: The Next Generation*: "Time's Arrow," Part Two, Syndicated; *The Untouchables*, Pilot, Syndicated; and *The Young Indiana Jones Chronicles*: "Somme, 1916," ABC.

*Quantum Leap* was passed over in the Best Dramatic Series category. The nominees were *I'll Fly Away*, *Northern Exposure*, *Homefront*, *Law & Order*, and *Picket Fences*. Like *QL*, *Homefront* and *I'll Fly Away* have both been canceled.

*Quantum Leap* was also passed up in the same major categories which have consistently failed to recognize the outstanding work on the series, namely writing and direction. And this year, with the guest stars restored to separate categories, *Quantum Leap* has no guest star nominees to follow last year's Harrison Page ("A Song for the Soul").

NBC had the second-highest number of nominations this year, 80, behind CBS's 92. ABC and HBO tied with 55 each. PBS had 38 nominations, and Fox had 10. NBC's Don Ohlmeyer isn't happy, though, despite NBC's relatively good showing. For one thing, many of the most-nominated series, such as *Quantum Leap*, *I'll Fly Away* and *Cheers* (the latter of which canceled itself), are going off the network in the fall, leaving NBC in the embarrassing position of being honored for shows they won't have anymore. For another, Ohlmeyer is fuming that ABC got the contract to air the awards for the next four years, outbidding a plan to have the show rotate annually from network to network. As of July 23, Ohlmeyer told the press that NBC as a network would not support this year's Emmys in any way, either by taking out ads on behalf of its shows, buying tables at the awards ceremony or even showing up. This leaves *Quantum Leap*, *I'll Fly Away* and other NBC shows on their own in any campaign to turn those nominations into trophies.

With no *Quantum Leap* office to promote the show in the trade press, the series is entirely dependent on

any ads Universal as a studio has taken out, and on the blue ribbon panels which have been so unsympathetic to *Quantum Leap* in most categories in past years. Still, the fact that this is their last chance to honor *Quantum Leap* as a regular series will probably work in the show's favor, leaving *I'll Fly Away* (with its own cancellation) as the show's biggest overall competition from the standpoint of industry politics.

In the post-nomination coverage, Scott Bakula's "publicist extraordinaire" Jay Schwartz was shown on *Entertainment Tonight* as he called (we assume) Scott from his cellular phone. It sounded like Jay, conscious of the camera, was about to publicize his client by mentioning *Quantum Leap*, but they cut away before he finished the sentence.

The awards ceremony will be broadcast live by ABC on September 19th. But if you're thinking about taking out any last minute ads to promote *Quantum Leap*, forget it. The dreaded blue ribbon panels which choose the actual winners from the nomination list have already voted. According to *Daily Variety* of August 11, "final judging for the 45th annual Primetime Emmy Awards will be held in all-day sessions Saturday and Sunday at the Beverly Hilton Hotel, Beverly Hills, CA. More than 800 panelists will participate in the peer-group judging." That means that the screenings which panelists must attend in order to vote took place on August 14 and 15.

Thanks to Julie Barrett for tracking down the information on the technical categories nominated, and to Ira Zimmerman for the *Variety* clipping.

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## MCA Video Releases

### Five Episodes Of *Quantum Leap*

#### More to Follow

by Karen Funk Blocher

Ten pages of press release reached us by fax in mid-July from MCA Home Video regarding the initial release of QL videos, along with info on a video of five *Back to the Future* cartoon eps. The *Quantum Leap* episodes will not be doubled up on the home video tape versions, only on the laser discs. Each videotape—including the pilot—will be \$14.98, while each laserdisc will be \$34.98. The blurb doesn't mention any new intros to the episodes, and the running times listed match the length of an episode without commercials (48-49 minutes).

The first five VHS releases (are as follows:

"Quantum Leap Pilot" ("Genesis")	#80902
"Camikazi Kid"	#81618
"What Price, Gloria?"	#81619
"Catch A Falling Star"	#81620
"The Color of Truth"	#81621

The laserdisc releases are:

"Quantum Leap Pilot" ("Genesis")	#40902
"Catch A Falling Star"/	
"What Price, Gloria?"	#41734
"The Color of Truth"/"Camikazi Kid"	#41735

The VHS tapes will be out September 22, with a pre-order closing date of September 8. The laserdiscs had a preorder closing date of August 12 but are due out a week after the VHS versions on September 29.

The long-awaited *Quantum Leap* album (CD and audio cassette) is scheduled for release on Crescendo records the same week as the video tapes. MCA Home Video's publicity department is working with Crescendo to coordinate publicity efforts on both products.

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With MCA taking a chance on whether these tapes are going to sell enough to pay for themselves, \$14.98 is not unreasonable. More important, every piece of authorized, licensed QL merchandise we buy helps to convince the powers that be that there's a market for more QL—including new episodes or movies. So let's support this!

I have spoken repeatedly with Madeline Dinonno, of MCA Home Video, who has been very nice and supportive of our suggestions. She confirmed that the videotapes are indeed one episode per tape, and that the pilot tape was the same price as the shorter episodes "as an added value to the consumer. I just didn't think it would be fair otherwise."

After checking with her "techie guy" responsible for transferring the tape masters, Madeline reports that these releases will be taken from the "original air masters," which presumably means that the episodes will be complete as first aired, including the original season credits and leap out to the next episode. If true, this means that we will also be seeing and hearing *Quantum Leap* footage from the episodes themselves which has not aired since the episodes were first run. In the first season (actually the first season and a half, which these all are), Scott as Sam always had a voice-over at the beginning, relating the previous leap or leaps to the new one. These "segues," along with the original first season credits and pre-saga cell saga cell, were all cut when the episodes were later rerun, and basically have not appeared since then.

We have advised Madeline and her staff that this original footage is much sought-after by fans, and that having this material as well as the complete episode throughout would be very important in getting fans to buy these tapes and laserdiscs. After all, if fans want a cut up version, they can always tape it off USA. (For those of you who may not know, the USA episodes are all missing a fairly hefty amount of footage. They're cut very expertly, but they ARE cut.)

Madeline Dinonno seemed truly grateful for this information, because she wants to do these right and have them be successful. She asked for other suggestions, and I mentioned the old idea of having one of the writers or producers introduce each episode: "When we made this episode, we...." I don't know if that's going to happen after the mess of the last few months, but

## In Other News...

by Karen Funk Blocher  
and the Prodigy Leapers

### SUBJECT: SCOTT'S NEW JOB

The big news, other than the cancellation and the Emmy nominations, is the signing of Scott Bakula to a recurring (i.e. not weekly) role on CBS's top-rated comedy *Murphy Brown*. "Prodigy TV Expert" and *USA Today* entertainment reporter Jefferson Graham reported on June 15th that Scott was negotiating with the show's producers to join the cast "as a new hotshot reporter at FYI." Asked about whether Scott's character was to be a love interest for the show's title character, Graham said, "*Murphy Brown* producers deny the love angle. They say he's just another reporter at FYI." The deal was reportedly for 13 weeks (other sources say six weeks) to see if the character was beneficial to "what is seen as a sagging storyline."

However, by the time the contract was signed (and had been reported before-the-fact by *TV Guide*), the story had changed somewhat. In mid-July, Entertainment News Wire reporter Rick Sherwood reported that "Bakula is ready to get back before the camera and says he's thrilled to be joining the cast of the high-profile *Murphy Brown* in a recurring role as Murphy's journalistic adversary and a potential love interest. It will give him the opportunity to stay in front of the public, he says, while also affording him the time to enjoy the beauty of his surroundings."

The latter comment is a reference to Scott's involvement in the successful "Dump Weldon" campaign, as reported below. But it is also clear that as a "recurring" character rather than series regular, Scott will still have time for other acting roles—including *Quantum Leap* movies if Don Bellisario and Deborah Pratt succeed in getting some made. Scott has repeatedly indicated that he is very interested in doing *Quantum Leap* films or tv movies if asked.

*Murphy Brown* is taped on Friday nights. Tickets to join the live studio audience are a bit hard to come by since the house is small and some of the seats are taken up with friends and relatives of the show's staff. But with luck and effort it is be possible for L.A. residents and visitors to catch Scott live in this new role.

A tabloid article in the *Star* claimed that Scott was signed in order to lure his fans to *Murphy Brown* to boost sagging ratings. The article also claimed that star Candice Bergen has a "crush" on her new co-star.

perhaps it would be possible on subsequent releases. Madeline has met with Deborah Pratt about further titles and so on, so maybe between her input and ours it will all work out well. She also met recently with Scott Bakula. Details of that meeting are unknown, but Madeline reports, to no one's surprise, that Scott was "very nice."

The season premiere of *Murphy Brown*, reportedly featuring Scott, airs on CBS on September 20. (Thanks to Jefferson Graham, Gila Weinstein, Rick Sherwood, Adina Ringler, Sara Arnold and Diane "Zip" Glosson.)

### SUBJECT: SCOTT'S OTHER ROLES

One of Scott Bakula's first projects of what was originally the summer hiatus was a minor role in the feature film *The Color of Night*, starring Bruce Willis. Scott will have about fifth billing in the movie; his character, a psychiatrist, dies long before the final reel. Ann Raymont reports: The good news: in the script at least, he gets to ride a touring bicycle!"

Bruce Willis appeared on *Entertainment Tonight* on June 28 in connection with *The Color of Night*. Scott was not mentioned, but sharp-eyed leapers reported seeing him in the background of a shot in the *ET* story.

Scott has also filmed a Robert Loggia tv movie called *Mercy Mission: The Rescue of Flight 771*, for which he is expected to have a considerably better billing than on *Color of Night!* Scott plays a pilot in the Paramount production, described in *Daily Variety* as a "holiday-themed movie" that "chronicles the ordeal of a young U.S. pilot lost on Christmas Eve in New Zealand." They filmed it largely in New Zealand and/or Australia earlier this spring, about the same time the news of cancellation hit. *Mercy Mission* is expected to air on NBC in December.

Late-breaking news: Scott is reportedly taking off episodes five through seven of *Murphy Brown* to appear in yet another feature film. Details to follow next issue, we hope! (Thanks to Ann Raymont, Adina Ringler, Susan Hanna and *Daily Variety*.)

### SUBJECT: DUMP WELDON

Weldon was a proposed dump site in the Ojai valley that Scott Bakula has been very actively and vehemently opposing, appearing at town meetings, donating *Quantum Leap* memorabilia (including the boxer shorts from "Temptation Eyes") to a charity auction, and even hosting a Dump Weldon concert. The site was described by Entertainment News Wire as "a scenic canyon near [Scott's] home in rustic Ojai, Cal."

The concerts took place June 27 (28?) with two shows at the Ventura Concert Theatre. Scott did not sing, but Kenny Loggins, David Crosby and others did. Adina Ringler, who attended the first concert, described Scott as "one of the most, if not the most passionate speakers against the dump ." Adina offers this



description:

"Scott apologized to the people living next to the dump saying that 'I'm sorry. I don't want to dump my garbage in your back yard.' He also said that Ventura county thought that people wouldn't pay attention to the dump being put there since it wasn't a glamorous issue and that no one would care because it wasn't a 'Hollywood' issue...'But boy were they wrong.' He urged the residents to attend the next council meeting (or was it board of supervisors?) to be held on July 6.

"Besides being passionate about the subject, he was the most humorous as well. He stepped out from behind the podium and opened the blazer he was wearing to show off the Dump Weldon Concert Tee-shirt and asked that people buy the stuff to support the cause. Yes ladies, we did get one treat. He was wearing JEANS (thought you'd get a kick out of that!). Then he introduced Kenny Loggins and left the stage.

"So, here we are sitting in the dark and no Kenny...tick, tock...tick, tock. And we all say to each other, either get Kenny out here or put Scott back on! So, Scott comes back out and stalls for time. 'So,' he says, 'How many of you wrote to NBC when my show was canceled?' We all cheered, so did the others in the theater. 'They are having technical difficulties, so here I am stalling for time....let's see....I told you about the t-shirts and the council meeting...."

"Then some drunken people up in the balcony yelled something like 'You could leap out.'

"He replied, 'Well, I usually have a little help with that,' and looks to his left off stage and says 'Dean.' Pregnant pause....'Well,' Scott says, 'I can see him at least!' A nice little *QL* joke. Then he introduced Kenny Loggins for real and that was it. "

The campaign proved successful, and as of July 12th Waste Management of California has been forced to abandon its plans for the landfill. Leaper Tom Ellison reports that the county's alternatives include "hauling trash by railroad out of the county or recycling and composting."

Scott also donated stuff to an auction benefiting AIDS, and is slated to appear on an AIDS-related tv special to be hosted by Arsenio Hall. (We think this is the upcoming special currently being promoted on ABC called *In a New Light*. In any case, Scott's face has been spotted on the ABC promo.) Scott is also scheduled to appear in a nutrition special on the cable channel Lifetime. Originally announced as airing in August, the Lifetime special has now been postponed to October 16 and 19. (Thanks to Adina Ringler, Ann Raymond, Tom Ellison, Entertainment News Wire and Linda Cooksey.)

#### SUBJECT: SCOTT PLAYS HOCKEY

Rounding out his charitable activities this summer, Scott played in a charity hockey match on Wednesday, August 18, 1993 at the Great Western Forum. Other celebrities who played included Dave Coulier (*Full House*), L.A. radio personalities (and failed tv stars)

Mark & Brian, Mike Myers (*Saturday Night Live*), Jason Hervey (*The Wonder Years*), Richard Dean Anderson (*MacGyver*), Jason Priestly (*Beverly Hills 90210*) and Alan Thicke (*Growing Pains*), along with some professional hockey players. Mark & Brian reportedly spent a lot of their time on the ice teasing Scott, and at Adina Ringler's request, even got Scott thrown in the penalty box! (And guess who was sitting behind the penalty box at the time! That's right—Adina and friends!) We will have a report on this next issue, right Adina? (Thanks to Rosita Rodriguez and Adina Ringler.)

#### SUBJECT: DEAN'S CHARITIES

On Monday, July 19, Dean Stockwell hosted a celebrity golf tournament to benefit The Starlight Foundation, an international non-profit organization that entertains and grants wishes to seriously ill children. The tournament took place at El Caballero Country Club in Tarzana, CA. L.A. LPO Adina Ringler organized a donation by *Quantum Leap* fans to sponsor a green for this worthwhile cause. (Thanks—again!—to Adina Ringler.)

Well known for their efforts to raise environmental awareness, Dean and Joy Stockwell were also honored at a charity luncheon on April 1, sponsored by L.I.F.E (Love Is Feeding Everyone). The luncheon, which took place at the Beverly Hilton Hotel, also included a celebrity fashion show.

#### SUBJECT: DEAN'S NEW JOBS

Dean Stockwell appeared on NBC on July 7, hosting a reality show called *Caught in the Act*. The premise was the use of surveillance cameras in catching and convicting criminals of all sorts, including corrupt lawmakers. It has been speculated that Dean was tapped for this job because, having played Al Calavizzi, Dean knows all about "observing!"

Dean also recently filmed the *Bonanza—The Return* tv movie, also for NBC. Reportedly filmed in the Tahoe area, the sequel to the legendary tv series is built on a "next generation" premise. The two hour movie stars Michael Landon Jr and Dirk Blocker, the sons of original series stars Michael Landon and Dan Blocker. Not surprisingly, Landon plays Little Joe's son, while Blocker plays a newspaper reporter. Dean plays the villain, Augustus Brandenburg, described by UPI as "an evil strip-miner." Other stars include Ben Johnson, and Richard Roundtree.

There may be a series of *Bonanza* movies, so it is possible that this will be a recurring role for Dean.

Dean has reportedly been making another tv movie as well; no details yet. (Thanks to Andrea Winchester, Donna Smith, and Ann Raymond.)

#### SUBJECT: DPB AT LEARNING TREE

Donald P Bellisario gave another seminar on *Quantum Leap* for Learning Tree University on Friday,

August 27. The seminar was held in North Hollywood at the Academy of Television Arts & Sciences. The cost was \$39. Don discussed his career in television to date, and ways in which Don's relationship with his father influenced "Mirror Image" and other shows Don has written. Don also talked about Scott Bakula's contribution to *Quantum Leap*, and plans for a *QL* movie. "Double Identity" was screened, and Larry Manetti (*Magnum, P.I.* and "A Tale of Two Sweeties") put in an appearance. We will have a full report on this next issue.

Don gave another such seminar in January 1993, which Adina Ringler described at the time as "like a mini-convention. They showed some behind the scenes stuff (how the leap effects changed, saga cells, editing etc.) plus Don answered questions for over an hour and a half, even though he was sick at the time. He also brought episodes to watch. We had a choice of three and the audience got to choose one to watch. He brought "Double Identity," "M.I.A." and "Catch a Falling Star." CAFS won! Anyway, it was great also because that is how I found out YOU all were out there, found out about the *QL* convention and to me, the rest was Kismet!" (Thanks to Adina Ringler, Adrea Winchester and Cheryl Griffin.)

#### SUBJECT: ALUMNI NEWS

Former *QL* producer Robert Wolterstorff is co-creator and executive producer of Fox's new adventure spoof show *Danger Theater*. The show has several rotating/recurring segments each week, one of which stars former tv *Batman* Adam West as a rather brainless Hawaiian cop. *QL*'s Executive Coordinator Harriet Margulies played an Elizabeth Taylor lookalike—sort of!—in a segment called "Sex, Lies, and Decaf," which aired August 22.

Another *QL* producer, Tommy Thompson, left *Quantum Leap* early this year to become an executive producer for Stephen Spielberg on the upcoming NBC series *SeaQuest DSV*. As mentioned in an interview in *The Observer* #4, Spielberg had previously offered Tommy a job, who turned him down to continue to work on *Quantum Leap* and *Tequila & Bonetti*. Apparently the new job didn't work out; even before the show's premiere Tommy has reportedly left *SeaQuest DSV* over creative differences.

Thus far we have received no word as to new projects for other popular *QL* alumni such as Chris Ruppenthal, Beverly Bridges (both of whom worked on the now-canceled *Covington Cross*) or Paul Brown, who worked on the recently-aired but long since canceled *Crossroads* series. Where are you guys?

As for *Quantum Leap* guest stars and semi-regulars, Dennis Wolfberg (Gooshie) made a pilot for Fox this spring; no word on a pickup (that I've heard, anyway). Richard Herd (Captain Galaxy/Miner Ziggy) has played a Klingon on *Star Trek: The Next Generation* this past spring and is supposed to have a recurring role

on *SeaQuest DSV*. And Terri Hatcher, the first actress to play Donna Eleasee, will be Lois Lane in *Lois & Clark: The New Adventures of Superman*.

#### SUBJECT: QL ON USA

In June cable's USA Network moved *Quantum Leap* from its 7PM time slot to midnight Eastern/Pacific. The Saturday at 7 berth remains as well. Leaper Jamie Greco called USA and was told that the ratings weren't good at seven, and that *Quantum Leap* didn't have a very large following. Jamie says, "I chuckled at this and told her that I'm on P\* and that just isn't the case, that her data is faulty. She said, 'Oh, no. That must mean we're going to get a lot of these calls.' She also said the phone calls don't do much good, that letters should be sent to

Robin Bennett  
1230 Avenue of the Americas  
NY, NY 10020."

*Quantum Leap* was moved again in mid-August, to 11PM Eastern/Pacific. But beginning on Sept. 13, *QL* will be on weekday mornings at 11AM. On Sept. 20, the evening time will switch from 11PM to 12:30AM. And beginning on Sept. 18, *QL* will no longer be aired on the week-ends. NBC will be releasing Season Five to USA soon for airing with the other episodes. (Thanks to Jamie Greco, Margaret Colchin, Adina Ringler, Gila Weinstein, Kathy Dunn and *Quantum Quarterly*.)

#### SUBJECT: VQT AWARDS

In mid-June the nominations were announced for the Quality Awards, to be presented by Viewers for Quality Television. Past winners Scott Bakula and Dean Stockwell were both nominated, although this year the series itself was not.

Dean didn't win this year, but to no one's great surprise the VQT membership voted Scott Bakula the Best Lead Actor in a Quality Drama for the fourth year in a row.

In August, Scott's publicist, Jay D. Schwartz, was finally able to give VQT's Dorothy Swanson a tentative commitment for Scott to attend, assuming no last minute acting commitments interfere. Chances are excellent that Scott will indeed make the one award ceremony that has consistently recognized his work on *Quantum Leap*.

#### SUBJECT: COSBY BIDS FOR NBC

In June it was reported that former NBC star Bill Cosby was putting together a consortium of investors and tv executives in an attempt to buy NBC from its parent company General Electric. GE contends that NBC is not for sale, but it is no secret that the network has been in trouble for some time now due to falling ratings and the loss of several hit series and stars. Cosby's group is said to have approached Brandon Tartikoff, the charismatic and wildly successful former

NBC president, to throw in his lot with the Cos. So far Tartikoff has not allied himself with the takeover bid, and has in fact moved to Atlanta. Tartikoff, whose support helped *Quantum Leap* immensely in its early seasons, is the man responsible for *Quantum Leap* Week, and his departure from NBC signaled the beginning of the network's slide from #1 to #3 in the ratings. Tartikoff was also with Paramount at the time Don Bellisario signed with that studio, leaving Universal Studios for which he created *Quantum Leap*. There was even a rumor at the time that Paramount under Tartikoff might buy NBC. But Tartikoff left Paramount shortly thereafter to devote more time to his daughter's care. Brandon's daughter, Calla, was seriously injured in an automobile accident a few years back, and has not recovered.

It is said that Bill Cosby likes *Quantum Leap* and is devoted to the cause of quality television. Go, Bill! It may be a longshot for now, but if the Cos succeeds in his quest it will be very good news for *Quantum Leap*.

#### SUBJECT: NBC DOUBLETHINK

PQL member Heidi Sanchez reports that as of mid-June, the NBC store at "30 Rock" (30 Rockefeller Plaza) was still selling *QL* shirts. As Heidi reports, "They had the black one with the *QL* logo, and the one with Scott and Dean's picture with dates, a clock (I think) and other stuff behind them. They are still charging the exorbitant price of \$18 each, and only had size mediums. Interestingly, they were hanging in a corner right next to the *Cheers* shirts (like the "dead NBC shows" area, I guess....) Plus, ironically, there was a large arrangement of calla lilies in one of the foyers at the Rainbow Room."

#### SUBJECT: *QL* CALENDAR

The 1994 *Quantum Leap* calendar from Antioch has been canceled. A fan-produced one is reportedly in the works to replace the licensed product.

Our speculation is that this cancellation may be due to the rather spotty distribution of the 1993 calendar, coupled with the show's cancellation by NBC. Fans know that *Quantum Leap* is popular, but distributors and buyers for major chains don't seem to realize this yet, making such licensed products harder to find and keeping sales relatively low. In the case of the 1993 calendar, some Waldenbooks falsely claimed that there was no such calendar, and that it could not be ordered, despite the fact that the chain had actually bought an adequate supply.

If we want more *QL* merchandise (and to show the powers that be that *Quantum Leap* is popular enough to bring back on tv or film), then we all need to make an effort to support the merchandise that's out there, even if it means placing special orders at stores.

More on the fan calendar when we hear something more definite. (Thanks to Sara Arnold and *Quantum Quarterly*)

#### SUBJECT: *QUANTUM LEAP* ALBUM

The *Quantum Leap* album (CD and cassette) was due to come out the same week that MCA/Universal releases the first five *Quantum Leap* videos (see separate article), but is now delayed (probably until October) due to Universal's legal department expressing concerns about the cover photos. The Crescendo album includes re-recordings of Dean's "ABC Rap" (backed by Troian and Michael Bellisario!), Scott's "Somewhere in the Night" and the *Man of La Mancha* medley. Also featured will be Scott's original performances from the Elvis episode, incidental music by Mike Post and (especially) Velton Ray Bunch, and "a surprise." [Thanks to Christina Mavroudis.]

#### SUBJECT: SCOTT'S MUSICALS REISSUED

Scott Bakula's original cast recordings of the musicals *Romance/Romance* and *3 Guys Naked From the Waist Down* have both been reissued in England. The two CDs are available as imports from the national chain Tower Records, possibly elsewhere as well. Leaper Kathleen McLaren of Chicago found them locally and bought about 20 of them for other leapers around the country who reimbursed her. The label is (Thanks to Kathleen McLaren and Ann Raymont.)

#### SUBJECT: INNOVATION NEWS

Kudos to Christine Hantzopoulos for "One Giant Leap," the best story yet to appear in Innovation's *Quantum Leap* comic book. Christine's story, which appeared as issue 14 of the comic book series, concerns Sam's leap into an alien on a UFO who must save a pair of human abductees. The story is full of plausible background detail on Sam, Al and the Project which (unlike much of the other authorized *QL* fiction to date) is perfectly in keeping with established *Quantum Leap* continuity. Even the historical details are accurate. But what else could we expect from a writer whose PQL pass reads "Research Historian?"

Other notable aspects of Innovation's *Quantum Leap* #13 are a cleverly captioned photo of Dean Stockwell on *Jeopardy* (see our article on the cancellation of *Quantum Leap*) and Innovation's own contribution to ongoing letter campaigns to bring back the show. Fans are encouraged to write about why *Quantum Leap* should be brought back and to send their letters to Innovation, which will present all the letters to NBC at the same time. We don't know when the result will be mailed, but it will probably be soon. The address is:

Save Quantum Leap  
Belisarius Productions  
c/o Innovation  
3622 Jacob St.  
Wheeling, WV 26003

Issue 14 of the comic will be a story by Christina Mavroudis, founding editor of *Quantum Quarterly*. Now titled "Two Dweebs and a Little Monster," the

premise (Sam leaps into a baby in a stolen car) is based on a short story Christina wrote for Julie Barrett's *Quantum Chain* #1. Way to go, Christina!

#### SUBJECT: CLUB NEWS

Are you an LPO? An LPO volunteer? Do you even know what an LPO is?

LPO stands for Local Project Observer. It refers to someone who has volunteered (and subsequently been appointed by PQL HQ) to organize a local or regional chapter of Project Quantum Leap. An LPO's duties are as follows:

1. Contact other fans in the area who expressed an interest in joining a chapter, and see if meetings or parties can be arranged. This need not be weekly, but a few times a year would be a start!

2. Keep chapter members informed of what if anything is happening in *QL* fandom—i.e. write-in campaigns, conventions, etc. In case of emergency, we can't contact all 600+ members from Arizona, but by contacting the LPOs and having them pass the word we hope to reach a lot of you—if you join a chapter, that is! It helps a lot if the LPO is on one or more computer services, because that way the LPO has access to a lot of *QL* information on a fairly immediate basis.

3. Keep PQL HQ informed as to what is happening in your chapter. Has Scott turned up shooting a tv movie? Is Dean scheduled to appear at a convention? Has your chapter met for a taping party, held a fundraising drive to fight AIDS, or talked to a *QL* guest star at a local golf tournament? We want to know!

4. Spread the word about PQL and about *Quantum Leap* in general. If you go to a convention, photocopy the flyer on the back of the most recent *Observer* and leave a stack of them on the flyer table at the con. If your chapter is big enough and active enough, you may be able to help the planet and promote *QL* at the same time by publicizing your chapter's charitable activities. If Sam Beckett can make a difference in his fictional world, a few hundred of us ought to be able to make a difference, too!

So far, Teresa and I (Karen) just haven't had time to oversee the formation of chapters, or even let LPO volunteers know we took the little checkmark on their membership form seriously. So we have enlisted some help. As of late July, Margaret Colchin has been appointed National Project Observer. She will be contacting LPOs and LPO volunteers, finding out who is still interested in the job and making changes where necessary. If you hear from her, I urge you to answer Margaret's query as soon as possible. For *QL* to make the transition from tv to movies (or even tv movies), we will need a large, well-informed contingent of leapers, working together as much as possible. Besides, getting together with other people who love the show can be a lot of fun! And don't be shy about your age. Although most leapers are in their thirties, the age range in this club is literally about 7 to 70!

#### SUBJECT: IN MEMORIAM

PQL member Miriam Ferziger died suddenly of a heart attack in April, the day before the *Quantum Leap* rally in front of NBC. Well known as the leaper who arranged for the Dean Stockwell Star pins at the Starbright Luncheon last year, the northern California leaper won the costume contest at the first *Quantum Leap* Convention and was also a talented fan photographer.

Miriam's family is asking for donations to be sent to the March of Dimes. Project Quantum Leap will be making a small contribution in Miriam's name to be sent in early September. We also encourage leapers, especially those of you who knew Miriam, to make your donations to the charity directly. (Thanks to Joan Dodson.)

Dallas LPO Julie Barrett lost her father to cancer in mid-June. Julie reported that her father's body has been donated to the UT Health Science Center in Dallas for research. "His hope was that they might learn something that would help someone else in the future. When his ashes are returned, we are going to scatter them over his favorite camping and fishing spot." Prodigy Leapers offered many prayers and good wishes during Mr. Barrett's illness. In thanking everyone, Julie said, "I do want you all to know that my dad was touched to hear that so many people he didn't even know were praying and thinking kind thoughts for him."

I'm sure I speak for all of us in wishing the Ferzigers and the Barretts our heartfelt sympathy and best wishes. (Thanks to Terri Librande and Julie Barrett.)

#### SUBJECT: BIRTH ANNOUNCEMENT

Leaper Tom Ellison reports: "I would like to announce the births of Scott David Ellison and Dean Christopher Ellison on June 20, 1993 (Father's Day) born at 6:30 P.M. and 7 P.M. What a GREAT Father's Day present!" Scott and Dean join Tom and Andrea's other children, young leaper Trevor, his brother Ryan and sister Cheyenne.

#### SUBJECT: WEDDING ANNOUNCEMENT

Leapers Joan Dodson and George McAdams have announced that they are to be married this coming October. The couple "met" on the Prodigy computer service, discussing such shows as *Northern Exposure*, *Tequila & Bonetti* and (of course!) *Quantum Leap*. "Cupcake" and "Muffin," as they jokingly called each other on the boards, later met in person, and the rest, as Teresa Pacchi said in "Double Identity," "was Kismet!"

We of PQL wish this wonderful couple a long and happy life together.

#### SUBJECT: HARRIET'S CRYSTAL BALL

Over the years, and especially during this spring's fight to get *Quantum Leap* renewed, Harriet Margulies

could often be heard saying, "I don't have a crystal ball."

So we gave her one.

As Harriet shut down the *Quantum Leap* office, we at PQL HQ bought a crystal ball from a rock shop whose owners turned out to be regular viewers of *QL*. Imbedded in the viewing stand is a simple sentence that can be read by looking deep into the orb, past the natural "leap effect" flaw in the crystal. The sentence: "*Quantum Leap* will be back!" So Harriet not only has a crystal ball now, but it always gives the right answer!

Many thanks to the handful of leapers who contributed toward this small token of hope, presented to someone who has given us so much!

#### SUBJECT: A NOTE FROM HARRIET

In mid-June, Adina Ringler posted the following note from *Quantum Leap*'s Harriet Margulies:

"My dear friends,

This week, I'm back at Universal, working for two weeks, prior to my trip to New York on vacation, where I plan to see Kathy Dunn and Elizabeth Ford and do a lot of reminiscing. Donna Hutt-Stapfer was kind enough to arrange a get-together on Sunday at Citywalk and Adina Ringler was nice enough to take me.

There seems to be a lot of confusion as to the best way to proceed in our efforts to return "*Quantum Leap*" to prime time and I honestly don't think there's a right—or wrong—way. Do whatever you feel impelled to—and know that even if all our efforts fail, at least we tried, and that's better than doing nothing for a cause we believe in. And I don't call it failure, not when I read your letters and your FAXES and know how much you're rooting for us...for me...all that heartwarming energy cannot be for naught. It's out there, in space, with Sam and Al, and someday it will land in the heart of a network executive who will suddenly say, "I've got an idea! Let's bring back *Quantum Leap*."

Before I forget, congratulations to Joan Dodson and George McAdams on their engagement...that's really good news...And it was wonderful to hear from Julie Barrett and learn her father took a turn for the better... To Project *Quantum Leap*: Thanks for the crystal ball and the beautiful note...which I shared with everyone at the Citywalk brunch. Yes, it was true, I didn't have a crystal ball! But now I do, and it will always read: "*Quantum Leap* Will Be Back."...thanks to all of you. And thank you Glynis Fuller and Sandy Weller for coming by Sunday and sharing your thoughts and I will call and we will go to the theater and I'm looking forward to it. And Debra Selle and Christie Parkin...yes, Christie, I remember now! You sent those 8x10 photos and I did manage to get them signed before wrap...thanks, you two, for all those kind words. A special thanks to Bill Beckwith in Houston, for thinking of me in the midst of his own personal heartache. I wish I could have done more...

I have your postcards and petitions, and am waiting

until I receive all those I've been promised from regional conventions... before I literally put them at the feet of the Universal TV Executives who have the task of selling the show to the networks. They really are trying...and they know you're out there footing for us... but in the game of numbers, and that's the game we're in...more is better. You can still write to me at Universal, you can write to Don at Paramount Studios, and Universal will forward Scott and Dean's mail as they've been directed. *Quantum Leap* is very special to the employees of Universal Studios as well, and the mailroom makes sure that your mail reaches its destination.

As I mentioned at the Convention, all the Leapers have accorded me celebrity status on the lot...as a letter merely addressed "Harriet" reaches me without delay. Thanks again, for your good wishes. It's an interesting turn of events, since in the past, it was I who sustained you with news of the show. And now it is you, with your words of comfort, hope and good will who sustain me. Affectionately, Harriet.

P.S. My heartfelt thanks to Becky Cope of Collinsville, IL who wrote a beautiful letter about me to the Director of Human Resources at Universal. They kindly forwarded a copy to me...and were quite impressed. I owe so may a thank you letter...I hope there's another Convention so I can thank you all in person. Well, it's Thursday now and I hear that we're supposed to give up. What say we turn all that Leaper Love toward "Danger Theatre," because if it's renewed, Bob Wolterstorff promised me my own episode. And wouldn't that be a strange turn of events??? The show debuts on the Fox Network on Sunday, July 11, at 7:30 PM. It's composed of two 15-minute episodes. My episode is the second half of the ones airing on August 22. It's called "Sex, Lies and Decaf." "Leapers for Liz," it has a ring to it! (I play a Liz Taylor look alike.)

Adina continues, "Obviously this was written earlier in the week before we got a lot of terrible news. Harriet will still forward what mail she gets to the Universal execs. I don't know what more I can add than that. I know most of us here on the boards will still not completely give up. So, I guess we'll all do what we feel is right to do. Anyway, Harriet asked that I post that letter so there you have it."

#### SUBJECT: MORE AWARDS

Prodigy Leaper Ira Zimmerman, who served as consultant on the "Trilogy" episodes of *Quantum Leap*, passes along the following letter to Don Bellisario from the National Council On Communicative Disorders (NCCD). As Ira explains, "NCCD is an umbrella organization for many organizations that help people with speech and hearing problems." The letter is as follows: Dear Mr. Bellisario: The member organizations of the National Council on Communicative Disorders have selected Don Bellisario Productions to be honored at the 12th Annual Communication Awards, to be held

November 21, 7:00 PM, in the Disneyland Hotel, Anaheim.

Don Bellisario Productions is being recognized for its sensitive and clinically accurate portrayal of a person who stutters in the "The Trilogy" segments of "*Quantum Leap*." Through such productions, the public gains a better understanding of the nature of stuttering and the person who stutters.

Your nomination was submitted by Ira Zimmerman of the National Stuttering Project and endorsed by Dr. Charles Diggs, director of the Consumer Affairs Division of the American Speech-Language-Hearing Association. Yours is one of ten awards which we will present at our black-tie optional dinner event."

In June, Ira reported on media coverage of another award, this one from Ira's National Stuttering Project. According to the Los Angeles Daily News, the National Stuttering Project announced on June 16th that "it has given its Golden Block Award to the NBC series *Quantum Leap* and writer Deborah Pratt for the depiction of a character who stutters in a three-episode story in which time-traveler Sam Beckett leaps into the life three separate times in her life." (Thanks to Ira Zimmerman of the National Stuttering Project.) (Thanks to Ira Zimmerman.)

#### SUBJECT: SAM'S BIRTHDAY BASH

August 8, 1993 was Sam Beckett's 40th birthday, as well as the birthday of his creator, Donald P. Bellisario. With this in mind, LPO and *Leapin'* In editor Linda Cooksey threw a party on that date, aided and abetted by other leapers from around the Midwest. Formally called "Sam Beckett's Birthday Bash," the get-together of roughly 100 leapers was informally known as Indy Leap since it took place in Indianapolis. Activities ranged from dousing the candles on a giant cake to a fan performance of Romance/Romance, plus room parties and wholesale tape viewing and dubbing on large numbers of VCRs. Hey, somebody write this up for next issue, willya? (Thanks to Diane Glosson and Adina Ringler.)

#### SUBJECT: QUANTUM CON '94

A number of fans, spearheaded by L.A.-based leaper Donna Hutt-Stapfer, are *QL* convention in LA to be held next February. At least one Universal exec has agreed with the plan in principle, and Donna's lawyer is currently contacting Universal's lawyers to make sure that there will be no legal action to prevent the con from taking place. Both Don and Deborah reportedly support the effort and Deborah's already promised to attend.

Called "Quantum Con '94," the convention will not use the *Quantum Leap* name or logo, and all profits will be donated to pre-selected charities. Donna's lawyer has advised that under these circumstances, the convention does not infringe on MCA/Universal's copyright, and that therefore we do not need a license to put on this fan-run convention. This is just as well, since aside

from the expense, it appears that MCA/Universal is not currently issuing new licenses for *Quantum Leap* merchandise and so on.

The con is scheduled for President's Day Weekend, 1994, at the Pasadena Civic Center, the same auditorium in which the Emmys are handed out. Further events will take place in adjacent conference rooms and at the Holiday Inn next door. Programming is expected to include a "Dance Across Time," an art show, panel discussions, a video room, several *MST*-style screenings, gender-specific Ultramat tapes (in which fans appear in a scene with Scott and Dean), and other programming along the lines of the first two conventions. Inquiries, programming suggestions, "front money" etc. should be directed to Quantum Con '94, P.O. Box 93819, Pasadena, CA 91009.

#### SUBJECT: FAN CLUBS/ZINES

*The Imaging Chamber* has ceased publication. The last issue was #11, but back issues may still be available. In February, editor Kitty Woldow said she had received very few letters for publication, and our guess is that Kitty has long since moved on to other interests anyway. We wish Kitty, who is after all one of founding pioneers of *QL* fandom, all the best in the future. (Thanks to Sara Arnold.)

#### SUBJECT: THE QUANTUM LEAP BOOK

Steven Schragis of Carol Publishing/Citadel Books reports that *The Quantum Leap Book* "isn't selling very well." Although "the book is available in most book stores," according to the book's publicist, Jessica Fishman, the title doesn't seem to be actually on the shelves of most of the stores we checked, particularly the chains. It can, however, be special ordered at almost any bookstore that deals in new titles. It can also be ordered by credit card by calling 1-800-447-BOOK.

Come on, people, we can do better than this. How can we convince the powers to be to bring back *QL* when we can't even achieve decent sales for the authorized merchandise?

*The Quantum Leap Book* will be reviewed next issue; meanwhile please see "Things for Leapers" for a description of this and other *Quantum Leap* books.

#### SUBJECT: POSSIBLE QL CRUISE

An attempt has been made to put together a *Quantum Leap* cruise, sort of a floating convention departing out of Florida. Worldwide Travel, Inc. the employer of Project Chairman Karen Funk Blocher, approached MCA/Universal in June with the idea, and got initial bids from Carnival Cruises and Premier Cruise Line, both of which sail three and four day cruises from Port Canaveral east of Orlando to the Bahamas. Karen (look, I'm gonna switch to first person here; it's easier) chose Florida largely because LA gets the convention and it's time that the East got something. Yes, it would be easier for the principals to have it in LA, but with the

show not in production this is less of a barrier than it was.

Of the two possible cruise lines, Premier's S/S Oceanic was a capacity of about 2500, so we would be taking over the whole ship and therefore dictating the programming. The downside is that this limits us to a relatively small venue and possible number of cruisers. Each event, including any stage appearance, would have to have two "sittings" to accommodate everyone. To a lesser extent this would also be true of Carnival's ship, the MS Fantasy, but being a bigger ship it would probably be a "partial charter" situation, and thus less of a financial risk. The Fantasy, also has a blue neon showroom that's so Leapish we'll be looking around for the Waiting Room.

In late June, Worldwide Travel received a fax from MCA's licensing and marketing division, saying that "for various business and legal reasons," they would not be able to issue a license to "used elements of our property *Quantum Leap* in connection with your project." The phrase "at this time" was also used, leading us to think that MCA might have a change of heart later on. For whatever reason, possibly related to the circumstances of the show's cancellation and Don Bellisario's departure from Universal, MCA seems unwilling or unable to issue new *Quantum Leap*-related licenses at this time.

However, in light of what Donna Hutt-Stapfer has been advised regarding holding "Quantum Con '94," (see above) it seems possible that a *Quantum Cruise '94* could be held under similar conditions without violating MCA/Universal copyright. More on this as the situation develops—wish us luck!

#### SUBJECT: A LETTER FROM SCOTT

Reprinted from the pages of *Quantum Quarterly*, here is a letter that seems to be directed to all of us in *QL* fandom....

June 14, 1993

#### TO THE FAITHFUL:

I have never written a fan letter before, but I can't think of a better occasion for my first. For this is a fan letter to all of you: all of the wonderful, devoted believers. Without you, we were nothing. But with you, hand in hand, we have taken the 'Leap around the world.

When we started this journey, I don't think that any of us realized the power, potential, or scope of the 'Leap. It all began very simply for me:

Two names: Don Bellisario and *Quantum Leap*  
Two scenes: "Burma Shave" and "a little Ka-Ka"  
Two actors: Scott and Dean

Incredibly, after four and a half years and ninety-seven hours, we are an international phenomenon and a part of television history.

By all rights, we should never have made it past the first season. But thanks to you, you who rallied behind a new time slot and a wonderfully perfect hour of tele-

vision—"The Color of Truth"—the dream lived on.

Let it never be said that the fans of *QUANTUM LEAP* went quietly into the night. You scratched and kicked and wrote your fingers to the bone. I applaud you.

All television series (and I'm only talking about the series) come to an end. Don't let this chapter in the life of *QUANTUM LEAP* diminish all of your other outstanding contributions and accomplishments. (Not the least of which was following us all around the prime-time schedule!)

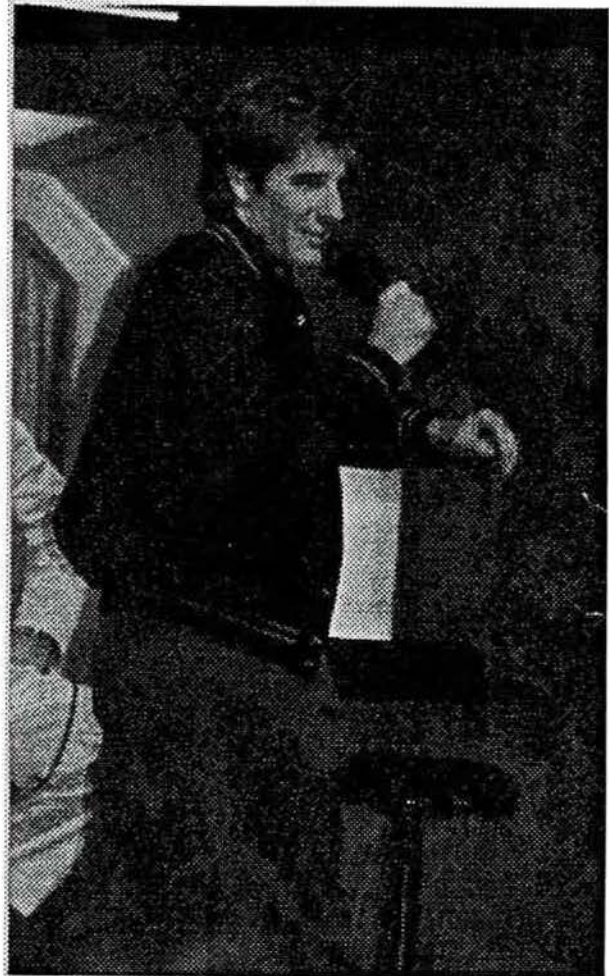
To close, I would like to simply quote a lyric from one of my favorite shows, *The Roar of the Greasepaint, The Smell of the Crowd*: "...this, my friends, is only the beginning."

Until we meet again.

Keep on Leaping!!

Scott Bakula

(dictated to Ziggy, but not read)



Scott Bakula at *The Second Annual Quantum Leap Convention*, Feb. '93. Photo by Gail Reed

## About the Cover

by Karen Funk Blocher

Well, here it is—the “Sergeant Leaper cover” we’ve been privately threatening to do for about a year now. Although there are about a dozen more faces on here than the Beatles had on their classic album cover, I eventually ran out of time and space (Gooshie was right about time and space!) and usable photos. I also managed to lose a photo of a mother and daughter team of fans, despite several searches of the house as the deadline for the cover approached.

There are at least 700 more people I’d like to have put in here—all of the Project members rather than just some that I had photos of, some more non-members who have nevertheless contributed substantially to *Quantum Leap* fandom, and all of the people who have actually worked on the show over the years, particularly multiple Emmy winner Michael Watkins and other talented behind-the-scenes people. But let’s just assume that Michael and Ray Bunch and the rest are just out of camera range as usual, making their contributions without being seen (except by Sam, animals, small children and the mentally absent!). And the rest of us fans are home, watching our videotapes!

For those who care about the technical details, I can tell you that this was created on a Macintosh Quadra 800, using a UMAX UC 840 Max Vision flatbed scanner, Ofoto, Photoshop and Aldus Freehand software and a copy of the Sergeant Pepper CD insert as a template. I did all the scanning, pasting, adjusting, manipulation and clean-up of images, with my husband John Blocher assisting with technical details such as choosing the best dpi and other settings and having the results printed out professionally. He also suggested the font for the lettering above and below the montage itself.

But for those of you who care about who all those people are and who took all the pictures I “sampled,” I’m afraid I can’t help you. To make this work I swiped faces, bodies and icons from the work of dozens of photographers, a few of them published elsewhere (sorry, Darlene!). For the vast majority of photos this was done without permission, and *QL* fandom being what it is I’m simply counting on you all to forgive me. In some cases we know exactly who the photographer was, especially if it was Teresa, Tracy or myself. In other cases we don’t know, and there are even a few fans shown here whom we can’t seem to identify! So, since we’d like to give credit where it’s due, and since we’re sure many of you will want to know who all is shown here, we’re announcing a contest:

1. Use a plain (ruled) sheet of paper. Write down the numbers 1 to 98 to correspond to the numbers on the “map.”

2. Write down the name and number of each person or icon (awards and other objects) you can identify. Each correct identification is worth one point, and

shame on you if you can’t get at least three points right off the bat!

3. An extra point if you can tell us who the photographer was on a given image. Anything remaining from the original Beatles cover—not that there is much left of it!—doesn’t count for this part of the contest.

4. Two points extra if you can tell us who or what was in that position on the original album cover, and what connection exists (if any) between the original celebrity or object and the leaper, Leap-maker or icon who replaced him or her. For example, who replaced Edgar Allen Poe and why? Note there is not always a connection, but I did manage a number of these juxtapositions. And no, pointing out that there is no connection in a particular case if NOT worth any points.

5. Five points (total) for the image if you identify yourself, and tell us who took the photo. As I said, there are a few people whose photos we didn’t get labeled in time to remember who they are!

6. Send us the result of your guesses, memory and detective work as outlined above. Don’t worry about the point system or about not getting them all; I’m not sure it’s even possible to get a perfect score. The two leapers who score the most points will each win a photocopy of an unproduced but legitimate script written for Season Three by Robert Wolterstorff, plus an almost completely different early version of the script which eventually evolved into “Her Charm.” If you already have those we’ll come up with something else copied from my personal collection.

7. Founding organizers of the other five major US *QL* clubs and newsletters (*QQ*, *TIC*, *BS*, *QW?* and *LI*) are eligible for this contest, but such entries will be judged separately from the rest and a separate prize will be awarded. To everyone else—good luck! We will present the most accurate compilation of identifications and credits we can manage in *The Observer* #10. That’s coming out very shortly after this issue (we hope!), so get your entries in now!

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## Corrections

by Karen Funk Blocher

A few of the more glaring errors from *The Observer* 7/8 are as follows:

In the article on Scott’s tv career (pp 46-49), Delta Burke was erroneously mentioned as the star of *On Our Own*, a New York City-based series in which Scott appeared in the 1970’s. The correct *Designing Women* star who appeared in *On Our Own* was Dixie Carter.

Also in the same article, Rodney Kageyama (*Gung Ho*, *Quantum Leap*) was incorrectly credited for *Tales of the Gold Monkey*. The role of Todo on Don Bellisario’s old adventure series was played by another actor.

There were also a few minor errors in the “Common Questions” section, but I forget what they were.





Examples:

72. Scott Bakula. One of the stars of *Quantum Leap*. Publicity photographer unknown. Replaces Paul McCartney, "the cute one."

87. Television set. Replaces tv set on original cover. What we watch *QL* on; also used to watch the Beatles on *The Ed Sullivan Show* etc.

You see? Two down, 96 to go. Good luck!

DO NOT TEAR ANYTHING OUT OF *THE OBSERVER*! Anyone who damages his or her copy of the newsletter will be disqualified from the contest.

Send your entry on a separate sheet of paper to:

Project Quantum Leap

Attn: Contest

P O Box 77513

Tucson, AZ 85703.

Deadline for entries is September 30, 1993.

## The Life and Times of Scott Bakula

(Part Two)  
by Ann Raymont

*Note: Part I covered Scott's background from 1954 to 1987: family, schooling, sports and music...through his decision to leave his pre-law studies at the University of Kansas to try a career in theater and his subsequent move to New York City in 1976; early acting jobs and meeting and marrying actress Krista Neumann; the opportunity to move to LA in 1986 with a production of the musical Nite Club Confidential (which Scott and Krista appeared in together) and the beginning of Scott's television career. By early 1988 he had starred in a sitcom for ABC (Gung Ho), guest-starred in other series, and starred in several TV movies, including I-Man and Infiltrator, where he discovered a talent and liking for science fiction roles with a quirky sense of humor to them.*

It looked like Scott had found a home for his talents in television. He and Krista bought a house in the Silver Lake district of Los Angeles, and added a puppy named Corky to the household, for four year old Chelsy. Krista semi-retired from acting. "She developed mononucleosis. The doctor said she was exhausted,"<sup>38</sup> Scott later explained. "She decided to give it a rest for a while. She's been at it since she was a kid ...she's spending a lot of time with Chelsy. It has been real good for her to get away from the business. I don't know what she'll do," Scott said at the time. "I just hope she's happy. She seems to be."<sup>7</sup>

Scott's working on the 1988 CBS sitcom *Eisenhower & Lutz* while Krista stayed home was a switch from their early years together. "When we met, I was living in this tiny bachelor apartment with a fold-out bed that you had to climb over if you wanted to get to the bathroom. She was far more successful than I was. She was working regularly and earning quite good money. I was the one struggling to get by. Krista carried us financially for a while, and paid to make it a nice wedding when we got married, as I didn't have the money."<sup>38</sup>

It didn't seem to matter who was working and who was staying at home with Chelsy. "Ever since the early days we've been a team, we've always felt we're in this together,"<sup>38</sup> Scott says.

He was promoting *Eisenhower & Lutz* in New York when Broadway beckoned again. Keith Herrmann wanted him for *Romance/Romance*.

Television? Or theater? Scott didn't think one was necessarily better than the other. "Good work is good work," he said firmly. "You can do a horrible Broadway show or a wonderful Broadway show; you can do a good movie or a bad movie; and you can do a

good half-hour show or a bad half-hour show. What I decided was that I wanted to do good work with good people and enjoy my work—and make a living."<sup>18</sup> *Romance/Romance* qualified. "When the producers sent me a copy of the script I immediately became interested. Here's a show that requires a guy to play two entirely different styles. One is period Vienna and the other, a fashionable Long Island summer resort. Both plays have wonderful scenes and melodically, both shows are terrific. It's a chance for me to be on stage all the time, and that's the kind of challenge I like."<sup>4</sup>

That's not to say it was an easy decision. "I was scared to death just thinking about it in California," Scott admitted. His good friends from the production of *Three Guys* were just then suffering from negative reviews on the opening of their newest venture on Broadway, called *Mail*. "It's what we do though," Scott told himself, "and you just have to kind of accept that going in."<sup>16</sup>

So on March 17 1988, after his last day of shooting for *Eisenhower & Lutz*, Scott took a late night flight back east and showed up red-eyed but ready to rehearse at 2 PM the next afternoon. Krista and Chelsy followed him out a couple weeks later. The television writers' strike that year left him with more time to commit to Broadway. Reviewers were almost unanimous in their praise (except for perennial cynic John Simon, who said Scott resembled a sardine in a mustache). But Clive Barnes spoke for most of the critics when he said "Scott Bakula...is outstanding. He has the makings of a major Broadway star."<sup>19</sup> Both Scott and the play were nominated for Tony Awards, although Michael Crawford and *Phantom of the Opera* actually won the awards.

"That period of time was the most incredible time in my career," Scott has said. "We opened on a Sunday, and the following Sunday the Tony nominations came out, a week later we were in the recording studio doing the album, and two weeks later we were performing live on the Tony Awards!"<sup>20</sup>

(One audience member also impressed with his performance in *Romance/Romance* was Paul Brown's mother. When Paul became a writer for *Quantum Leap* the next year, she sent him the CD to *Romance/Romance*; and the inspiration for "Catch a Falling Star" was born.)

Despite the success on Broadway, and the fact that *Eisenhower & Lutz* was not renewed, Scott and Krista decided not to abandon television. "I went back to television work in LA six months later," Scott says, "because I'm very happy in the medium. Even though the comedies didn't go anywhere, I felt I must have been doing something right. It was a gamble, but it paid off fast with *Quantum Leap*. Thank God."<sup>21</sup> Shortly after their return to California, Scott's agent called with two scenes from the pilot script. "I got the script on Wednesday and by Friday we had a deal. It was such a good script. I didn't know Don Bellisario because somehow I'd totally missed *Magnum P.I* which

was his show. So it was a surprise to get a script that good."<sup>22</sup>

Don Bellisario, executive producer of *Quantum Leap*, says "most of the time in TV, you're lucky if you get 80 per cent of what you want in your star. For various reasons you end up compromising on somebody because you can't do any better. It's particularly hard to find a leading man between 30 and 35. When Scott read that morning, he blew me away. I know other producers feel obligated to say that about whomever they hired, but this time I thought, 'If I can hire this guy, I'm going to get 100 per cent.' Scott is simply enormously talented. You'd better be, to play a new character every week."<sup>1</sup>

Co-executive producer Michael Zinberg said "He's perfect for the role. Scott has enthusiasm, talent, talent, enthusiasm, talent, creativity, talent. He also has the physical ability to cope with what are often 14 hour days."<sup>23</sup> Early in 1989 there was even one 25 hour stretch in front of the camera.

Dean Stockwell was pleased with their choice for his co-star too. "Scott is capable of a wide variety of things in terms of acting and in his command of physical expression. He has had to do things that require athletic ability and coordination. He picks things up very rapidly. He is an accomplished singer and piano-player, and he spins these things off within the character in a beautiful way."<sup>23</sup>

Scott relishes the opportunities to use his musical skills in the series, but insists that it be justified in the plot. "I don't ever want it to turn into 'Here comes Scott doing a song-and-dance-number' totally out of the blue. It's not Scott Bakula performing, it's Sam Beckett improvising,"<sup>24</sup> like the tango scene in "Sea Bride" that allowed Sam and Catherine their only chance to talk in private.

Playing Sam was a good fit. "There IS a lot of me in Sam," Scott has said. "Don wrote a character that attracted me to it and attracted him to me. So I fit in many ways. Originally, I think he pictured Sam to be a little more outrageous than I've played him to be. But Don has told me that he's very happy with how I'm portraying this guy.

"They keep writing Sam in a way I really like. I like his values and I like his relationships with people around him. I'm a real people person. One of the reasons I got into this business was that I really like working with people. I can't sit at a computer all day and be fulfilled. The whole series is me getting into other people's lives and relating with the people in that person's life. I like that a lot."<sup>34</sup> "I have always loved time travel stories," he adds later. "It didn't matter whether it was a book or a movie or a television show, just as long as it involved moving around in time. My favorite episodes in *Star Trek* were always the ones when they went back in time."<sup>35</sup>

From the beginning, Scott enjoyed the variety of this new series, despite the long hours. "I never know

from day to day what sort of character I'll be playing," he says. "And I love it. It's an actor's dream job. I drive to work as myself and drive home a pregnant woman, a boozy professor, a hit man, or Humphrey Bogart." Of course, the cashier at the gas station looks at him sideways if he stops to fill up on the way home, still in a woman's hairstyle and nail polish. But he often did rush home in full makeup to be with his family, "otherwise we'd never see each other. I work 16 hour days and it's very tough on a family but it's work—and work that provides me with everything. You can let your imagination run riot every day. The show taps into an actor's fantasy of doing things that you've never dreamed of doing."<sup>33</sup>

The filming schedule the first season wasn't quite a grueling as it would later become. Sometimes there was time to drive 5 year old Chelsy to school in the mornings ... and to chase after a runaway pup, too, that slipped out the door as they were getting ready to leave. "I tried to appear very calm and reassuring as I was driving my daughter around the neighborhood, looking for the dog," Scott says, wishing someone would leap into his crisis and make everything all right. "Amazingly, the dog was retrieved. We made school on time. Everything turned out okay."<sup>1</sup> Scott tried to make it home three nights a week in time to tuck Chelsy into bed too. "The hardest thing is, Krista and Chelsy get on their own track. I have to fit into their style. If Chelsy has a certain bedtime and I come in, she wants to get up and that disrupts everything...that was really beginning to tell on her. But my wife is very good about spotting that and saying, 'Hey, we need to sit down and talk and work things out'. So this summer we spent a lot of time together. We really just sort of clung."<sup>8</sup> The family took in some plays that summer, and Scott confesses that he loves to build sand-castles. He and Krista are both movie buffs too. (Sometimes, to make the most of his limited free time, Scott would hike up the hill to Universal's Multi-plex to catch a show if he had a couple hours break in filming.)

The Bakula family also loves to travel, especially active vacations—they like to ski in Colorado, and play tennis, golf, and swim in Hawaii. Scott admits to being a sports fanatic. "There's a scene with Jeff Bridges in *See You in the Morning*," Scott explains, "When every possible pressure you could imagine is on him; then he opens the sports section in the newspaper, looks up to heaven and says, 'Thank you for sports.' I feel that way a lot."<sup>26</sup>

Scott doesn't limit his sports interest to hiatus time though; he played left-field and batted second on the *Quantum Leap* softball team that won the league championship in 1990, and finished second to *China Beach* in 1991. He's been seen playing roller-blade hockey with the crew on his lunch hour too, or riding horseback if the location permits. Scott was also discovered at an LA Kings ice hockey game with friends; in fact, it made the evening news because the glass broke in a collision

and the panel ended up in his lap! Scott was even featured in the LA Kings hockey programs in the spring of 1993.

For the TV series itself he has had to learn some *muy tai, tai kwan do* and karate from Pat Johnson, the martial arts choreographer for *Karate Kid* and *Teenage Mutant Ninja Turtles* movies; and has played baseball, basketball, football, run track, been a boxer, a wrestler, and a circus aerialist, swinging upside down on a trapeze 50 feet above ground. "It's been a ball," Scott says. "When you do your own stunts it gives the camera the opportunity to shoot a lot tighter. I seem to be in good enough shape to go ahead and shoot the physical scenes."<sup>36</sup>

Sports is only one item on his list of passions. "I love to play," he adds. "I love to go to the movies. I'm becoming more and more of a passivist as I get older—I'm becoming more and more ecologically, environmentally, and politically aware."<sup>27</sup> This concern often leads to charity appearances, which continued even when his schedule got so hectic a lot of other pastimes disappeared.

Filming the 22 episode season of *Quantum Leap* finished in late spring of 1990, and summer found Scott working for Carl Reiner on *Sibling Rivalry*, with a couple days spent squeezing in the filming of a cameo for Steve Martin's *LA Story* too, although that role was later cut. He also received his first Emmy nomination, for the *Quantum Leap* episode "Jimmy".

On to the 1990-1991 season. In September, Scott was honored as the Best Actor in a Drama Series by the Viewers for Quality Television. But the show had been moved to Fridays, where it struggled in the ratings, and had less money budgeted to commit to the resources needed to produce quality results. "It's a constant changing of gears. We never get onto a set, flip on a switch, and say, 'Oh yeah, we're back in the law office.' The wardrobe people have to dig up new wardrobes for each episode, and the transportation guys are bringing in vintage cars from different years. It's exhausting for the crew.... We're still walking a tightrope. You don't ever want to be in a situation where you look back and say, 'gee, if we had only spent more energy on those rough couple of weeks during sweeps, we'd still be here.'"<sup>31</sup>

Scott credits Krista for keeping things sane. "She's very good about keeping me aware—in a nice way—of who I am and what's going on with us and the family. Reminding me that there's more to life than *Quantum Leap*. She's always been a motivator for me emotionally. If she wasn't like that, I don't know where I'd be, because this series is all-consuming, 80 hours a week, from July 10th through mid-April. That doesn't leave a lot of time for anybody else. It's hard. Your free life gets narrowed down to a couple of weeks. You have to rest because the series is exhausting. You want to have time for your family. But at this point in my career, you don't want to say no. You make hay while the sun

shines."<sup>24</sup>

The 1990-1991 season ended. After a two month absence, after thousands of fans had beseeched NBC, the show had been moved back to Wednesdays at 10 PM. Scott had another reason to celebrate as well; during the mini-hiatus, son Cody was born. Scott was nominated for both the Golden Globe and Emmy awards for his work. The hard effort was worth it. "The best part of *Quantum Leap* is that it has given me a reputation, rightly or wrongly, as somebody who can do anything," Scott says. "That, along with the enormous exposure and industry visibility, is what I hope will work in my favor when the series is finally over someday."<sup>21</sup>

Scott spent the summer of 1991 VERY busy—two movies crammed into it—feature film *Necessary Roughness*, and TV movie *In the Shadow of a Killer*. "I really wanted to do both the football film and this TV movie," Scott explains. "The budget on *Roughness* wasn't huge by today's standards, about \$14 million, but it made about \$29 million, so Paramount was happy with the way things turned out, and all things considered I thought it was a satisfying little film. *In the Shadow of a Killer* had actually come up as a possibility the summer before, but then I couldn't do it because the shooting schedule of *Sibling Rivalry* conflicted. I was very surprised—and pleased—when it turned up again. I had to do it."<sup>28</sup>

What intrigued Scott about this film was how very fact-based it was (he had the opportunity to work closely with the real person he would be portraying in the film), and that it caused him to challenge his own thoughts on the death penalty. "My own basic feeling is that no human being has the right to put another human being to death. I realize there are many heinous crimes committed by truly vicious criminals, real animals, but I'm concerned about all the weaknesses of the justice system. To execute one innocent man and 99 guilty ones is still a horrible mistake. You can't correct that one mistake after you have put that person to death."<sup>21</sup> But, Scott goes on to point out, the movie is not really about whether the death penalty is right or wrong. "It was never a piece about capital punishment," he says. "It's really about our rights in the workplace, how we're entitled to our own opinions. This is real founding fathers stuff."<sup>29</sup>

Executive producer Randy Jurgensen, on whose police experience this movie was based, was delighted to get Scott. "I went to Texas a few times to talk to him about playing the detective. I'd heard Scott was the hardest-working actor in TV and I wanted him for this—waited for him to get free in fact. So, every time I go to talk to him over dinner, he's all bruised, beat up from the football. But nothing stops the guy. He had one day off between the end of *Necessary Roughness* and our film. Then he's right back out in the streets rolling around in the action scenes. And he's right-handed, but he played the character left-handed,

because I'm left-handed. It's true: Scott Bakula is the hardest-working actor in television."<sup>28</sup>

It was an arduous year. Coming off a season in which he dislocated his ankle and nearly broke some ribs filming *Quantum Leap*, Scott promptly injured his shoulder making *Necessary Roughness*. Diagnosis? "Rotator cuff. The baseball pitcher's nightmare," he says. "I really don't even know yet how lasting the damage is. I do know that after all the football scenes, after running around the streets and rooftops of Chicago for *In the Shadow of a Killer*, I immediately came back to *Quantum Leap* with this huge sigh of relief, because there'd be a respite from those intense physical strains. Then, the very first episode of the season we shoot, I'm a minor-league pitcher. So I'm out there on the mound with a dead arm. There was no justice there for a while."<sup>28</sup>

Scott works out with a personal trainer to keep up his stamina for such an arduous work load, but to fit those sessions in, he had to schedule them at 4:30 am! "I think it's essential for me to be in as good of shape as I can be, to survive," he says. "I find my workouts put me in a much better frame of mind. I feel invigorated from the workout. Psychologically, I'm in a better place."<sup>36</sup> (Rumor has it, for a peek at his trainer, check out the mirror image in "Her Charm"!)

Working up to 80 hours a week, writing music for the series on occasion and beginning to direct several episodes, left almost no time for family. He was rarely home when the children were awake. With Chelsy now school-age, and Scott only home during their waking hours on the weekends anyway, they decided to move the family to another county outside Los Angeles—one with mountains and orange groves and less chaos and crime. The stimulating community, good schools, and privacy they found prompted them to build a house and plan to live there forever. But it was too far to commute to Universal Studios on a daily basis, so Scott kept the LA home too, and became a weekend dad and husband for the time being. "Our lifestyle has definitely changed for the better," Scott claims now. "And someday I hope to enjoy it."<sup>21</sup>

At the end of the summer Scott was again nominated for an Emmy, and named Best Actor by Viewers for Quality Television. In January 1992 he received the Golden Globe award for Best Actor in a television drama series. Professionally, things couldn't look better. But it's never easy. "You finish an episode, then you come back the next day with a brand new cast and a different director, all of whom are coming in with first day energy. We just have to rev back and keep going, and it's probably not the healthiest thing, but I feel a tremendous amount of pressure about delivering every week. You don't want to let people down, and when we have a show that I wish was better, I feel bad."<sup>32</sup> Later, he adds, "I'd desperately love to get more time with my family. The show is murder on them and me sometimes. If I were in control I'd make sure we'd be

finished shooting at seven every Friday night."<sup>2</sup>

So he took the summer of 1992 off to be with the family. "I'm actually gonna read a book," Scott laughed when asked about his plans. "My wife has placed a stack of books next to my bed that she thinks I want to read, and they're next to my own pile of reading material. I need time for myself and my family, which means I will avoid any kind of work, unless someone makes me an offer I can't refuse."<sup>21</sup> And the only offers he DIDN'T refuse were charitable causes; the rest of the summer was intent on family, enjoying trips to Mexico and England.

Fall of 1992 led Scott back to Universal Studios, another Emmy nomination, another VQT award, another Golden Globe nomination, and another 22 episode commitment to *Quantum Leap*. And the second annual *Quantum Leap* Convention, in February 1993.

"We have incredibly avid fans. It is overwhelming at times...but now we kind of roll with it. It turns out that people really have a respect for the show, not just for Dean and myself, but for the show. They love the whimsy of it and the meaning of its stories and concepts,"<sup>29</sup> Scott has said. "It's amazing to be part of the Leapers' phenomenon." He appreciates that the show's fans "take a more gentle, polite approach to us and the show. Some actors have horror stories about dealing with their most ardent fans, but our experiences have never been less than wonderful."<sup>21</sup>

When filming wrapped in the spring of 1993 Scott took off for Australia, to play a pilot in a TV movie of the week called *Mercy Mission*, with Robert Loggia, tentatively scheduled to air on NBC around Christmas. There was enough time left in what was then a "hiatus" to also appear in his first dramatic feature film, with Bruce Willis, called *Color of Night*.

NBC didn't renew *Quantum Leap*. Surprisingly, despite his enthusiasm for the show, Scott's concern was focused on something else. He's been actively campaigning against a proposed landfill in Weldon Canyon. "It's my number one priority," he says. "It's on my mind all the time."<sup>39</sup> His energy has been spent fund-raising and speech-making to protest against what Waste Management of California has planned.

If the opportunity arose to make *Quantum Leap* movies, Scott wouldn't mind. "I'd love to do it on that kind of basis," he's said. "I don't think the show is tired at all."<sup>39</sup> "The show still excites me. And working with Dean Stockwell—well, he's an actor who not only has great presence, he's just a super human being."<sup>2</sup>

There is so much the show didn't get to explore—AIDS, the homeless, nuclear testing, the environment, and the infamous idea that Sam leap into a baby. "I'd like to see us go into the future," Scott has suggested, "to see Sam go home and miss leaping."<sup>24</sup> We've still got a lot of stories to tell."<sup>32</sup>

Meanwhile, rumors fly that Scott may soon sign on to join the cast of television's *Murphy Brown*. He said

at the convention that he'd like to do TV movies and feature films, and would probably be a guest on other shows again. Other plans include "setting up a small film from a play I did a few years ago that I'm hoping to be in and would also like to direct."<sup>40</sup> And "I'd REALLY like to get back into theater, which is my kinda first love, so hopefully I'll get to do that,"<sup>41</sup> he says.

"I can't imagine ever getting a role like this again," Scott has said about *Quantum Leap*. But, "actually, I hope it's NOT the role of a lifetime, I hope there are other things after it!"

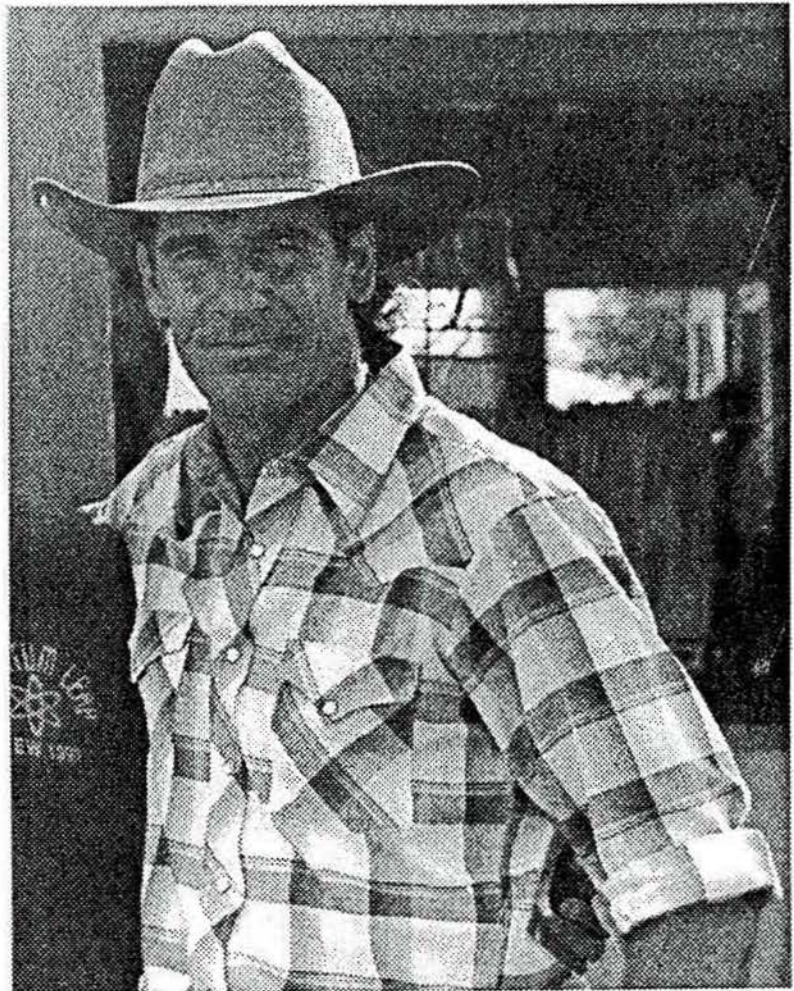
And much as we'll miss new *Quantum Leap* episodes every week, we know he's right; we'll be seeing a lot more of the talented man who brought Sam Beckett into our lives and hearts.

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Scott Bakula during the filming of "Play Ball," summer 1991. Having hurt himself playing football in *Necessary Roughness*, Scott had little time to recover before playing baseball in *Quantum Leap*. Photo by Ed Hurst.



## Stockwell's Soapbox: At Joy's Request

by Nancy Henderson

Anyone who knows me realizes that I have a great respect and admiration for Dean Stockwell, and that I have been concerned with issues of the environment since I can remember! On April 1st I was able to combine these two interests. I attended the L.I.F.E. luncheon at which Dean and Joy Stockwell were honored for their environmental efforts.

Dean has often credited Joy as his motivation and after meeting her briefly and conversing with her, I can understand why. She is articulate and caring. When she realized that I share her concerns, she pointed out two items in a brochure that we all received. She asked that I disseminate this information to those who are concerned.

The ozone is being depleted at a record rate over Canada and Sweden. There are already ozone holes over South America and Australia! These holes are affecting an increase in levels of skin cancer and cataracts in humans. They also reduce the functioning of the immune system, as well as stunt plant growth and interrupt the reproductive system of phytoplankton (the first step

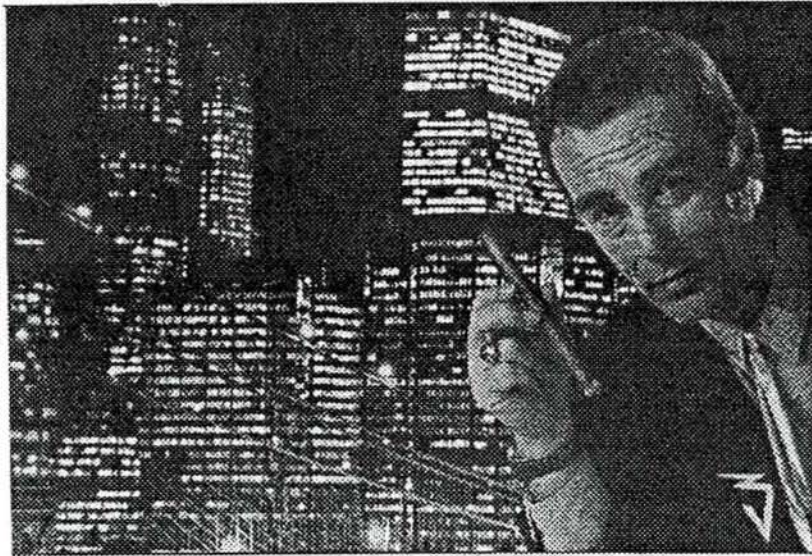
in the food chain).

It is still legal in America to produce chemicals with CFC's (chlorofluorocarbons) and their replacement, HCFC's, both of which are destroying the ozone. Even if all production was stopped now, we would still feel the effects of today's actions in 50 years! The good news is that under the Clean Air Act, President Clinton HAS the power to move up the phase-out dates for U.S. production and use of all ozone depleting chemicals. He can choose to use this authority if there is "scientific information that warns of increased threats to human health and the environment due to ozone depletion."

We must urge President Clinton to use the power he is granted under Title 6, Section 606 of the Clean Air Act. He can immediately stop the production of all ozone-harming chemicals. Also urge him to support UV-B monitoring and public health alerts, as well as ozone friendly products. Write your letters to:

Bill Clinton  
White House  
1600 Pennsylvania Avenue  
Washington, D.C. 20500.

Remember, it is easier for big business to continue in its destructive ways. WE must affect a change for our futures. Next issue: How can orange juice affect our ozone?



*Looking to the future: Dean Stockwell as Al in an early publicity shot. In reality Dean is greatly concerned with the future of the planet, particularly the ozone layer. Photographer unknown.*

**A Conversation With  
Donald P. Bellisario**  
Belisarius Offices, Universal Studios  
May 7, 1993  
by Adina Ringler

May 5, 1993. A day to live on in infamy as far as *Quantum Leap* is concerned. "Mirror Image," the season finale, left many fans scratching their heads, mine included. The next day, the Prodigy bulletin boards exploded into a flurry of what almost seemed like hysteria. *What did it all mean? Sam never returned home? What's with Al now?* The questions were endless and it seemed you could cut the tension with a knife.

Harriet called me early that morning and asked what type of feedback had I heard from the Prodigy Leapers. I told her many were confused. Some liked it, some didn't. Harriet went on to say that Don was interested in hearing the fans' feedback, so I promptly posted Don's request on the bulletin board and got hundreds of replies. Harriet was going to send a messenger for the replies that Friday, but as it turned out, I got off from work early and brought the replies to Harriet myself.

I sat in Harriet's office while she brought the replies to Don and returned after about twenty minutes. "Well," she said, "Don is bummed. He's reading the replies and no one seemed to like the show." I told Harriet that I took all the replies from the bulletin board—good or bad. We chatted for a while and she went to check on Don again. She came back saying that Don felt better. "He found some positive replies." "You know," she went on, "you went through all this trouble, maybe he has a few minutes to talk with you." Well, I was lucky, he had a few minutes which turned into over an hour and I ended up getting the scoop on "Mirror Image." As this wasn't something that was planned, I didn't have anything to write Don's comments on and felt it would be rude to say, "Don, do you mind if I write down this totally informal conversation?" Also, I have tried not to include too many of my own observations on the show; however some have slipped through where I thought it was necessary for the flow of the conversation. So without any further melodramatics on my part, here is what Don had to say about *Mirror Image*.

#### The Ending

When I asked about the ending, Don said, "The original ending didn't work for me. It didn't evoke the emotional response I was looking for." The "crawl" or phrases at the very end: "Beth never remarried....She and Al will be celebrating their 29th wedding anniversary this June," and "Dr. Beckett never returned home...." just came to him and the "felt right."

As far as an ending where everything is resolved and has "everyone hugging each other," Don said that he would not do something like that because that is "just something I wouldn't do. It would be too pat. Plus,

one needs a jumping off point for new things, whether it would be *Quantum Leap* or any other series."

Many viewers were upset that all the big questions weren't answered. This did have a lot to do with the promos that NBC aired which promised that "All your questions will now be answered." Don said that he usually looks at the promos and at times, has had them pulled. Since he was re-editing the ending, he did not get a chance to see the promos for the episode, hence he didn't know that NBC was promoting that "Mirror Image" would answer all the major questions of the show's premise.

Don was surprised that some viewers thought that Sam was dead. It seemed many viewers took the "Dr. Beckett never returned home" statement in a negative light. "He is not dead," said Don. "He did not leap home because that wasn't truly what he wanted. Sam is as close to being the most completely altruistic person a human being can be, so he's still out there fixing things." There were some lines cut where Al, the bartender tells Sam that he is just like some cops who at the end of their shift, just keep taking "one more call." He keeps feeling the need of others and places that over his own desires. Sam, then, is still leaping and putting right what once went wrong.

When discussing "Dr. Beckett never returned home," I said, "That could change in the blink of an eye," and we both smiled. That phrase was only true in the second it aired. When you deal with a time travel show, "never" is really not an option. Don smiled again and said, "Never say never."

#### The Bar

As Don pointed out in many newspaper interviews that week, the bar was a recreation of the bar his dad owned in Cokeburg, PA. Why did he pick his dad's bar? Don said that "we all draw from our past in some form or another." He said that he could have done it at a bus station and had Al be a ticket taker. Or, there could have been a number of other scenarios, but ultimately the episode would have been the same no matter in what setting it took place.

The set was as close to his dad's bar as he could get and in recreating it, it was really not built like a regular set would be. It was hard for the actors and crew to move around in, but he felt that it definitely added to the atmosphere of the shots.

Speaking of the bar's atmosphere, I commented that I liked the way the bar scenes were shot, especially the lighting. "Ah," he said, "You noticed that the lighting was...what's the word I'm looking for?" "Surrealistic," we both said at the same time. That begged the question, "Was the bar 'real'?" Don answered that the bar was real for Sam, but that didn't necessarily mean it was real for us (the viewer). It was a stopping place for Sam before going on to "more difficult assignments" as hinted at during the episode. A place to get ready for the next level. The familiar faces Sam saw there were from his reality, people he had



touched. And don't forget, that Al, the bartender was in charge of that "reality."

#### Al, The Bartender

The big question: Was the bartender God? To that, Don replied, "I believe the bartender was God." The way he phrased that reply still leaves room for discussion and for Don to change his mind so-to-speak. I commented on what I thought was a wonderful performance by Bruce McGill as Al, the bartender. The way he spoon-fed Sam as little information as possible and answered Sam's questions with more questions seemed to frustrate Sam and viewers alike. Don thought he did a terrific job, too and told me how Bruce reminded him of his own father!

#### Al, The Observer

I told Don of the fans' pondering the major change this episode brought to Al's life. Don said that he doesn't know what he is "going to do with Al's character." He said that things will definitely change for Al, but he was not sure what direction he would take if the show got picked up. Don mentioned that Al could be-

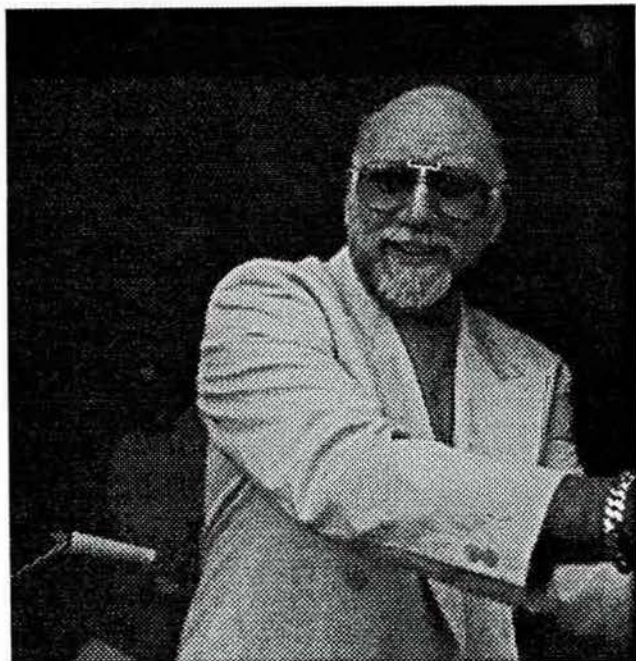
come a leaper in order to find Sam and that the two would be together physically as they leaped, with the possibility of Sammy Jo as their hologram. Don hinted that if Al does start leaping, his brain would be Swiss cheese, too, and he might not remember Beth.

Some fans were also worried that since this was a major change in Al's past, is Al still a part of the project? Don's answer was a resounding yes. Al and Sam still meet and work on Project Quantum Leap.

Don said that he enjoys "painting himself into a corner" and trying to figure out what how he is going to get out of it. This is one of those situations, so we will all just have to wait and see what happens to Al.

#### The Point of Mirror Image

Don wanted to make one point very clear with *Mirror Image* which is his outlook on life. "We are ultimately responsible for what we do in our lives," Don said. "Although it may sometimes feel like someone else is in control, it really isn't true unless you let yourself be controlled." This was what Sam had to learn in this episode.



*Don Bellisario at The Second Annual Quantum Leap Convention, February 13th or 14th, 1993. Don had just written "Mirror Image" a day or two before. Photo by Teresa Murray*



*Dean Stockwell at the Second Annual Quantum Leap Convention. Photo by Karen L. Mitchell.*

Impressions Of February:  
*The Second Annual  
 Quantum Leap Convention*  
 by Karen Funk Blocher

A *Quantum Leap* convention is a good example of a period of time in which a little controlled leaping (or better still, a fully-functional TARDIS) would come in awfully handy. It is impossible to do everything and see everything in one attempt, particularly if you're also "working" as a representative of a fan organization. I could happily have attended the Second Annual Quantum Leap Convention (February 13 and 14, 1993) four times over: once to sit through all the on-stage programming (most of which I missed again this year); once to sit at the PQL table, help with sales and meet as many of the members as possible; once to help Teresa interview all those guest stars and so on; and once to pick up on all the other activities—the Ultramat, the other fan-run and professional tables, the editing demonstration, the pro museum, the video and other parties and any other fun stuff that was going on. Oh yes, and sleeping. I didn't do much of that, either. But that's nothing new. As I said at the first con, "Sleep deprivation is a way of life!"

Being only one person, with lots of obligations and only one chance to live through those few days, I can't really give you a comprehensive account of what went on at the con this year. For that I recommend the relevant issues of *Quantum What?* and *Quantum Quarterly*. What I can give you is my impressions at the time (and the days immediately preceding the con itself), as posted on Prodigy a few days after the event, with a few notes and clarifications. Here it is:

February 16, 1993

Hello, my wonderful leaping friends....

I have to beg your indulgence for a few days more. Not too surprisingly, Teresa and I didn't get any more sleep in L.A. than in Tucson before the con, and on the way home John and I came down with a mild case of food poisoning from some expensive hotel food that sat around for hours before we got to eat it (remember that Saturday night dinner, Kendra?). Now I'm still so wasted I can hardly see straight, and I have just as much work to do as before the con—*The Hologram*, *Paradox*, *TARDIS Time Lore*, processing all the new memberships and...well, I'll get to that in a moment.

Briefly (ha!), here's my news:

**MOST AMAZING MOMENT** [*Note—this took place Thursday the 11th*]: listening to clips from the Elvis ep from Deborah Pratt's office across the hall as we waited for her to arrive, and gradually realizing that not all of Scott's words were on tape. Commenting on his performance of "Blue Moon of Kentucky," Scott said to Robin Jill Bernheim, "We got lucky in the studio on that. Ray did some really good

arrangements.... That could have been very difficult to do, but the arrangements were so good and the musicians were so great that they made it easy for me." Typical Scott—always spreading the credit around, never EVER saying, "Yeah, I DID do a good job, didn't I?"

**MOST OUTRAGEOUS UPSTAGING:** When Deborah Pratt arrived, she let us see the "Blue Moon of Kentucky" clip ourselves, a clip they later showed at the con from what I hear (I missed it). I expected to really enjoy Scott's performance—and I did—but it was Dean that captured our attention the most with his hysterical air guitar-type routine a la "Glitter Rock." Priceless! [*Note—this was not the same camera angle used in the aired episode for the most part. Dean was heavily featured in these particular "dailies" and really stole the scene!*]

**BIGGEST MISSED OPPORTUNITY:** [*In the category of stale secrets, as seen when they were fresh*] On Friday, we waited outside Chas. Floyd Johnson's office for our scheduled interview, only to eventually learn that he was called into a meeting with Don that kept Chas. working until midnight that night. Before we gave up waiting (around 4:30), we were hanging out outside his office when Teresa and Tracy noticed the scripts in his box, still warm from the copier. The title was "Mirror Image," and the leap date—well, I won't tell you that. I DIDN'T look at it, beyond the title page and accidentally catching the name of a character as someone else took a quick peek. Don't worry, Don, if you hear about this note; even the person who peaked has little or no idea what the episode is about beyond the hints you dropped. But it should be amazingly amazing, and from those hints I'd say that a number of issues will be addressed which have been debated endlessly on these boards. And no, nothing will convince me to say anything more until it airs, either publicly or via E-mail.

**BIGGEST (PERSONAL) SHOT IN THE ARM:** meeting Ginjer Buchanan of Ace Books through the kind introduction by Julie Barrett. We talked for about 20 minutes, and she told me to submit my novel to Ace directly without waiting to find an agent. Some of my favorite writers for Ace turn out to have come from the slush pile! So one more proofreading and off the submission package goes later this week. Thanks again, Julie! And would-be QL novelists please note: Ginjer is pushing to get the commitment to purchase more QL novels. If she succeeds she will be opening the field to other writers besides Ashley McConnell—maybe even one or more of us! [*Update: there will indeed be more QL novels, and Julie has a QL concordance in submission to Ace. Me, I sent off my fantasy novel, The Tengrim Sword—and got a form rejection letter a few months later. Fourteen years in the making, but it's not what they're buying this year.*]

**MOST EMBARRASSING MOMENT:** totally failing to recognize Gila [*Weinstein*] sitting beside me

on stage! Well, we'd only met twice!

**BEST SOUVENIR:** an original leap on video in which a fan could interact with Sam and Al for just \$12. I didn't do the best job of the fans whose performances I saw, but it was fun anyway. Through blue screen technology, Sam drives the waitress/waiter (as played by the fan) crazy by constantly changing his order in a diner set from the Elvis ep, as Al tells Sam that according to Ziggy, "something terrible is going to happen to this person!" Funny stuff!—Gotta find out who wrote it! *[Note: this technology, also used in The Star Trek Adventure at Universal, is called Ultramat. The resulting tape was bargain priced at around \$12 (I forget the exact price), largely because Scott and Dean donated their time and inspired the Ultramat guys to be similarly generous!]*

**BEST CRAZY IDEA:** bringing in 120 guest stars over two days to sit at a table one group at a time as their episode plays, talk, sign autographs, and explain if necessary whom each one played in the ep, such as a bailiff in "Trilogy." Teresa managed to interview a few dozen guest stars, and a lot of fans filled their pre-publication copies of Louis Chunovic's *The Quantum Leap Book* with tons of autographs.

**MOST FUN INTERVIEW:** a group interview with most of the cast of "Lee Harvey Oswald." Rodney Kageyama, who played the male Geisha, insisted that "I didn't sleep my way into the role!" What a wild man! Other highlights included one cast member relating how she practically abducted a Russian-speaking library patron to help her get through her audition. *[We should have this interview next issue.]*

**MOST SURPRISING INTERVIEW:** John Cullum, saying that under other circumstances he could really have behaved just as badly as John O'Malley in "Catch a Falling Star." *[We also hope to have this interview next issue.]*

**BEST INTERVIEWEES:** Deborah Pratt and Chas. Floyd Johnson. In two separate interviews, a half-articulated question about each of their backgrounds led them to list their credits in surprising detail. They were both highly articulate, giving complete answers to questions almost before we asked them. *[Charles is in this issue, and Deborah should be in the next one.]*

**BEST FANS:** all of you! But we were especially grateful to those fans who gave so generously of their time to keep the PQL table staffed, to staple zines, make buttons, etc. We couldn't have done it without you!

**STRANGEST REUNION:** meeting Carlotta Barnes again at the QL con, last seen visiting with former Doctor Who Jon Pertwee when we interviewed him two years ago. Jon was quite miffed to hear she was at a *Quantum Leap* convention!

**MOST GRATIFYING SURPRISE:** the applause and cheers when I said my name during the fan panel. Gawrsh! <G> *[I felt like Sam looked when the spotlight hit him at the end of Catch a Falling Star as*

*he took the stage as Cervantes—accepting the unexpected applause with shock and trepidation. I wanted to say, "The accommodations appear quite interesting," but I figured no one would understand the reason for the quote!]*

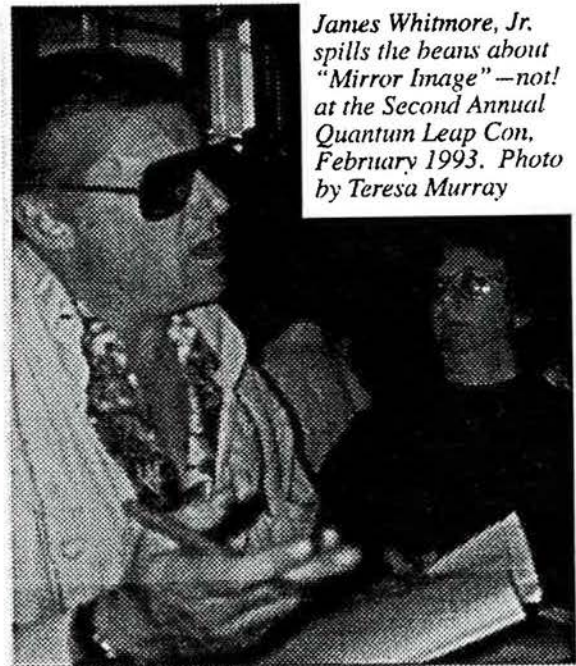
**BIGGEST REGRETS:** not having time to even LOOK at the authorized merchandise to any real extent, much less buy any of it. Also, not getting around to filling out a valentine to Warren Littlefield. I've written another letter to him today to make up for it.

**WORST MOMENT:** being doubled over with pain in the gut as John told me we'd never reach Tucson in time for Teresa's 8AM shift. But it all worked out in the end.

**BEST SURPRISE ON RETURNING HOME:** a query from Japan about joining Project Quantum Leap!

**BEST SCHEDULED EVENT AT THE CON:** the Scott/Dean/Don show. The questions tended to amount to "Will you make an exception for me and kiss/hug/shake hands/accept my gift?" but Scott and Dean and Don were hysterically funny as they bantered with each other. When Scott was late, Dean called him "Kenneth Wahl," (*Wiseguy*), and at another point Scott tried unsuccessfully to take Dean's microphone away. Dean was in peak form: sharp, fast, and funny, and Scott and Don kept right up with him.

**BEST UNSCHEDULED MOMENT:** Don rushing on stage to make sure James Whitmore Jr. didn't reveal any season-ending secrets! *[Jimmy Whitmore responded by telling an outrageous and presumably untrue story of a hidden box under the floorboards in which Don keeps all his ideas.]*



*James Whitmore, Jr. spills the beans about "Mirror Image"—not! at the Second Annual Quantum Leap Con, February 1993. Photo by Teresa Murray*

Interview:  
**Charles Floyd Johnson**  
 Quantum Leap Convention, 2/14/93  
 Interviewed by: Karen Funk Blocher  
 and Teresa Murray  
 Transcribed by Marjorie Dufek

KAREN: Okay, we've been looking at your credits a little bit. You worked on *Magnum*, right?

CHAS: Yes.

KAREN: And you worked on...?

CHAS: *Rockford*.

KAREN: Yeah, *Rockford*.

CHAS: And I worked on *Simon and Simon* and *Baa Baa Black Sheep*.

KAREN: Okay, so you started out with Steven J. Cannell.

CHAS: I started out with Steven J. Cannell. I started out in 1974 as an associate producer on *The Rockford Files*. I had actually worked in the industry before then, as a production coordinator business affairs. That was 1971, and that was where I got an opportunity to work about 15 shows that were being done at that time as a business affairs, uh, production coordinator associate. And what I got a chance to do was to work with different producers. I was a production coordinator on *The Six Million Dollar Man*, on *Toma*, *Alias Smith and Jones*, *Tenafly*, I can't remember all of the shows. *Owen Marshall*.... I did a lot of shows, and one of the shows I eventually got to work on was *The Rockford Files*.

That was about 1973 when I did the pilot. And I worked with the producers and they said that they would love me to continue on to work with them, and they said, "How would you like to be an associate producer?" So I got to be an associate producer in '74. That was my first show as an associate, and I worked on that show from 1974 to 1980. I worked my way up from an associate producer to a producer, and then a supervising producer by 1980, and I won my first Emmy on that show in 1978. We were nominated three times. And then the third time was the charm, and we won the Emmy.

From that show I went to the pilot of *Simon and Simon* at Universal. I didn't do the series; I just did the pilot. I also did the pilot of *Baa Baa Black Sheep*. I did that pilot with Larry Manetti and James Whitmore Jr. who were in the—well, actually Larry wasn't in the pilot but Jimmy Whitmore was, and then W.K. Stratton was in that pilot.

And then I went on to do another pilot with Telly Savalas, called *Hellenger's Law*. And then I went to Warner Brothers to do a series with Jim Garner which was *Bret Maverick*. They reprised the *Maverick* series. I did *Bret Maverick* as a producer, for about a year. And then I went to do something for PBS, and I won two more Emmys for a show called *Voices of Our People* in



Charles Floyd Johnson at the 1992 VQT awards banquet. Photo by Teresa Murray

celebration of black poetry. It was an incredible special that won a lot of awards. It won ten Emmys, and I got two, one for producer, and one for performing, as a matter of fact.

Yes. If you look back in old old credits, you'll see I was on *Toma* as an actor, *Six Million Dollar Man* as an actor, *Kojak*, *McMillan & Wife*, and a couple more.. I can't remember. But there's an old *Kojak* floating around with Sylvester Stallone, and I'm in the very end of it. I play the young cop who comes in and replaces him. This is 1974, '75, I can't remember. While I was still working as a coordinator and an associate.

And then, in 1982 I got a call that Don Bellisario wanted to see me because they wanted someone to go to work in Hawaii on *Magnum*. I had known Don because he also started to work on the *Baa Baa Black Sheep* series, and so we all knew Cannell, he knew who I was, and they called and said "Would you like to go to Hawaii?"

I said, "Well, why not?" So I took the job as a producer on *Magnum* in 1982. And I ended up staying with the series for six years. And did it all in Hawaii from 1982 to 1986, became the producer, then the supervising producer, and then the co-executive producer. In 1988 I formed a company with Tom Selleck, because I had done *Magnum* with him for six years, a company I am still in today called Banana Road Productions. Now, it used to be called TWS, which were Tom's

initials; now it's called Banana Road Productions after a song in a pilot we did. One of my partners on that company beside Tom Selleck is Chris Abbott, who did the last five years of *Magnum* with Tom and myself. And we did a series in 1988, when I left *Magnum*, called *B. L. Stryker* with Burt Reynolds.

KAREN: Oh, yeah.

CHAS: And I did that for ABC, and I did twelve two-hours, we had six a year, and they all took about almost a month and a half to do, so it was about seven and a half months to do those. We did them for two seasons. And I left that, and went back to Universal and went into a development deal, and didn't do a series for two years, and happily so, 'cause I was awfully tired. And I did two years, we did two pilots. We did a pilot called *Revealing Evidence* which was Tom's company and my company and Chris' company. And we did a pilot last year with James Coburn—neither one has sold—called *Silver Fox*.

And I'm still in that company, but when Michael Zinberg left the show [*Quantum Leap*]; they were looking for someone to come in and help out doing the show. I knew Don, and I was on the lot, and Universal knew me and liked me, and I have the reputation for at least being able to come in and work with people. And so they said, "Charles, would you come in and help out *Quantum Leap*?" and that's how I got here. So, I sort of ran all that down for you.

TERESA: How do you like it? How are you enjoying it?

CHAS: Well, its been...I actually wasn't sure I was going to like *Quantum*, because I had seen some of it, I liked the show a lot, but when I came on I understood there were going to be budget problems. So it wasn't anything about the content of the show—which I thought was fabulous—it was what the job was going to be in terms of working with the budget, working with the fact that they had eight days, they were now going to seven days, and it was going to be about \$60,000 less than they had before. And I was in charge of doing the shows, making sure they got done in seven days, and doing them for less money. That's not an easy position to be in, because you can be looked at as a person who comes in and is going to cheapen the show, and is not going to make it as good, and it was kinda the pencil and ink man who erases out numbers and makes things for less. That's not an enviable position to be in. And so I was really rather afraid that the crew was not necessarily going to look at me with any kind of great favor, and I was going to have a hard time with the studio.

But it turned out, happily, very differently, in that, Scott & Dean—you can't find two better people to work with. And Don has been, Don oversees the show, Don's a visionary. And although I can do a lot of the day-to-day grunt work in getting the show done, its Don who you go to when the script is finally done and say, "OK, do we have a *Quantum* script?" Or when the

final picture is done, "Do we have a *Quantum* picture?" He always knows quite what to do with it, and so it made my job a lot easier because he always worked with me. And I was always charged with looking at the budgets and going "Guys, we can't do this" and then finding a way to make it work. But everybody worked with me. And you can go into a situation like that in which you feel they are all going to be against you, and they don't want to do a show that's going to be one day less, which means that they've got three or four more hours every day to do, because they've got to make up for the twelve hours they lost. And they don't want to work with less money, so you're kind of the outsider. Harriet always says, you know, "You've come in the middle of the second act," or the middle of the third act, because you haven't been in the beginning.

But it's been incredible, it's been really wonderful. I couldn't have asked for two better actors to work with, a better executive producer than Don, and Deborah's just fantastic, and the rest of the writers and staff. It's been a wonderful year, and that coupled with what I saw today at the convention, and what I've been seeing all year in terms of getting the fan magazines and how the fans and all of you do what you do—I've never worked on a show that's had that support. Never in my life, and I've been on *Magnum*, and *Rockford*, and *B. L. Stryker* and *Bret Maverick*, and pilots of *Simon & Simon* and a couple of others—*Baa Baa Black Sheep*—but I've never seen the kind of fan support that *Quantum* shares and receives. That's rather incredible. And very gratifying, when you're here today, and you just see people who love the show, who love the stars, and who love what it is.

What I like about *Quantum Leap* is—we all love time travel, we all love fantasy, we all love sci-fi, but this also has that wonderful, as you love it and know, the wonderful human element. I saw the thing Martina Navratilova said about the show in *TV Guide* and she said what I like about it is that I like the idea of somebody being able to go back in time and change something for someone for the better. That's a really wonderful concept and that's what this show does so well, and it warms your heart. And coupled with the fact that I think it has two of the most incredible stars as the testimony has been here today, who really have great humor between them, great camaraderie, they love each other, they love Don Bellisario for the words and what he creates, and Deborah and all the other people on the show, and they themselves have great humanity as actors. What television does, when you see *Murder She Wrote*, when you see *The Rockford Files*, when you see *Magnum PI*, are actors who really are able to come on the screen and you like those people and you want to invite them in your home every week. Well, Scott Bakula has that in spades. And you just innately know what a nice man he is, not just from what you hear, but what comes across on the screen. And he's that way about everything he does with the show. And the crew

loves him, as the fans love him, because you feel that warmth and that humanity and that caring. I've worked with a lot of people and some mighty names in television and film. I've never really ever thought that there's a more giving, caring actor than Scott. And Dean is just as wonderful. Dean's different—he's kinda like the little imp in a way, and he's kind of, you know, fun and impish, and all, but he's just as caring, just as loving, and the consummate, consummate actor and professional. So, how have I loved it? I couldn't have had a better one year ride, and if the show gets picked up and I'm with it again, I would be there with bells on.

TERESA: What are the chances?

CHAS: Chances of being picked up? Well, I think they're not as good as I'd like them to be. I think if I were a betting person I'd say they're not 50-50, I think they're probably 60-40 against being picked up, because the ratings have been low in that time slot. NBC's in trouble. They love the show, they like it but they have canceled, are going to cancel *I'll Fly Away* which has similar ratings; they're canceling *Reasonable Doubts* possibly, which has similar ratings, so they may look at *Quantum* and say, "How can we pick it up with the ratings that are the same with the other shows?" But the one thing about it is, they are still talking to us, still talking to Don and they're still talking to the studio, (excuse me) so I think it's not dead. And I pray every night that it won't be, because I think it's one of the really really lovely shows on television.

TERESA: What do you think it would take to just tip the scales for them? What do you think it will take to get them to renew it? Do you think this will help?

CHAS: I think the convention will help because I think the convention's very timely. I think, I think it comes just at the time when they are looking at it. In fact, Bellisario has to go to the network probably next week to talk to them about where he would take the show in another year. And with the valentines that we can take to them, and put on their desks, with the letters that are going to come in and with the publicity that's going to come out on the convention, it couldn't be more timely. And I think now if a lot of people get fired up to flood them with letters, at the same time, the time they are talking to Don, at the time that the valentines come in, the publicity about the convention, and then if there are a ton of letters that also go, that get there just about the time they're talking about renewal. So I think that's what can be done. And I think it has to kinda keep up with it, because what makes *Quantum* different than *Reasonable Doubts* or *I'll Fly Away* is that it has that fan support. And they have it too, but not quite, I think, as energetic and as visible, as *Quantum* does.

TERESA: Why do you think they have that? As opposed to a show like that...what is it about *Quantum Leap* that's different?

CHAS: I think it's what I, it's what I articulated to the

best of my ability, is that I think that you like the warmth that the show generates, and the fun. It has fun, it has warmth, it has charm, it has humor, and it has great qualities that reaffirm the goodness in man. I mean, that's what I see about it. I always feel that we need things in the world that say that we are good people. We want to help each other, and we want to be there for each other, and *Quantum* provides that. *Quantum* was always, Sam always goes in and won't leap until he can do what he was there to do. And it's always to help someone. And *Quantum* tackles issues; it tackles issues, not in a mean way, but in a way of highlighting the issue, and yet spotlighting the need for help, the need for change. And, I don't think there are many shows that have that forum. *I'll Fly Away* is a wonderful show, but it only has the forum of dealing with Lily, and Sam Waterston's character in that period, and it has wonderful things, but it doesn't have quite that human-ness. It has it in the characters, but it doesn't as its message to the world, say that, in terms of what it does. That's the difference for me. Is there something that you think it does that I'm not saying?

TERESA: Well, I think the science fiction element also tends to attract people.

CHAS: Well I think it's a combination of those two. I think the science fiction element is wonderful, and I think it makes it very different, but it's sci-fi with a twist. It IS sci-fi with all those other qualities.

TERESA: Well that would explain the difference in the crowd, too, because in a *Star Trek* crowd, other science fiction crowd, you don't have the amount of caring and giving that these fans have for each other and for the show itself.

CHAS: That's true.

KAREN: And yet in other ways, what you said is very reminiscent of what people have said about why they like *Star Trek* over the years. Because it's a show that's managed to survive and so on, that gives me great hope, along with the tremendous growth of the fandom over the past few years, that it is another *Star Trek* in some ways.

CHAS: In some ways. It really is. Well, *Star Trek*, remember the first one didn't last long—it lasted only three years. Then there was that down period, you know, and the second one has lasted twice as long. I, I think that *Quantum*...the thing about *Star Trek* that's different for me is that *Star Trek* does wonderful stories, and has wonderful characters, and the new one I think they spent a lot of money on, but it's much more sci-fi and it's much more character oriented, in terms of sci-fi. And it's about the future and all of that, but it doesn't have... Remember the old television series? You may be both too young to remember. It was called *The Millionaire*? And he went around every week and he found a person, and *The Millionaire* gave a million dollars and changed their lives. It was a wonderful thing about that show, in that, to think that somebody's life could be changed, who'd had a terrible time in life, and

suddenly somebody changed their life. We all know what it is to go through life, that's what *Quantum* is special for me, as opposed to *Star Trek*, we all know what it is to go through life, and you make a mistake, and it's gone. Rarely do you get a chance to correct it—on a large level. You can apologize sometimes, but when the moment has happened, it's happened. *Quantum* gives you that fantasy, which is sci-fi but also, the fantasy that you can go back and you can make it better. And then, life that was twisted and went awry, can go the other way. And whether we believe that that can really happen in life.... I really like the fantasy of that, I do. Because we all fantasize about, if I had done it another way. Well, *Quantum* says, well, maybe you can...if you believe. So for me, yeah, for me that's what's special. And that's what I find is the key. And I don't think there's been a sci-fi show with quite that little twist to it. There have been lots of wonderful sci-fi shows, but this one is, I think, has such heart.

KAREN: When you get a script, could you take us through the process of what you do with that script from there to the screen?

CHAS: Sure, sure. What my job has been this year has been...I have been able to go...first of all, I sit in on all story conferences. In the beginning of the year, when I was first brought into the show, I'd go in with Don and Deborah, and all the writers, even though I don't really write on the show, and learn and get a chance to voice my opinion on whether it's a story we want to do, whether it's a writer we want to buy. So that's early on, before we even start production. But also as a producer, and my job is to oversee. I'm kind of an administrator. I'm kind of a manager. My job is to see that everything is done properly, and when Don's not around, it's Charles, in the production level. Deborah's job is pretty much to do all the script work, and we work in tandem. But, what my job is, once we have a script, I also have to be in charge of hiring all the directors. That was what my job was this year.

TERESA: So you're the one we have to ask the question we asked Joe Napolitano, how do you pick a director for a script?

CHAS: We pick directors...this year, well, you pick directors based on if Scott and Dean have a director they've worked with on a movie of the week during the hiatus that they liked, directors that they like from past years, like Jimmy Whitmore that everybody loves. Someone who's heard about a new director. Sometimes we get agents who call in and say, this person is dying to do your show, they love *Quantum Leap*; they'd love to do it. Sometimes somebody has seen a show on the air that they like, they think it's very well directed, and they will say, let's check that person out, let's all look at the tape. There are a myriad of ways.

This year, however, we didn't do huge searches, because we had seven days, and we'd been used to doing them in eight. And we wanted to hire directors who could do the schedule, so that we could get them done in

seven days and twelve hours. So Jimmy Whitmore probably did six or seven this year, David Hemmings, who did the pilot, is coming back to do one, for the first time...he's shooting it right now. We wanted Joe Napolitano, but he had gone to England to do *Covington Cross*. I brought in a couple of new directors, neither of which you've seen their shows.. Harvey Laidman and Gus Draconis. Gus did "The Beast Within." Harvey did "Forgive Us Our Trespasses," which will be on on the 23rd. But they were directors I'd worked with in the past, and we were in trouble, and we had a couple of directors who had fallen out, that we'd already picked, and I remembered these directors, and got their tapes, showed them to Don and Deborah and the other people, and they said, "We like them, let's go with them."

I also consult with Scott and Dean, as to whether or not they know them, they may not, do you have a problem with them, and no, if you like them, go ahead, but you always check—I always check with the actors as well as everybody else. So there are a myriad of ways. And sometime I will look at a lot of television at the beginning of the year to see what directors are out there. But this year we only used about 10 directors. One other director I brought on was Stuart Margolin, whom I had worked with on *Rockford*, on *Magnum*, on *B. L. Stryker*. He used to be an actor. He played Angel on *Rockford Files*. He directs a lot now, and I brought him in. So, some of it comes from your own experience, who you know, and sometimes we'll hire people.... Debbie Allen came back to do one. So that was my input.

Once the script is in, I meet with Harker Wade, we sit down and we have a mini-meeting. If Don can't go, I go to the mini-meeting with Harker and Deborah, and we all talk about the problems—what are the problems in this script, what is it going to require, do we have to rewrite it, do we need to take the sets down...all of those things that are there, and my job is to kind of like honcho all of that, once we talk about it. And I also this year with Deborah and Don, did get involved with the casting, in terms of that. And so I do everything, I look at dailies every day, if there's a problem with Deborah, if Don can't see the dailies or if we all see them, my job is to contact the set the next day or the same day, and say to the director, this didn't work, this cut didn't work, we've got to do that, we've gotta change that, we need an extra cut here or there, to try and save that so when you're getting close, you don't spend money when you no longer have the company or the actors.

And my biggest job this year was to really stay with Harker and get the money down, so that we could do it. We have a million three point seven four, and we sometimes go up to about one point four, but after that we can't go over, so my job was always, constantly, where are we with the money, how are we doing this? I was pretty much an overseer of the whole show, in terms

of what was happening. *Quantum* was already established as a show, and it was already running as a show, so I didn't have to establish new procedures on how to run a show. I only had to come in and work with them on refining the show and doing what they already did, in terms of trying to capsulize it a little better, and organize it a little better.

But I didn't have to come in and start from day one. I only had to come in and refine, and bring what expertise I had. I stayed on *Magnum* for six years because I was able to get along with people, because I was able to work with Tom, and Don, and all of the actors. I'm one of the people who was a manager and an administrator, and as a producer, with some good creative instincts, and that's about all I can say. I get along with everybody; my door is always open to everyone. My door's open to the craft service person, my door's open to Don, my door's open to Scott and Dean, my door's open to the writers. When there's a problem and the writers say, we can't do it this way, we're going to ruin the show, my job is to get in there and help find a way to do it the way they want to do it, what our vision is. My job is to help find money. And Harker's job is that too, but ultimately when you need a little more firepower to get in there and do it with him, I do that, and that's been my job throughout the thing, day by day. I pretty much oversee everything.

The two things I don't do: I don't make final decisions on scripts, because that's Deborah, and then ultimately Don, and I don't make final decisions on cuts. You know, I may have my turn at the editing thing with the picture, but ultimately, Deborah and I may sit together and do it, or the writer may do it with us, or I may do it with them, ultimately Don looks at the final cut. And Don goes, "Guys, this is not what we should be doing," and he gets in....but other than that, I do.. There's nothing in the process that I'm not involved with, that I don't do. As you said in your letter, "We

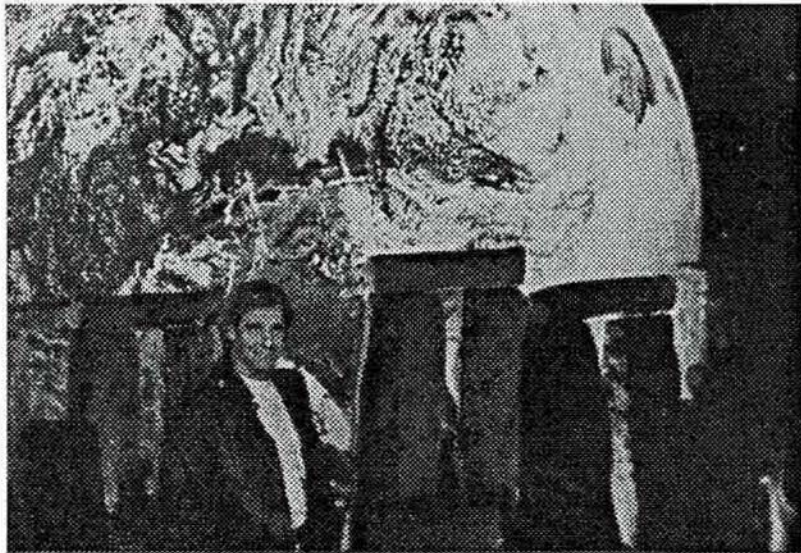
don't know quite what you do...," but producing in general is hard to define, because people don't know what producers do, and then when you've got six or seven on a show, you don't know quite what people's different jobs are. But remember, with writers like Tommy and Rick Okie and Robin, when they're writing a script, they get myopic, and they can't produce, and they're very good producers. But when they've got a deadline, and they've got to get a scripts out, the day-to-day problems that come up every day, every minute of the day, they may not be able to do it. And if you do, you don't get your script done on time, so I'm there to help relieve that pressure from them. I plug into everybody, I plug into Don, I plug into Deborah, every writer, every producer on the show, knows where I am. I'm there every morning, I'm there every night, I go to work about 9, I'm sometimes there 'til 9, 10, 11 at night, so even when they've gone home.... *[interview interrupted here]*

TERESA: Just one last question. Are they going to ask you to do a cameo, a mirror shot or anything?

CHAS: No, you know what, I don't really want to do that because I acted, and I got it out of my system. And so now I kind of really like enjoy letting other people do it, and I don't need to do it. I did about...my background, I was a lawyer, before I became a producer, so I'm a lot older than I look. And I worked for the government, and what I was going to tell you was that, I did about 20 or 30 stage plays, before I became [a producer.] Part of the time when I was a lawyer I used to act in the theater. So I did a lot of that, and then having won an Emmy for that special I did, *The Voices of Our People*, it's kind of our system. So I let everybody else do the mirror image.

KAREN: OK, well I guess we better let you go, they are all ready to leave. Thank you very, very much for doing this.

CHAS: Oh, it's fine, and I know how tired you guys are.



*Whose lifetime is it anyway? It's hard to see any connection between the premise of *Quantum Leap* and the images in this early publicity photo.*



## Interview:

Robin Jill Bernheim

Interviewed by phone, 3/10/93

Interviewed by: Karen Funk Blocher

Transcribed by Shari Ramseur

*[This interview, conducted by phone between Tucson and L.A., took place in a happier time. In Tucson, it was my birthday; in L.A., Quantum Leap's staff was still hopeful of renewal and working to make it happen. It is heartbreaking to note that a few weeks after this interview, Harriet called to say that NBC had changed the episode order just a week before airdate, making accurate tv listings impossible and effectively sabotaging efforts to promote the remaining three episodes of the season. Other than the episode-ending promos, and possibly Mark & Brian on L.A. radio, virtually none of the promotional efforts Robin talks about here ever came to pass.*

*As our story opens, though, cancelation is still many weeks away, and Robin Jill Bernheim has just expressed concern about whether her phone call was interfering with my birthday dinner at Denny's....—KFB]*

KAREN BLOCHER: We haven't gotten around to the dinner part yet, but we're going to afterwards. That's okay.

ROBIN JILL BERNHEIM: It was okay timing then?

KAREN: This is good.

ROBIN: Okay, all right.

KAREN: We were just reading the mail as a matter of fact. Did you know Dean was going to be honored? Apparently we've been solicited as a corporate participant in some luncheon honoring Dean.

ROBIN: The one that's on April 1st?

KAREN: Yeah, that's the one.

ROBIN: I'm going.

KAREN: Oh, are you?

ROBIN: Yeah, I was talking to Dean on the set and I said, "What's this about?"

And he always is very modest, and he said, "Well, I guess it's because of the work we do for various charities."

I said, "Well, heck, if they're honoring you, I'm going to be there." So that was really nice. Should be fun.

KAREN: That's great. Well, if you don't mind I'm going to cover some of the same ground as when I was not recording.

ROBIN: Okay, now I know it's on the record so I'll be careful.

KAREN: How are things progressing with the renewal? What do you know as of right now? What's the pitch, the angle being used? What is everybody doing to get renewed?

ROBIN: I think it's like an attack on all fronts at this



Robin Jill Bernheim at VQT banquet, Sept. '92.  
Photo by Teresa Murray

point. Don is talking directly to NBC and to Don Ohlmeyer, and is fighting very hard for the show. And very much along the lines of the data you were telling me that you were collecting. In other words presenting the case that shows that basically it's the time slot that has determined the numbers and not the show. The show demonstrates that in the right time slot it will always deliver. He's dedicated to that and that's the right level for him to deal with.

Those of us that are a little more in the trenches are doing our best with the grassroots stuff, and also with the network. Dona Cooper, who is our current executive at NBC, has been very helpful and very supportive of the show. We went to her based on the success of the five minute promotion that was tagged on the end of the two hour movie, the "Marilyn" ["Goodbye Norma Jean"] numbers responded very well to that kind of promotion. The "Marilyn" numbers came up. We did a 13 in the first half hour and a 15 in the second half hour. You probably know the numbers better than I....

KAREN: No, we haven't seen them from that week yet.

ROBIN: Well, 13/15 equivalent is—I forget how much the first half hour was up—but the second half hour, it's four share points up, which when you compare to an 11, comes out to be between one half and one third increase in audience, which is enough to make everyone sit up and notice. And quoting directly from Dona Cooper, she said, she's our network exec, that it couldn't have come at a better time and that they did

notice it.

And so getting back to what we're doing, based on that success, I, with Charles Johnson's permission, contacted Dona and asked her, because our schedule of new episodes is pretty erratic. We're preempted and then we're on March 30th with "Elvis," and then we're off until [pause] April 20th, I think it is. We have to check to make sure that's the Tuesday. April 20th is "Leap Between the States" and then the season finale is May 18th.

So due to that kind of spacing, I went to Dona and said, can we do what we did before? Can we put Scott and Dean up and let them do a little intro and give a little boost for the show and let our public know that we're gonna be preempted, that we're still on the air and we're still on the schedule. And then give the date and give 'em a little sneak preview of the episode. And the answer came back, yes. And we have done that. We've already filmed all of their little intros. I've seen two of the promos cut together already. We're trying to keep our viewing public informed as to when we're on and where we're on. As for specifics, with "Elvis," we wrote letters to all the Elvis fan clubs all over the country.

KAREN: That's great.

ROBIN: We want to capitalize on that. In the L.A. market we have two very popular deejays, Mark and Brian, and they've done an NBC network show. It didn't last that long. I wouldn't call them national celebrities at this point, but certainly local to L.A., and they made a cameo appearance in the episode. And so they are going to be heavily promoting it. Because obviously, they're tying it in with their show. They may be running contests: getting their fans to try and pick them out of the background and all. So we've got some local publicity going on that front.

Then we contacted all the people like you, and basically wanted to let all of the fans know, through the fan organizations and through Viewers for Quality Television, that you all made a difference. That the numbers for "Marilyn" couldn't have happened just sheerly off promotion. It came from people who are devoted to the show making an effort to find it and telling their friends and watching it. We contacted all of the fan clubs to let them know and to encourage them to continue to write letters, continue to watch the show and try to give them an idea of what we're doing and when we're on again. As I said to you, and I'll reiterate it for the record, we so appreciate it and I can't tell you what a difference it makes. It really does. We were told that every letter received by the network, they figure it counts for 20 people. Not just one, but they figure it counts for 20. It's such a crucial time for the show. What we've done, trying to get back to answering your question directly, we've tried to encourage through our organized fan clubs, to continue to watch and continue to spread the word that it's so important right now, that the numbers are very crucial.

What else? We have a PR firm and they're working around the clock, I think, on coming up with ideas and angles for us. We have enough lead time on the season finale and potentially on "The Leap Between the States" to get them working on placing articles. Oh, and also for the "Elvis" episode, we're working on trying to get, depending on availability and schedules, either Dean or Scott to do the morning talk shows or the late night talk shows. So they're [helping] too. This is their family. They're very much behind the show and support it in every way. So if we can make that work and make that happen, we certainly are going to do it.

So I think I've sort of laid out our PR plan, if you will. And we're gonna have a staff meeting tomorrow morning. I'm sure we'll be brainstorming more ideas. Oh yes, and then *TV Guide* was interested in running a close-up on "Elvis", at least they wanted to consider it. So we shipped them a tape, which we don't usually ship in rough form. But we're pretty proud of it. And even at this stage we think it's worthy of their notice. So we're trying to get some coverage from *TV Guide* too. There's talk of trying to get more from them as the episodes progress. I think that's about it.

KAREN: So everybody's really encouraged by the numbers that came out today?

ROBIN: Yeah. Actually we got the numbers last week.

KAREN: Oh, last week.

ROBIN: Yeah, we got "Marilyn" aired on I think it was a week ago Tuesday.

KAREN: Right.

ROBIN: So we had the overnight immediately and within a day we had the nationals and everybody was really enthused, really enthused. And I guess what I can say about it, it's still very much an open issue as to whether the show is coming back or not. This is absolutely confirmed and we hate the rumors. The show has not been canceled. It has a chance, and that's even too negative. I don't even want to put it that way. I'd rather put it as, there is absolutely no truth to the fact that we're not coming back. There is truth to the fact that there is no decision. That's all there is. There has been no decision made.

We're a little spoiled because we're used to getting early pick-up. And we've performed so much better in another time slot that, yeah, everybody's nervous and there are no guarantees. But there are definitely no guarantees the other way either. We are certainly in contention to be on the schedule next year. We don't know how likely it is. It gets every bit more likely as our numbers get better. But there is no truth to any rumor that we will not be on the schedule next year. That's simply not true as of now.

Contractually, I believe, NBC has until the end of April to let us know, and they have not as of today released the actors from contractual obligation. They have not given any of us notice that we are giving up office space. There is no indication yet of any final

decision. That's from me and it can be confirmed from Don and from Charles.

It would be misleading to say it's a slam dunk; it's not. That's why I say we can use all the help we can get. I'd say it's a tough fight. I mean, we have a fight here on our hands, but we all believe in the show. We who work on the show and even the network, too, I think. They all believe it's a quality show. There's no disputing that. We really think it's the time slot that has done us harm. And so we just have to do our best to prove that even in this time slot we have a very loyal audience and a very desirable demographic. I still think we can. I'm being optimistic.

KAREN: That's great. Let's talk a little bit about the "Elvis" episode.

ROBIN: Okay.

KAREN: We saw a little clip of it. What are your thoughts on Scott's take on Elvis?

ROBIN: Scott blows me away. So does Dean. But, Scott blows me away. Every day you see another part of his talent. And in this particular episode I know *Quantum* has showcased his vocal skills before. His ability to do rock and roll is what we get a glimpse of here and gospel. Because those are the roots that Elvis came from. His performance is not an Elvis impersonation; it's an interpretation. It's incredibly accurate and tasteful and I feel it embodies everything that we—that Don wanted and that I wanted—in executing Don's vision of what we wanted to say about Elvis Presley.

Then we did it. We did an upbeat piece that deals with Elvis' early career. Elvis can be viewed as either an American tragedy or an American dream. We are dealing with the American dream, that a poor boy from Memphis who drove a truck could become a superstar. And that's such a wonderful story. And Scott took it on with such energy. It's just great and then there's a beautiful little heart story that's woven into the Elvis story, that he's involved with because he's our hero. And the role that Al plays in the episode is to keep Sam on track, because he can't mess up Elvis' career. He has to stay on track. But in the meantime, Sam, who's always a hero, knows that he's there to help someone else. And so what happens is, history starts changing because Sam isn't at the right place at the right time, doing quite the right things and so they have to put history back right. And it gives Dean some very interesting attitudes to play.

I think all of our viewers will, as much as they enjoy Scott's singing, they're going to enjoy Dean's performance right along with Scott. You know, teaching Scott the moves. It's a little bit reminiscent of the piece from "Miss Deep South," which is a wonderful episode, where he dances on stage with Sam in that crazy Carmen Miranda outfit. Well, he's up dancin' on the counter top with Scott. And again it's, what shall I say, the relationship and the magic between the two of them is really evident in this episode. It is true. It's magical. Their relationship is magical and

you get to see a lot of it here in the performance. They're just great together.

I hope what we've done here will appeal not only to the *Quantum* fans, but to the Elvis fans, because we really are concentrating on a very, like I said, happy time in Elvis' life. And so that you know too, Red West, who is one of Elvis' best friends, was hired on as the consultant for this episode. And John Boyd West, who's Red West's son, plays Red in the episode. So we have our interesting little kiss with history, because we have John Boyd West playing his dad. And he's extremely talented. It was just a thrill to watch the episode. I'm biased, I know.

KAREN: Is this your favorite episode you've done so far?

ROBIN: I think every time whichever one I last worked on is my favorite. I mean it's hard to separate them. "Tale of Two Sweeties" I did right after I had done "Doctor Ruth" and "Doctor Ruth" got a lot of notice, you know. And therefore I think at the time I was really more proud of "Sweeties" because, for what it is in its genre, it's a pure French farce. It's the bigamy episode where he's torn between one wife and another, and you open one door, here's one wife; you open the other door, here's the other wife, and it was executed really brilliantly by our director Chris Hibler. Dean when he was asked what his favorite episode was at the convention, and he can't remember all the seasons, but of recent episodes that's his favorite. And I think probably for the same reason: it was a comedy and we hadn't done a lot of comedy this year. The vision was very clear and everybody carried it out. I think it was my favorite for a while and now they're all my favorites for different reasons, including other episodes that other people have written. I think that Don's season finale is something that will be discussed for years to come [laughs]. And Rick Okie's "Leap Between the States." I haven't seen a final cut, but what I've seen is good.

KAREN: The season is ending so strongly.

ROBIN: I feel very good about that. I mean we talked about what else can we do. From our artistic standpoint, I think we've done some incredible episodes for the end of the year. It's just, you know, going back to the Civil War is a first in *Quantum Leaping*. So it becomes a really interesting episode for very different reasons, but it's beautifully shot and it was a really good story. I can't wait to see the final cut.

Then as you go through the season, like I said, they're all your favorites as you work on them. Deborah Pratt's "Liberation" episode, I'm never tired of the topic of women's rights. I always think that it's relevant and I think that was a very interesting episode and was reviewed in *Variety* and I think they nailed it. They said it was, it may have been in one of our fan publications, too, the quintessential *Quantum Leap*, in the tradition of the traditional *Quantum Leap*. It was really well done and she did a really great job with it.

KAREN: I don't know, one of my favorites of this

season would have to be "Dr. Ruth." It just blows me away when he drops into her persona.

ROBIN: Oh, yeah. Oh, definitely.

KAREN: And I had the good luck, thanks to Teresa, of meeting Dr. Ruth briefly a few weeks ago.

ROBIN: You did? Oh, great.

KAREN: She was speaking in town, and unfortunately she didn't have time for an interview, but I did ask her whether she had any input into the dialogue. And she said no, but that she had said she wouldn't do it unless it sounded like her. So I was wondering what sort of research you did on that.

ROBIN: Well, I happened luckily to have caught her on Arsenio while I was getting ready to write and so some of the dialogue in there where she talks about, "I tell my clients to have a drawer full of toys and keep the drawer locked so the children can't get in." She said all of this on Arsenio. And it was very relevant and it was very Dr. Ruth. So I got that from watching her.

I got Research to pull all the articles they could on her. A lot of stuff I couldn't use; it's just background on her that's really interesting. I read her books and skimmed them. You don't have a lot of time when you're doing an episode, but I did a little speed reading on her books to get the flavor of her ideas.

She also has a wonderful assistant whose name is Pierre Lehu. And I spoke with him and he was a go-between. He gave me an idea. He's the one when I said, "I want to write something she's comfortable with, because it's key to the episode." And he's the one that told me certain taboos that she doesn't want to talk about and so we stay away from those. And he said to me, "You know, one thing that really makes her so happy, she says that she loves to be a matchmaker, that sex and love go together. And that's something that she feels she gets points in heaven for, making matches." And so with that in mind, I decided to write a story where Sam leaped in and has to bring two people together when were meant to be together, because after hearing that that's what Ruth really in her heart feels very strongly about, I thought that would be great.

And then in the Waiting Room to the B story, where she's bringing Al in touch with his feelings so that he can go tell Tina how he really feels. So she's bringing people together. That's what I was told she loves to do and I think that's why it went smoothly.

Yeah, that's exactly true: she did not write the dialogue and she didn't have any changes. She wanted to do it the way it was. So I was flattered, too, that she was happy.

She was so much fun to work with. We did all of her work in one day. She and Dean did all of those Waiting Room scenes. She had a great sense of humor and loved her costumes and didn't object to anything. She was a delight to work with. She and Dean were wonderful. I mean, what can I say? She took one look at the crew at six in the morning and she goes, "I

already love this: look at all these men!" And after a take was good, she'd go, "Applause!" and everybody would applaud. So she is just a little pixie. She's just pixie-like and delightful. She's just funny.

And I think Scott is an actor who just does his homework. He listened to her and watched her do the scenes and when he slips into Dr. Ruth, he's got it down. So again, it's not an impersonation, it's an interpretation. But he's got the mannerisms. He got them down pat.

And I just loved Dean's scene with the hooters and the ha-has and all of that, where he can't say the word "breasts." We watched it again. You watch a rehearsal and you see them do it and you know he's getting it through so they know here to light it and where he's moving and then he steps into frame. That man, again I've said about Scott's singing ability and how it just blew me away, Dean as an actor just blows me away. I don't know how he could do that scene verbatim as I wrote it, just slipped just trippingly off the tongue, as Shakespeare said. He just did it. I think he hit every word, every synonym I had for breasts, absolutely as I wrote it, verbatim. I don't know how he did it. And he did not use cue cards. He is incredible.

KAREN: Something that you just said reminded me, you were telling me before that Scott did his own choreography on "Elvis?"

ROBIN: Yes. We did not hire a professional. I think Deborah Pratt came down to the stage and watched a little bit and they bounced some ideas off each other because, you know, Deborah was at one time a professional dancer. So she has a good sense of music and moves. But Scott had, in his mind, worked it all out. What you see in that episode is what Scott interpreted for Elvis. It's so hard because I just stopped talking because there's no words right now in my head. I just, all I can say.... There's stuff that.... It's just.... Oh, I sound like a teenager! He's awesome!

KAREN: [laughter] He's awesome! Okay!

ROBIN: He's awesome. I mean, you just watch him. And he's just...he's Elvis. There are times when vocally he's Elvis. There are times when he's got down the physicality and it's Elvis, but it always goes back to Sam. He's always true to *Quantum*. But he'll slip in a little bit of what you would imagine Sam would retain of Elvis. And it's right on the money. It's not over the top and it's not too little. All I can say is, a certain part of me, I kind of wrote the story as a very traditional kind of musical, the way you'd write a libretto. If the A story is a romance with the ingenue and there's a little attraction going on between your second leads and I basically wanted to write a very simple story around which we could do character work and music.

And there is music. He sings "Blue Moon of Kentucky." He sings, "Baby, Likes to Play House," which was a hit for Elvis in September of 1954. He sings "Amazing Grace." He sings "Will the Circle Be Unbroken," which is a gospel song. Am I forgetting

anything? Oh, he sings "Dixie" at the beginning before he's warmed up, like it's right after the leap-in and he doesn't know what he's doing. So there's an arc to it. It starts and then it builds. He doesn't know what he's doing with "Dixie," and then the next gospel number "Amazing Grace" is better. "Will the Circle Be Unbroken" starts to go to gospel/rock. You go to "Blue Moon" and you've got the rockabilly sound. And you go to the finale, "Baby, Let's Play House," and it's rock and roll.

KAREN: Neat!

ROBIN: And he did it. I guess you know it's impossible to say what I would have liked to have done better. It would have been to put even more music, not more story. Just put more music, because the pictures are great. Jimmy Whitmore directed it. Jimmy's concept was, it's like an Elvis movie. We wanted to do that style where there's a lot of fightin' and a lot of singin' and a little bit of romance thrown in. That's what he was looking to accomplish and I think he got it. He got it.

The scene at the end when we're in Taylor's diner—which actually did exist and was across the street from Sun Records—he comes in and he just sings to Mr. Phillips, which breaks history a little bit, because he actually sang to Mr. Phillips in the studio. But because he's Sam and not Elvis, he didn't know exactly what he's supposed to sing and in what order, and he goofed it up. So things didn't work out the way they were supposed to. So Sam Beckett then had to do the next step, to put Elvis back in touch with Sam Phillips. So we had fun with that and it was, like I said, like an Elvis movie.

It has a big finale, but then Don Bellisario's genius I think lies in going back to the heart story, and that's what we do at the end of the movie. And we do our big production number, but we come back to our intimate heart relationship. I don't want to give anything away. I hope it's something that touches the hearts of the viewers. The last line he says in the episode is a line that's very near and dear to my heart. And I hope everybody agrees with it and believes in it and it touches everyone else because it gives a word of advice to the girl and I think it's something we all should remember. So I won't give you what the line is. You've got to watch.

KAREN: It seems to us that there's an amazing family feeling on the *Quantum Leap* staff, between *Quantum Leap* and it's fans, between *Quantum Leap* people and each other and so on. Do you feel that that's extraordinary with respect to the other shows you've worked on? Do you think it's more true of *Quantum Leap* than other shows?

ROBIN: Oh gosh, hard question. You know, there's something extraordinary and exceptional about almost every staff I've been on. I can't really speak to shows that I freelanced, because I wasn't really on the inside, like *Beauty and the Beast* and *Star Trek*. I can't speak

to that, though I wrote for them, because I wasn't on the staff. *Remington Steele* was an incredible show in terms of the way as writers we were treated as a family and respected and it was a wonderful show. *Crazy Like A Fox* was a wonderful working experience. It's so hard to say. *Quantum* certainly ranks up there with the shows that are exceptional in my experience. Every one is unique and different and holds a special place in my heart for different reasons. So it's certainly one of the most exceptional shows I've worked on, but there have been others.

KAREN: Okay. That's good.

ROBIN: There are others that certainly deserve recognition. I'm trying to think what specifically to *Quantum*. Gosh, it's so hard. I think you put your finger on it. The fans on *Quantum Leap* are very unique. *Remington Steele* had fans, definitely, but not like the *Quantum Leap* fans. That network is really touching. As a writer, you know, I used to get mail on the *Remington* episodes, *Beauty and the Beast* and *Star Trek*, too. But, again, I freelanced there. I've never worked on a show with such a devoted following of fans. I know *Star Trek* does, but like I said, I didn't staff there. *Quantum*, in terms of shows I've been involved in. There's not a more devoted group of watchers that we feel in contact with. And the *Quantum Leap* convention.... Were you there by any chance?

KAREN: [laughter] Yes.

ROBIN: You were?

KAREN: Yes.

ROBIN: I can only call that a phenomenon and I've never experienced that before. And the warmth. It was just a crazy weekend for me. I had other stuff going on in my personal life. We had just bought a house. I had planned to be there everyday, all day and I couldn't. But the time that I was there, I think I was there both afternoons, I was on one panel and I can't tell you how wonderful it was: the warmth that I felt being out there, you know, you walk out there and it's intimidating to see all these people. [The tape runs out.]

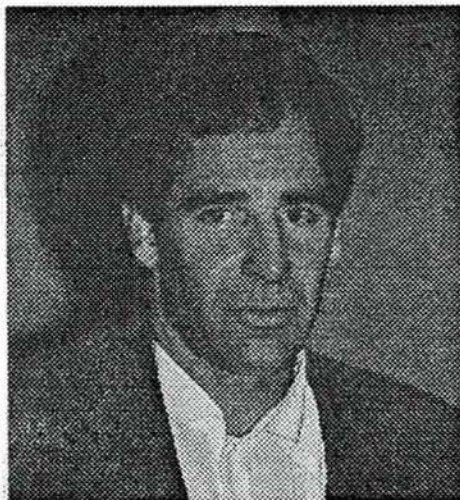


Photo by Karen Hurst

**QUANTUM LEAP:  
THE (PEN)ULTIMATE  
EPISODE GUIDE:  
SEASON FOUR (PART ONE)**

researched and written by  
Karen Funk Blocher

**SEASON FOUR PRODUCTION CREDITS:**

**STARRING:** Scott Bakula, Dean Stockwell  
**CREATED BY:** Donald P. Bellisario  
**EXECUTIVE PRODUCER:**  
 Donald P. Bellisario  
**CO-EXECUTIVE PRODUCERS:**  
 Deborah Pratt, Michael Zinberg  
**SUPERVISING PRODUCER:**  
 Harker Wade  
**PRODUCED BY:** Jeff Gourson, Tommy Thompson,  
 Chris Ruppenthal, Paul Brown (order varies)  
**ASSOCIATE PRODUCER:**  
 James S. Giritlian: "The Leap Back" through  
 "Permanent Wave"  
 Julie Bellisario, James S. Giritlian,: "Raped" through  
 "A Leap for Lisa" (order alternates)  
**COORDINATING PRODUCER:**  
 David Bellisario  
**STORY EDITOR:**  
 Paris Qualles: "The Leap Back" through "Dreams,"  
 "Unchained," "Running for Honor," "Ghost Ship"  
**MUSIC BY:** Velton Ray Bunch  
**THEME BY:** Mike Post  
**DIRECTOR OF PHOTOGRAPHY:**  
 Michael Watkins, A.S.C.: all except as follows:  
 Bradley B. Six, A.S.C.: "Raped," "the Curse of Ptah-  
 Hotep"  
 Robert McBride: "A Single Drop of Rain," "The Last  
 Gunfighter," "It's a Wonderful Leap" through "A Leap  
 for Lisa"  
**PRODUCTION DESIGNER:**  
 Cameron Birnie  
**EDITED BY:**  
 Jon Koslowsky, A.C.E.: "The Leap Back" "Raped,"  
 "Dreams," "The Play's the Thing," "A Song for the  
 Soul," "Moments to Live," "Stand Up"  
 Michael S. Stern, Jon Koslowsky, A.C.E.: "Play Ball"  
 M. Edward Salier, A.C.E.: "Hurricane," "Permanent  
 Wave," "The Wrong Stuff," "Roberto!" "The Curse of  
 Ptah-Hotep"  
 Michael S. Stern,: "Justice" "A Single Drop of Rain,"  
 "Temptation Eyes" "Ghost Ship," "It's a Wonderful  
 Leap," "A Leap for Lisa"  
 M. Edward Salier, A.C.E., Jon Koslowsky, A.C.E.:  
 "Unchained," "Running for Honor," "The Last  
 Gunfighter,"  
**UNIT PRODUCTION MANAGER:**  
 Ron Grow  
**FIRST ASSISTANT DIRECTOR:**

Ryan Gordon: "The Leap Back," "Play Ball"  
 "Permanent Wave," "Dreams," "Unchained,"  
 "Running for Honor," "Temptation Eyes" "A Song for  
 the Soul," "Roberto!" "It's a Wonderful Leap," "Stand  
 Up!"

R. John Slosser : "Hurricane," "Justice" "Raped," "  
 The Wrong Stuff," "A Single Drop of Rain," "The  
 Play's the Thing," "The Last Gunfighter," "Ghost  
 Ship," "Moments to Live," "The Curse of Ptah-Hotep,"  
 "A Leap for Lisa"

**SECOND ASSISTANT DIRECTOR:**

Kate Yurka

**CASTING BY:**

Ellen Lubin Sanitsky: all except as listed below:

Anne Winthrop: "Play Ball," "Hurricane"

**SET DECORATOR:** Robert L. Zilliox

**COSTUME DESIGNER:** Jean-Pierre Dorleac

**COSTUME SUPERVISOR:**

David Rawley

**SOUND MIXER:**

Barry D. Thomas

**STUNT CO-ORDINATOR:**

Diamond Farnsworth

**PANAFLEX CAMERA AND LENSES BY**

PANAVISION

**SOUND EDITOR:**

Greg Schorer

**MUSIC EDITOR:** Bruce Frazier

**SPECIAL VISUAL EFFECTS:**

Roger Dorney, Denny Kelly: "Unchained"

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 through "Unchained"

© 1992 Universal City Studios Inc. "The Play's the  
 Thing" through "A Leap for Lisa"

**THE EPISODES (PART ONE):**

EPISODE 53: "The Leap Back"

SAM'S CHRONOLOGY: 53

SAGA CELL: VERSION 5

FIRST SHOWN: 9/18/91

RESHOWN: 9/8/92, 12/22/92

HAPPENED: 6/15/45, Crown Point, Indiana

WRITER: Donald P. Bellisario

DIRECTOR: Michael Zinberg

GUEST STARS: Mimi Kuzyk (Dr. Donna Elesee),

Amanda Wyss (Susanne Elsinga), Douglas Roberts

(Mike Marchezak), Robert Prescott (Clifford

Whiteside), Candy Ann Brown (Dr. Verbina Beeks),

Jeanine Jackson (Kelly Marchezak)

GUEST CAST: Co-Starring Deborah Pratt [uncredited]

(Ziggy), Dennis Wolfberg (as Gooshie), Gigi Rice (as

Tina); with: Susan Ann Connor (Naval Admiral), Dean

Denton (**Captain Tom Jarret**)

PLOT: Three things (seen at the end of "Shock

Theater") have just happened simultaneously. Sam was

just given a near-lethal electroshock therapy treatment,

curing his shock-induced loss of identity. At the same time, a bolt of lightning from the storm outside hit Sam, arcing out to touch Al through their Ziggy-boosted neurological link. Sam leaped—but because of the power discharge from the other two events, so did Al!

Sam finds himself lying on what appears to be a grassy town green by a cannon. Al is relieved to learn that Sam is okay, only to become alarmed when he discovers that he (Al, not Sam) is wearing a World War II Army uniform. Sam, who is still in the hospital gown from the asylum, suspects what has happened and beckons to Al to come closer. Al attempts to walk through the holographic cannon—and bumps into it. Sam walks through the cannon. They have changed places. Al is in the past, and Sam is in the Imaging Chamber.

Sam is delighted, but Al is alarmed and frustrated. Why won't Gooshie answer him? Sam realizes that Al's memory has been "Swiss-cheesed" by his leap, while Sam's memory of his life in his own time is starting to return to him. Asked if he remembers his last name, Al says confidently, "It's Beckett. Al Beckett." Sam tells Al who's who, and assures Al that he'll help fill in the gaps.

Together they have two immediate problems: Al has the handlink, which doesn't work because it's in 1945, 50 years away from when it needs to be to communicate with the Project. Without the handlink, Sam can't get out of the Imaging Chamber, which has been automatically sealed by the bolt of lightning. Nor can Sam give Al data on what he's there to do.

Al meets Mike Marchezak, a milkman and war veteran with an artificial leg. Al is Captain Tom Jarret, a war hero who was missing and presumed dead. Tom was engaged to Susan Elsinga, but since Susan believed Tom was dead she has become engaged to 4-F stay-at-home Clifford Whiteside. The wedding is in two days. "Why do I get this creepy-crawly, scary feeling?" says Al. Sam reminds him about Beth. Al says, "I remember." Maybe he's there to keep Tom and Susan together, but as Sam warns, they don't really know that.

Al meets Susan in the diner, and they quickly become re-engaged to each other. Strangely, Sam stands behind Al making lewd comments we normally associate with the Observer. Sam's theory seems to be borne out: leaping together merged their minds somewhat. Sam now has Al's libido, and Al has Sam's—to Sam's embarrassment and Al's shocked annoyance.

Clifford comes upon the reunited couple in the diner, and he and Al get into a fight. They go outside to battle it out, and Al knocks Clifford down with Sam's martial arts skills. Mike takes Al home, and Sam meets Al there with the announcement that he's figured out how to open the Imaging Chamber door. They send a letter with a hundred dollars to Sam's father's lawyer in Elk Ridge, with instructions to deliver it to Project Quantum Leap on the date where Sam is now. The note

contains a code Gooshie can use to open the Chamber door.

As Al prepares to mail the letter, Sam is hit with a wave of memory. Upset, he asks Al, "Why didn't you tell me!" Al, guessing immediately what Sam means, says he couldn't. Al drops the letter in the mailbox, the Imaging Chamber door opens, and Sam rushes out shouting, "Donna!" Al watches with tears in his eyes.

Sam is married to Donna Elesee, and puts three years (at least) of love and loneliness and contrition into his hug. How could he forget her? Donna says the important thing is he remembers her now. Sam then greets the rest of the inner circle of the Project: Gooshie, who says the letter was brilliant, Verbina Beeks, Tina (whom Sam greets in a very Al-ish manner), and Ziggy himself, who surprisingly enough has a sexy female voice. Ziggy can't help much with Al until he can absorb the rest of the data from 1945, which was not programmed in before because Sam could not leap that far back. Sam goes home with Donna in the meantime, and indulges Al's libido with the woman Sam loves.

Ziggy summons Sam and Donna back to the Project with bad news: Tom Jarret and Susanne Elsinga originally died on the night of Al's leap-in, driving off a cliff in an apparent double suicide. Sam rushes to the Imaging Chamber to warn Al, who is at the local lover's leap with Susanne. Susanne goes off to use a restroom, freeing Al to talk to Sam—but immediately there's a scream from Susanne in the distance. It's not suicide; it's murder. Before Ziggy can warn Sam, Clifford sneaks up behind Al and clobbers him on the head with a tire iron. Clifford begins dragging the two lovers into the car for the fateful plunge off the cliff, as Sam looks on helplessly.

Sam realizes there is only one way to save Al now. He hurries out of the Imaging Chamber, and puts on a Fermi suit (a skintight white jumpsuit named for atomic pioneer Enrico Fermi), instructing Gooshie to get the Accelerator going. Sam has re-programmed the equipment. He can choose a target, and leap into Al. 1945 is beyond Sam's lifetime, but the fact that some of Sam's neurons and mesons are actually Al's should override this problem. The chances of retrieving Sam afterward—despite Sam's tinkering—are slight (9.6%), but despite Donna's objections Sam knows he must do it to save Al. Sam and Donna have a tearful, all-too-brief farewell, and Sam goes out to the Accelerator and leaps into Al. Just in time, Sam stops Clifford, who falls off the cliff and dies. Gooshie and Donna try to retrieve Sam, but it doesn't work. Sam picks up Al's handlink and tries to contact Gooshie. From Sam's frustrated expression, we know that Sam has lost his memory again.

Back at the Project, Al comes out of the Imaging Chamber with nothing more than a headache. Later, Al tells Donna that Sam has leaped into a comedian in the Catskills, helping a couple get together to raise a child.

Al claims that Sam doesn't remember Donna, or even Sam and Al's simo-leaping together. As she did before, Donna instructs Al to say nothing to Sam about her. "He couldn't do what he has to do if he knew about us," she says.

**SCOTT SINGS:** Well, not exactly, but he does do the Big Bopper's "Hello, baaaaby!" shot from the beginning of "Chantilly Lace."

**MUSIC NOTES:** Aside from generic swing music in the episode (which may be specific songs but probably not), "Is You Is Or Is or Is You Ain't My Baby?" plays over the car radio at the lover's leap.

**INSIDE JOKE:** Ziggy's voice is played by Deborah Pratt. Asked at the 1991 VQT banquet about a female voice on a computer that up until then was frequently referred to as masculine, Don Bellisario told fans that he wanted to surprise everyone with the voice. "Then I looked at three years' worth of scripts and saw that we'd always referred to Ziggy as a he. I got out of it, though. I had Sam say, 'Why did I have to give HIM Barbara Streisand's ego?'" Interestingly, the script version of this line was, "Why did I give her Warren Beauty's ego?" It wasn't until "A Leap For Lisa" at the end of Season Four that Ziggy's gender changed with the respect to the way Sam (and in later episodes Al and Gooshie) referred to "her."

**BIO/SAM:** Sam is now married to Donna Elesee, and presumably has been since their (originally abortive) wedding during the Star-Bright era. He does not seem to realize that this is a change in his own past which he brought about by changing Donna's past years before.

While leaping, Sam (so far) does not remember his marriage to Donna. While home, Sam's memory of his leaps is similarly fuzzy.

Once again, Sam demonstrates his familiarity with astronomy, which seems to confirm the idea that one of his doctorates may be in that subject, a discipline whose course work often overlaps with quantum physics. Nevertheless, Sam is not an astrophysicist, since he corrects Diane Macbride when she uses that term in "Honeymoon Express."

**BIO/AL:** Al's birthday is June 15th.

From Sam's almost involuntary lascivious comments, it seems that Al has a very strong libido, so much so that it's almost a wonder that Al can restrain himself at all. Al says he likes running through sprinklers, but given the circumstances that's probably Sam's personality coming out. (It is in the script, anyway.)

Al seems to have come to terms somewhat with Beth's remarriage ("Well, it's not like it happened yesterday," he says slowly), but he's still emotional enough about it to identify strongly with Tom's situation: "I think I'm here to kick Clifford's butt!" While imprisoned in Vietnam, Al was fed "a bowl of rice a day."

Al is not (normally) an expert in the martial arts.

**AL'S WOMEN:** According to Ziggy, Tina and

Gooshie are having an affair. Al presumably does not know this.

**THE BODY QUESTION:** Another episode that makes all possible theories problematical at best. Granted, the lightning, the electroshock and the boosted power being fed into Al's link with Sam at the time of the leap resulted in some pretty strange effects. But exactly what happened, and how? Aside from the handlink leaping through time with Al (if that moves, why would his body stay behind?), we've got the fabulous leaping clothes to deal with. If Sam's wearing Sam Beederman's clothing, what's Beederman got on? Al's gold jacket? When Al leaps home, where does his jacket come from? Does this mean Beederman ends up with the Fermi suit? Is the hospital gown on its way to the Beckett-Elesee washing machine? Enquiring minds want to know!

Then of course there's the problem of Sam and Al's mixed neurons and mesons. Is this a physical change, a neurochemical one, or an electrical one caused by the power overload? Does Sam have a piece of Al's physical brain? When do they become fully themselves again? Does Sam's leap in bounce out the last traces of Al, which makes Sam unable to stay in 1945 for long? Is Al's lascivious comment to Tina an indication that he's already back to normal? Or is Sam still partly Al for the few moments he spends outside his own lifetime, or even in subsequent leaps? Come on, Don. It's a lot of fun, but what does it all mean?

**AL BREAKS COVER:** Told the date, Al says, "That's my birthday," and he refers to his Vietnam imprisonment—the Navy, VC, rice—instead of Tom's likely situation as an Army POW in Germany. He also makes several anachronistic gaffes, referring to artificial sweeteners, Mike Tyson and Delayed Stress Syndrome. But give the guy a break—it's the first time Al has done this, and he's disoriented and very Swiss-cheesed, so such mistakes are quite understandable.

**SCRIPT TO SCREEN:** In terms of the plot itself, virtually everything in Don Bellisario's script made it into the aired episode. The one minor exception was a reference to Sam being unable to use the Imaging Chamber for seven hours while the backup handlink is charged.

Plot aside, though, the script is full of little details which give us insight into Bellisario's vision, both of the Project and of the Donna situation. The layout of the heart of the Project complex is given, for example, along with a surprising description of Ziggy:

"Sam stands near the perimeter of a circular ceramic room with three exit tubes and an elevator. The tubes are marked: Imaging Chamber, Waiting Room and Accelerator Chamber. The elevator leads to the surface. The shimmering blue light is emanating from a glass sphere floating without visible support above the center of the room. The sphere is filled with living brain tissue immersed in a nutrient solution. THIS IS ZIGGY."



A careful examination of the comings and goings in "The Leap Back" as aired confirm this layout, although it's hard to tell from what we actually see. But as far as Ziggy's purported brain tissue goes, that's definitely not what we saw on the screen. There is no indication as to whether in dropping the visual image means that Ziggy has such brain tissue (hence the "hybrid" designation in the term "hybrid computer") and simply doesn't display it, or whether the whole concept was dropped as not true. Ashley McConnell makes a similar claim about Ziggy in one of her novels, but with so much else of her *Quantum Leap* lore wrong her suppositions cannot be regarded as gospel.

Some of the dialogue written for the show did not make the final cut, presumably for reasons of time. A good example of this is in Sam's homecoming scene. There is interplay between Sam, Beeks, Donna and the Female Admiral about whether Sam is going to take time out for a physical and a debriefing or go directly home with Donna. Sam kisses Beeks on both cheeks, saying he picked it up from an actor (wonder which one? O'Malley? Bakula?), and in response to the debriefing suggestion says, "I'm not wearing briefs but don't let that stop you." This leads to Tina's line, "Gee, he sounds just like Al," which in the aired episode is left sitting there without a context. So now you know why Tina said it!

One of the most popular lines from this episode was NOT in the script, which means it was probably a Dean Stockwell ad lib. In the script, when Al overcomes his Sam-like inhibitions, the voiceover line is simply, "Chill out, Sam." But by air date this line was replaced by the classic words, "Take a hike, Mr. Morals. Calavizzi's taking over!"

But some of the most interesting revelations in the script are about Donna, Sam's revised history wife. Sam says, "I suppose you know everything I did...after I leaped." Donna replies, "Yes. And I never once felt you were betraying our love." In this context, Donna's words become as altruistic as her husband's actions. She knows about Nicole and Maggie (Tamlyn and Abigail came later), but is not threatened by them. Later, Al threatens to tell Sam about Donna "this time." Donna dissuades him with words that both explain her motivations and reveal the extent of Al's involvement in keeping Sam ignorant of her. She says, "Four years ago you convinced me his amnesia wasn't caused by leaping. That who or whatever was leaping him from life to life did it to free him to think with his heart. So he could put right the terrible wrongs in peoples' lives."

As with Ziggy's brain tissue, the fact that these lines are not in the final episode may mean that they never happened, and that the ideas in them aren't true. But they were written by Don Bellisario himself, the series' creator, and their presence in the script means that in the episode's "original history," at least, that was how it was.

NOTES: Okay, there's a lot to talk about in this one,

including with the date Sam comes home to. There is more corroboration of the year 1999 in "The Leap Back" than there is for a date in Al's time in any other episode. No fewer than six references place "now" for the Project as 1999.

Too bad they're all wrong.

Evidence from the pilot (the Lakers' play-off game) and "All-Americans" (the Super Bowl), plus an early ad that refers to Sam leaping from 1995 (Sam leaps into Terri Utley) all suggest that the Project is approximately six years ahead of the year in which we first see the episode. By this yardstick, "The Leap Back" should take place in late 1997, Project time. More important, the date reference in "Shock Theater" places Al "43 years ahead" of Sam in October, 1954. That should mean that the episode takes place in 1997 Al's time, but since it was late in 1954 for Sam we could fudge Al's date to as late as September, 1998 and still not have him be quite 44 years ahead of Sam. Since we know that "The Leap Back" takes place immediately after "Shock Theater," give or take a week or so "in transit" for both Sam and Al, "The Leap Back" takes place no later than September, 1998. Furthermore, the Season Five episode "Lee Harvey Oswald" gives a current Project date of February, 1999. Since the Oswald episode refers to "The Leap Back" as a past event, Sam's trip homes can't take place some seven months later, can it? Furthermore, the Oswald year is corroborated in "Star Light, Star Bright." Based on the evidence, therefore, it appears that "The Leap Back" takes place in early 1998, Project time, not 1999 as stated repeatedly in the episode.

Unfortunately, that gives us a whole slew of 1999 references to explain away. Don Bellisario must have been going out of his way to establish the 1999 date, since it is mentioned by Al, Sam, Ziggy, and Donna! The initial reference by Al could be a Swiss-cheesing problem, which he and Sam managed to correct between scenes in the writing of the letter. Sam could have accidentally remembered the initial wrong date instead of the real one, and made further references to it while home. Sam can be forgiven for not remembering the date, but the people who actually live in that time should know the year they live in. It can be argued, however, that Sam's 1999 references confused the others into saying 1999 too by accident. Gooshie in particular is easily confused anyway, as evidenced by his reaction to Stiles in "Killin' Time." Besides, Gooshie's tally of the years and months since the letter was mailed—54 years, 7 months and 6 days—places the Project in late January, 2000, a far cry from September 1999 or the more likely 1998 date. Perhaps he misremembered the numbers he had previously tallied for his pending conversation with Sam. But Ziggy, at least, should know what year it is!

Even the June 15, 1945 date in Crown Point is problematical. The calendar in the diner is open to July. That one's easy to explain, however. The July pin-up

girl was probably more attractive than Miss June!

Far more controversial than the date, or Ziggy's voice and gender, or the Project layout or even the Fabulous Leaping Clothes is the return of Donna Elesee as Sam's forgotten wife. Donna's first and only previous appearance was in *Star-Crossed*, the first one-hour episode of *Quantum Leap* ever aired. Played originally by Teri Hatcher, Donna was the woman who left Sam at the altar about the time of the Star Bright Project. According to the episode and script "Star-Crossed" and the *Quantum Leap Story Guideline* (writer's "bible") Sam met Donna Elesee in 1984, just as she "had left the Star Bright Project and was turning 30." Since Sam didn't meet Donna until she'd left Star Bright, my guess is that Sam was hired to replace her. Their first date, on Donna's birthday, was at the Hacienda in Taos. A month later they were engaged. Donna originally didn't show up for the wedding, but in "Star-Crossed," as Professor Gerald Bryant, Sam met a much younger Donna and reunited her with her Vietnam-bound father. Al never told Sam that by doing this he had succeeded in overcoming Donna's fear of commitment, so that Donna married Sam after all. Deborah Pratt, who wrote "Star-Crossed," concedes that she didn't know about this revised history either until Don Bellisario wrote "The Leap Back." In retrospect, though, there was one possible hint about this. In Season Two's "The Americanization of Machiko" by Charles Coffey, Sam is desperate to leap so that he doesn't get stuck marrying Machiko. Al jokes that Sam wasn't nervous the first time he got married. When Sam, shocked, says, "I'm married?" Al says, "Just kidding!"

Sam therefore didn't know he was married until "The Leap Back." He was appalled that he could have forgotten her, and no one told him that in the original history (which apparently left his memory, replaced by the new one), she had not married him. When Sam had to leap again to save Al's life in 1945, he again forgot about Donna. Al is under strict orders from Donna not to tell Sam about her, because, in her words, "He couldn't do what he has to do if he knew about us."

Donna is a very controversial figure in QL fandom. Partly this is because people are uncomfortable with Sam's unwitting adultery, but some of it is jealousy I think, and also some fans didn't feel that Donna as portrayed by Mimi Kuzyk in "The Leap Back" was believable, and/or that she was "worthy" of Sam. But I like the idea that Sam has Donna to come home to someday. Judging from the final moments of "Mirror Image," however, we know that the next reunion of Sam and Donna may never take place as long as Sam places the needs of others ahead of his own real desire to go home. Donna loses again! Unless Sam stopped off home to see Donna and change his clothes just before "Mirror Image" and Donna didn't tell Al about it!

Meanwhile, Dr. Donna Elesee, a quantum

physicist, is a key member of the staff of her husband's Project. To this day she has kept her mother's maiden name rather than her father's name, Wojohowitz, or her husband's name Beckett.

It must be mentioned that Donna has not been seen or directly mentioned since "The Leap Back," so it is possible --if highly unlikely--that somehow history has changed again, and that Sam has again lost Donna. I personally doubt that this is the case, simply because nothing Sam has done since "The Leap Back" has had any apparent connection with this aspect of Sam's life. And it's a pretty moot point anyway. If Sam isn't home, and we never see her at the Project, what difference does it make to us whether she's there or not?

From Donna's scene with Al in "The Leap Back," it seems likely that Donna chooses not to probe too deeply into what Sam does on his leaps--at least to Al--and that Al is discreet in return. Since Donna is thus "out of the loop," she may not know of Sammy Jo's parentage, nor even that she herself did not originally marry Sam.

Donna could, however, have learned both facts from Ziggy if she so desired, and/or figured out for herself after meeting Sam who Dr. Gerald Bryant really was. As a member of the Project and a brilliant quantum physicist in her own right (according to Sam), it would be difficult to keep Donna from learning the full truth about any aspect of Sam's leaps, especially if Ziggy was feeling cooperative. This view of what Donna knows--i.e., everything--is neither confirmed nor refuted by the aired episode but seems likely if we take seriously the cut dialogue mentioned earlier.

From all this, it seems to me that, far from being "unworthy" of Sam as some fans have said, Donna is an almost perfect match for him. Like Sam himself, Donna Elesee generally puts the needs of the people Sam is helping ahead of her own needs, and in classic romantic fashion, she puts Sam's happiness ahead of her own. Sam's fixing of Donna's past in "Star-Crossed" has given her an almost inexhaustible supply of faith and patience. But after seeing Sam for just half a day after years of living without him, is it any wonder Donna had trouble letting Sam leave again, even to save Al? That's not selfish; it's realistic, perhaps the most realistic reaction Donna has in the episode.

As for putting up with Sam sleeping around, that's probably no more than many wives do when their husbands are off to war, indulging themselves with other women while far from the women they love. The soldiers have less excuse than Sam, because they know there is a wife at home, and Sam doesn't. And Donna knows that any one Sam sleeps with along the way is a temporary liaison at best, whereas she had Sam for eleven years before Sam first leaped--and for all she knows, she may yet get him back someday.

The Catskills leap Al mentions at the end never appeared on camera. "Stand Up" started in the Poconos, not the Catskills, and ended up in Las Vegas..

EPISODE 54: "Play Ball"

SAM'S CHRONOLOGY: 54

SAGA CELL: VERSION 6 ("Leap Back" footage)

FIRST SHOWN: 9/26/91    RESHOWN: 6/14/92

HAPPENED: 8/6/61, Galveston, Texas and elsewhere in Texas.

WRITER: Tommy Thompson

DIRECTOR: Joe Napolitano

GUEST STARS: Neal McDonough (Chucky Myerwich), Maree Cheatham (Margret Twilly), Don Stroud (Harlan Edwards), Courtney Gebhart (Bunny Twilly), Peter Jason (Harry Kilpatrick), Casey Sander, (Warren Monroe), Royce D. Applegate (Ray Tinsly the sportscaster)

GUEST CAST: With: Michael Bellisario (Billy), Juan Garcia (Jorge Sanchez), Chuck Fick (Ryker), Russel Lunday (Eagle Manager), Hank Robinson (Umpire #1), David B. Maccabee (Immigration Officer), Owen Rutledge (Lester "Doc" Fuller)

PLOT: Sam leaps into a ball player named Lester "Doc" Fuller, a 35-year-old pitcher for the minor league Galveston Mustangs. First he has to deal with a mouthful of chewing tobacco, and then a scantily-clad woman in the locker room named Bunny Twilly. Trying for third base in the ninth inning, Sam causes the final out of the game and as a punishment is assigned to take care of Milo, the team's piglet mascot. Sam is less than thrilled.

Sam later learns from Al that Doc once played for the Chicago Cubs, but dropped out of baseball for a while after hitting a batter in the head with a pitch, killing him. Al tells Sam he's there to get Doc back into the majors, and Sam soon learns that the opportunity to do this will come when a Yankees scout attends the playoff game in a few days.

But Sam becomes sidetracked by his interest in the team's other pitcher, Chucky Myerwich. Chucky is an excellent pitcher, but he drinks too much, is ambitious, cocky, violent, and angry. Chucky talks a lot about his father, whom he claims almost made the majors, but Al discovers that Chucky's father abandoned his family many years before. Chucky is also involved with Bunny Twilly, who turns out to be team owner Margret Twilly's daughter. In short, Chucky's headed for trouble.

Of course, Sam's got trouble of his own. Sam is called into Margret Twilly's office and Margret makes a blatant pass at him. It becomes painfully obvious to Sam that Doc originally got to be starting pitcher in the play-off game by sleeping with Margret. Sam wants nothing to do with Margret, who gives him the creeps, and would rather help Chucky by reuniting him with his father, whom Al reluctantly tracks down at Sam's insistence. Sam goes to talk to Chucky's father, now calling himself Warren Monroe. Monroe goes to all the games and has a scrapbook filled with press clippings from Chucky's career. But he refuses to talk to his son directly, claiming that he has nothing to give him.

Al feels that Sam's concern about Chucky is just a distraction from Sam's real mission of getting Doc back into the majors. Al coaches Sam on how to pitch, and Sam is once again called into Margret Twilly's office. Trapped into agreeing to meet Margret for a two-person "dinner party," Sam, like Doc before him, gets to be the starting pitcher in the big game. Billy the bat boy, who has been eavesdropping, rushes to announce this to the rest of the team. Chucky feels betrayed, and eventually punches Sam, who lets him do it.

But the fact remains that Chucky is about to be thrown off the team anyway over his involvement with Bunny—unless Sam can prevent it. The evening before the game, Sam goes to the Twilly house and finds Chucky passed out in Bunny's bedroom. Trying to get Chucky out of there, Sam is instead caught by Margret in an embrace with Bunny. Both players are thrown off the team. Only when the Sanchez Brothers are picked up by Immigration, leaving the team with a fatally short roster, do Sam and Chucky get reinstated.

Chucky generously gives Sam the start, and Sam pitches four innings without the Eagles scoring. But when he learns from Al that every pitch he makes goes exactly the same way as the original history, Sam takes himself off the mound and turns it over to Chucky. Chucky also pitches brilliantly—until an Eagles batter hits a fly ball in the final inning. Sam leaps up the back wall and catches the ball, making the final out, and the Mustangs win.

In the locker room afterward, the Yankees scout, whose name is Kilpatrick, offers Sam (Doc) a job as a pitching coach, and agrees to stick around for the championship game to make sure Chucky is good enough to pitch for the Yankees. Both Doc and Chucky are going to make the majors after all, but Sam's not done yet. He introduces Chucky to Monroe, calling Monroe a fan of Chucky's. The two hit it off immediately. Sam leaps.

MUSIC NOTES: "Travelin' Man" by Ricky Nelson is played on a jukebox.

INSIDE JOKE: When the coach gives Milo the pig to Sam to take care of, Sam says under his breath, "Not another pig," referring to the pig in "How the Tess Was Won." This is the second time Scott has worked with a baby pig on *QL*. He does not find it to be an enjoyable experience. "Yeah, I hope you've done your business," Sam later tells the pig when he picks him up. This is probably in reference to something the piglet in "Tess" actually did. Why else would Sam have had to take his pants off outside the other Doc's house in "Tess," while Al was busy ranting about Tina?

BIO/SAM: Sam did not play baseball in high school, but nevertheless shows competence in the game—at least given whatever influence the real Doc may have over his abilities. Sam says, "You know, Al, I think I should have played baseball instead of basketball. I think I could have made a pretty good baseball player."

In light of the information in BIO/ALL below (and

in "Jimmy"), we now know that Al hired Sam sight unseen for the Star Bright Project.

**BIO/AL:** This is the episode in which we finally learn how Sam and Al met, and about Al's past bout with alcoholism (or at least the beginnings of a drinking problem) hinted at during the first season. Sam recounts that the first time he met Al was when he had just started working at Star Bright. "You were running the Star Bright Project, and I came into the lab and you were smashing the vending machine with a hammer.... You were drunk and angry and the Government wanted to wash you out of the Project completely." Sam stopped them from doing so, "Because I knew that underneath all that booze and that anger was a pretty terrific person." Putting that together with Al's words to Sam in "Shock Theater" ("I gave you your first break. And you're the only one who believed in me when I gave up believing in myself. You brought me on this Project."), we finally get a fairly good idea of how the friendship between these two very different men was forged and cemented.

Al considers Sam "terminally good," not without justification.

Al was a starting pitcher for Navy (Annapolis), and claimed to have had "the lowest Earned Run Average in the league."

**AL'S WOMEN:** Asked whether there's anything he hasn't done, Al mentions "twins at the fitness center."

**THE BODY QUESTION:** Sam is in good enough shape to be "pitching pretty good here," and in fact pitches exactly the same way in every case that the real Doc did in the original history. This is another good example of the influence the leapee has over Sam's abilities and behavior. On the other hand, Sam finds Doc's chewing tobacco disgusting and spits it out as quickly as possible.

Also, Sam seems to leap into people who wear glasses—and be comfortable with using them himself—more and more often in Seasons Four and Five. Is this a coincidence, or is Sam's vision deteriorating, and this is G/T/W's way of giving Sam a break? (Scott Bakula often wears glasses off-camera. Scott may not like doing this in public, but frankly, he looks terrific in them, on and off screen!)

**SAM BREAKS COVER:** Asked by Monroe what his father did for a living, Sam says, "My father was—my father's a farmer." And when Margret says Doc's had an interesting life, Sam says, "You don't know the half of it."

Later, Chucky says, "I'd have been in a lot of trouble here if Doc hadn't made that leap." Yup.

**SCRIPT TO SCREEN:** Scott often teases Dean about changing his lines, but "Play Ball" is a classic example of an already excellent script being much enhanced by ad libs from both Scott and Dean. While it's true that Tommy Thompson may have had a hand in the rewrites, it seems extremely likely that a lot of it is Scott and Dean contributing to the dialogue of the

characters they know so well.

The whole sequence with Al in his Navy baseball uniform is much changed from the 7/15/91 version of the script, starting with Sam's reaction to the uniform and continuing with Dean's added line about taking an aspirin. In the scene in which Al teaches Sam to pitch, Scott and Dean start from Tommy's line, "Sam a baseball is like...a woman," (Tommy's ellipsis, not mine), the actors run with it, adding Sam's complaint that everything's like a woman to Al, Al's advice to caress the ball like you love it, and Sam's claim that it's "the worst analogy I've ever heard." Okay, maybe it was Tommy's rewrite, but I personally believe it was Scott and Dean!

Tommy once mentioned in an interview his delight with Dean's turning the simple line "What things?" into the hysterical "Thangs? What thangs?"

The scene in which Chucky hits Sam originally ran longer in the script version, and plotwise, there is one major change as we get to the big game sequence. In the script, Sam plays until the ninth inning before taking himself out, having been the victim of a deliberate steamrolling tactic by the Eagles coach and players. In the aired episode Sam makes the decision on his own to take himself out, and does so just halfway through the game, giving Chucky a better chance to show his stuff.

**NOTES:** This is the second of four *QL* guest appearances for Michael Bellisario (and yes, he's one of Don Bellisario's children). His first appearance was as the kid next to Sam at the children's table in "Camikazi Kid."

From all accounts, Scott Bakula himself is an excellent softball player.

**EPISODE 55: "Hurricane"**

**SAM'S CHRONOLOGY: 55**

**SAGA CELL: VERSION 6**

**FIRST SHOWN: 10/2/91    RESHOWN: 6/24/92**

**HAPPENED: 8/17/69, Jackson's Point, Mississippi**

**WRITER: Chris Ruppenthal**

**DIRECTOR: Michael Watkins**

**GUEST STARS: Marilyn Jones (Cissy Davis), Tracy Kolis (Lisa), James Morrison (Joe Deever), Bill Erwin (D [Old Man]), Barbara Townsend (Ma'Maw), Richard Grove (Mr. LeJeune), Marjorie Lovett (Unabelle)**

**GUEST CAST: Co-Starring: Stephanie Shroyer (as Sitter), Bob Hamilton (as Archie [Necaise])**

**PLOT:** Sam leaps into Archie Necaise, a deputy sheriff in Jackson's Point, Mississippi, just as Hurricane Camille starts to hit the area. Sam finds himself holding a cat as Arch's current girlfriend, Red Cross nurse Cissy Davis, helps Arch's ex-girlfriend Lisa to evacuate from her home. That done, Sam and Cissy go to try to get the people at a "hurricane party" to leave before they get killed. The party's host does not cooperate, and they give up and go on to Unabelle's Bait & Rest, a local shop and hotel and a designated

shelter during the storm. It is there that Al tells Sam that unless he can prevent it, Cissy will go back to her house during the storm and get killed by falling debris.

Cissy shows no sign of wanting to go out into danger, though. Although she revels in the excitement of life on the edge, she's not about to do anything stupid. Aside from her duty and her dog Boface, she's mostly interested in Archie, and Sam reciprocates.

But if Archie has an ex-girlfriend in Lisa (who shows up at Unabelle's trying to patch things up with Archie, but leaves when Sam demurs), Cissy has Joe Deever. Joe, who has arrived at Unabelle's with his sister and her family, is an old friend of Cissy's whom Al says has a temper. When Sam breaks up an awkward moment in which Joe comes on to Cissy, Joe exacts his revenge by luring Cissy's dog Boface outside. Knowing that Boface will go home, Cissy wants to go get him, but Sam goes in her place. He has to go out anyway to try again at that hurricane party before the people there are killed.

But once Sam finds Boface, Al announces that history has changed, and not for the better. Now Cissy gets killed by flying debris at Unabelle's. If Sam evacuates the hurricane party, he won't be in time to save Cissy. Sam rushes to the hurricane party anyway while Al pops back to Unabelle's to check on Cissy.

At the hurricane party, Sam shoots off a gun in the air to convince the partygoers he's serious. Then he tells them the nearest safe place they can go. When they agree to go there, Sam rushes back to Unabelle's.

Meanwhile, Lisa turns up at Unabelle's again, just as the storm sends debris flying at the front of the room. But that's not where Cissy's real danger lies. Lisa goes after Cissy with a knife as Al watches helplessly. Sam arrives just in time to save Cissy and then disarm Lisa as she turns the knife on herself.

In the aftermath of the storm, Al tells Sam that after intensive therapy, Lisa turns out "pretty much okay." Sam, who has notes Cissy's talent for psychology, convinces her to go back to school to become a psychologist. Sam leaps.

**KISS WITH HISTORY:** Not a true kiss, since Sam doesn't precipitate anything, but this episode is heavily based on a genuine historical event: Hurricane Camille. **WHY HAVEN'T I LEAPED?** After the storm, Sam complains that "Everybody's leaving except me." It's Sam's talking Cissy into becoming a psychologist which finally precipitates the leap.

**MUSIC NOTES:** The song "It's a Beautiful Morning" plays ironically at the hurricane party when Sam and Cissy first attempt to get the partygoers to leave.

**INSIDE JOKE:** When Sam first suggests that Cissy become a psychologist (well before actually saving her life), he whispers "It's not too late!" to her before going to the phone. Maybe it's just a coincidence that that is the title of the song which appears in both acts of Scott Bakula's Tony-nominated Broadway musical *Romance/Romance*. But considering the fact that the line in the

script was originally "It's never too late," it is at least plausible that this was a deliberate reference to the play. **BIO/SAM:** Sam says in a voiceover that he has seen plenty of twisters (tornadoes) growing up in Indiana, but this is his first close encounter with a hurricane. Like Cissy, he rather enjoys it. It reminds him of leaping in that it involves forces beyond his control.

**BIO/AL:** Al and Sam apparently have an old shared expression based on the Latin motto *Carpe Diem*. After Al translates it—"Seize the Day"—both say in unison, "And that's the way it should be." As this happens, Sam looks like he's just remembering a past time when they said this. Certainly what Sam did the night he first leaped was an example of *Carpe diem*.

**AL'S WOMEN:** Al has had a fight with Tina, and he regrets it. He says, "I can never figure out, when life is so short, how we always find time to argue. You'd think that we would look at the good things around us."

**BODY AND SOUL:** Cissy catches a glimpse of Sam's green eyes, and Mr. LeJeune sees Sam's brown hair (with one eye; the other sees Archie's black hair). Yet more evidence that Sam's own body is physically present. How much does Arch influence Sam? It's hard to say. Maybe they both like storms. Maybe Sam would be attracted to Cissy even without Arch's stray neurons and mesons. There's nothing conclusive in this episode to establish a heavy influence from the leapee—but it may be there nonetheless.

**SAM BREAKS COVER:** Sam offers this description of the way the storm (and "living on the edge") makes him and/or Cissy feel: "Able to leap tall buildings in a single bound...move mountains, right wrongs, travel through time, grow ten feet tall and run forever." Well, he's done two of those things, anyway.

Sam is probably thinking of past leaps, particularly "M.I.A." and "The Leap Home," when he tells Lisa that "There are things that we can change, and there are things that we can't."

**SCRIPT TO SCREEN:** There are a number of minor dialogue changes, but the plot remains intact from the script of 7/18/91. The biggest non-dialogue change is that in the script, Sam starts out holding two cats, Simon and Garfunkel, while in the final version Lisa has just one cat, Boots.

In terms of dialogue, a bit about Sam's green eyes being "the Irish in me" is dumped in favor of Sam making a show of calling for the cat. The "travel though time" quote above is slightly different from the script, the "What cough?" joke is an addition, and Sam gets several voice-overs not in the script. Sam and Cissy spend more time discussing her career change at the end in the aired version than in the script, and Al's uh-oh dialogue as Lisa goes for the knife is also added.

**NOTES:** Truly dramatic file footage of a hurricane and its effects is skillfully intercut with the episode, and also appears over the end credits.

*(Season Four continues in next issue)*

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**OTHER VOICES IN *QUANTUM LEAP* FANDOM**

*(Other Voices is a free listing service for Quantum Leap fans. All we need to list your club, zine, etc. is the most current information you can give us about it. Sorry, for copyright reasons we cannot list fiction zines or unlicensed Quantum Leap merchandise.)*

**FAN CLUBS:**

**Quantum League International** has members in US, Canada and England, primarily in the Toronto, New York, and Chicago areas. \$15 annual membership (US/Canada; \$20 elsewhere; U.S. funds please) includes individualized membership card, bi-monthly newsletter, *The Newsleaguer*, club constitution, star bios, club contests, meetings and parties. **Quantum League International**, 22 Chalk Farm Drive., Toronto, Ontario, Canada M3L 1L2. PQL hasn't heard anything from QLI in years, literally; anyone have an update for us?

**The Quantum Leap Fan Club (U.K.)** is a new club being formed by Mark Cairns, Regional Project Observer for PQL. Mark was previously the driving force behind The Airwolf Fan Club (U.K.), a club for Don Bellisario's earlier series. We presume the latter club is still in existence, but you may want to ask Mark about that. British residents send SASE for info to The Quantum Leap Fan Club UK, c/o Mark Cairns, 246 Comber Rd., Lisburn, Co. Antrim, Northern Ireland BT27 6X2

**The Scott Bakula-Dean Stockwell Fan Club:** Fully sanctioned fan club for Scott and Dean. \$10.00 (US/Canada; overseas \$15) per year includes three issues of a newsletter, *Double Vision* (including copies of Scott and Dean's handwritten responses to fans' questions!), 8 x 10 picture, and bio sheets. Always interesting, the newsletter just keeps getting better with each new issue. Make check or money order payable to **Sue Hernandez** and send with name, address, phone number and date of birth (!) to **Terry Spencer**, 3250 Alkire Ct., Golden, CO 80401.

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

**FANZINES / NEWSLETTERS:**

*The Hologram* is a review of *Quantum Leap* fanzines, published irregularly as material warrants. Karen Funk Blocher is resigning the editorship of *The Hologram* after #5, which is due out momentarily. Julie Barrett takes over editorship with #6, which means it will probably start coming out more often. Current rates: \$3.00 for four issues to Project members; \$4.00 to non-members. Make check payable to Project Quantum Leap, P.O. Box 77513, Tucson AZ 85703.

**Leapin' In:** This excellent monthly *Quantum Leap* news update is published by erstwhile Indiana LPO (and Whoosier Network person) Linda Cooksey. Normally just two pages long, it occasionally expands as needed. Even at two pages per issue, \$6.00 per year for timely updates on *Quantum Leap* news is a very good deal and a much-needed service, especially now. Send \$6.00 check or money order payable to **Linda Cooksey**, 304 Bluff St., Crawfordsville, IN 47933-1232.

*The Imaging Chamber*, the groundbreaking *Quantum Leap* letterzine, has ceased publication, but back issues are probably still available. The first five issues are \$1.50 each, and include the 1990 Museum of Broadcasting Q&A transcript, guides to the careers of Scott and Dean and lots of other useful and thought-provoking info. Later issues (#6 through #11) were \$4.50 per issue, and contain primarily letters and fanzine reviews. Send SASE for availability to **Kitty Woldow**, 6436 Simms St. #105, Arvada CO 80004.

**Quantum Quarterly:** Probably the most widely-read *Quantum Leap* newsletter/zine. Q2's current editors, Elizabeth Ford and Kathy Dunn, are able successors to founding editor Christina Mavroudis Still \$6 for four quarterly issues. Please indicate which issue you wish to start your subscription with and make payment out to **Jim Rondeau**. Send to *Quantum Quarterly*, c/o **Jim Rondeau**, 1853 Fallbrook Ave., San Jose CA 95130.

*Quantum Quest* is a British letterzine in the tradition of *The Imaging Chamber*. This modest (26 pages in its first issue)

but nicely-laid out little zine has fan art (by kids and adults), letters, fan cartoons, and news on UK and American developments in the world of *QL*. Future plans include quizzes and so on. Editorship is apparently round robin style by a "creative committee" of Hillary Broadribb, Wendy Clark, and Cheryl Crawford, plus a technical consultant and some cats. £2.00 for four issues; make (UK-drawn) cheque payable to **Ms. H. C. Broadribb** and send to 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW. This notice is coming too late for their deadline on issue two, but I'm sure they'd love to hear from other British fans in time for issue three!

*Quantum What?* comes out every six weeks, and is filled with fan comments on current and old episodes, continuity comments, some news and photos, and a large helping of humor and good fun. This wonderful addition to the lineup of *Quantum Leap* publications has been coming out for about a year and a half a year now. It's edited by Constance Avino and Darlene Lewis, the Siskel and Ebert of *Quantum Leap* fandom. \$9 (\$18 overseas rate) is good for a six month subscription. Make check payable to **Constance Avino** and mail to: *Quantum What?*, c/o Constance Avino, 1021 S. Elgin, Forest Park, IL 60130.

#### FAN VIDEO:

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

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

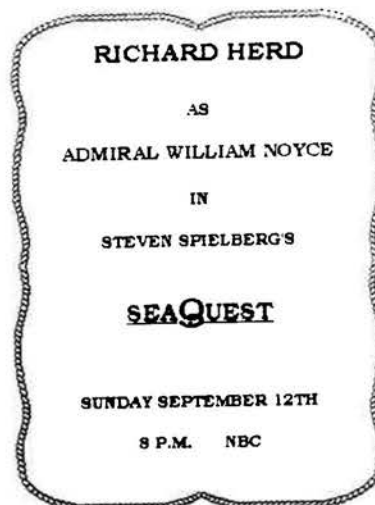
#### MISCELLANEOUS INFO:

**The Quantum Leap Swap Shop:** Got something other fans are dying to see? Dying to see something other fans have got? Let Joan Dodson match you folks up! The Swap Shop is trying to accumulate all known books, newspaper and magazine articles, get in touch with everyone with really good pictures they've taken of Scott and Dean, etc. Joan says, "We have lists of almost every article, interview, promo, etc. Scott's ever done. Lots on Dean, too, but for some reason, the majority of letters we receive are about Scott's things. We started the swapping thing to help leapers trade things they have with other fans, and we've made lots of friends in the meantime. We have lots of lists to share, and anyone with anything to trade is welcome to write. And please be patient with us. We're all "busy bunnies" and do this on a time-permits basis! PS: We have NOTHING to sell!!!"

So if there's anything *Leap*-related you're looking for, Joan and Kris and other Phoenix leapers will try to put you in touch with someone who has it. Please note that Swap Shop is *not* a tape-dubbing service for people with nothing to trade! Due to the volume of video requests received, we strongly suggest that people contact other local fans for their video needs. It's both more fair and more fun that way! Contact: **Swap Shop**, 17235 N. 2nd Place, Phoenix, AZ 85022. No replies without SASE.

#### COMING UP IN THE OBSERVER #10 AND #11:

Interviews with Deborah Pratt, James Walters, the cast of Lee Harvey Oswald, guest stars from "Killin' Time" and "Dr. Ruth," complete ratings from the pilot to "Mirror Images" cross-referenced by time slot and preemptions; Teresa Murray's long-delayed guide to Dean on tv, more of Season Four, and articles on Scott playing hockey, Don at Learning Tree etc. Renew now!



## THINGS FOR LEAPERS

[With the expansion of the "Other Voices" column and the huge increase in QL-related merchandise over the past year or so, we find it necessary (and, we hope, helpful!) to add this column of books and other items available to leapers. Most of these items are professionally produced, licensed items, but we also have included some items which are not strictly Quantum Leap products but which nevertheless may be of interest to fans. All opinions expressed are those of Karen Funk Blocher unless otherwise stated.]

### BOOKS

Here are all the *Quantum Leap*-related books to date—*Quantum Leap: The Beginning* by Julie Robitaille. Novelization of the pilot. (London: Corgi Books, 1990.) Never released in the US, and now out of print in the U.K., but occasionally turns up at U.S. science fiction conventions. The author has little understanding of Sam's character, and the prose style is weak, but it has a few fascinating extra scenes that didn't make it into the aired episode. Corgi reportedly was looking for a U.S. publisher for this novel and the next one on this listing, but apparently without success.

*Quantum Leap: The Ghost and the Gumshoe* by Julie Robitaille (London: Corgi Books, 1990).. Novelization of "Play it Again, Seymour" and "A Portrait for Troian." This one's also out of print, has similar problems and advantages to the other Corgi novel, and also turns up at cons from time to time.

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

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

*Making a Quantum Leap* by Scott Nance. Pioneer Books. Another unauthorized non-fiction book. This one has not yet shut down by Universal but from past experience and Harriet's comments I strongly suspect that Universal will do so if it can. Has background on the show, its stars, an episode guide, and transcribed Q&A sessions with the "big three" (Don, Scott, and Dean) plus some of the other staff. Much of the interview material previously appeared in another form in *The Observer* and other fan publications.

*The Quantum Leap Book* by Louis Chunovic (Citadel Books/Carol Publishing, 1993). Available in most book stores, or can be ordered with a credit card by calling 1-800-447-BOOK. The authorized (and superior)

counterpart to *Time Tripping* and *Making a Quantum Leap*. Lots of photos, episode guide, etc. The episode guide is organized by leap date rather than episode order. Still not entirely accurate, but better than the two unauthorized books. At one time Teresa Murray and I were on the verge of being hired to write a similar book, but it didn't happen. Maybe another time....

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

Ashley McConnell's third QL novel, *The Wall*, is due out in November, and her fourth, *Beginnings*, should be out next year, along with a novel each by Melissa Crandall and Melanie Rawn. In addition, Julie Barrett currently has a QL concordance (non-fiction) in submission to Ace. Good luck, Julie!

### COMICS

**Innovation** (an independent comic book company) has put out thirteen issues of the *Quantum Leap* comic book as of this writing, plus a reprint of #1 containing an article by *Quantum Quarterly's* Christina Mavroudis on the first Quantum Leap Convention. Continuity freak that I am, I personally have reservations about some of the earlier stories and the art, but they're still a lot of fun, and more recent issues are especially worthwhile. Most comic book specialty shops carry it or will order it on request. If yours won't, you can order directly for \$3.00 an issue from Innovation, 3266 Jacob St., Wheeling WV 26003. Tell 'em Project Quantum Leap sent you leaping to find them!

### LICENSED MERCHANDISE:

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

**DHI** is the licensed producer of such *Quantum Leap* merchandise as full color mugs (Sam, Al, or Accelerator with the logo on the other side, \$12.00 each), key rings (\$3.00 each or two for \$5.00), cloisonné lapel pins (\$8.00), and full color buttons (Sam alone and Sam & Al, \$2.00 each or both for \$3.00). For an order form depicting current merchandise, prices and shipping costs, write to FDW, Dept. MC, P.O. Box 14111, Reading, PA 19612-14111. (Personal aside—I think the mugs are especially nice and strongly recommend buying one or more of them.)



**RELATED MERCHANDISE:**

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

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

**Smith's Record Center** (*Romance/Romance* only), 2019 St. Charles Ave., New Orleans, LA 70130

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

*The Quantum Leap Album* from Crescendo Records should be out in October. Watch for it at your local record store. If the store doesn't carry it, you can special order it once it's listed in *Phonolog* (the big yellow catalog at most record stores). This is something no leaper should be without, so watch for it!

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

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

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

If you cannot get the bookmark or notebook in your area, check with Lindy at the *Leapin' In* address to see whether she still has extras of the ones she purchased retail to help out other fans. The cost from Lindy is \$1.75 for the bookmark and \$2.25 for the notebook, which includes her cost and the cost of the envelope and postage. Write to Linda Cooksey, 304 Bluff St, Crawfordsville, IN 47933-1232.

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

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

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

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

**Epi-log:** This is a semi-pro magazine devoted entirely to episode guides. Their **Summer 1992 Special** has a guide to *Quantum Leap* up though the fourth season, along with a variety of other programs including *Star Trek: The Next Generation*. The price is \$6.95 including postage. Other issues cover popular, genre or cult shows ranging from *MacGyver* to *Superboy* to *Black Sheep Squadron*, from *Doctor Who* to *Get Smart*. The address is Star Tech, P.O. Box 456EP, Dunlap, TN 37327.