

QUANTUM QUARTERLY

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EDITORIAL

Happy New Year!

As I sit here typing, Christmas is only two days away, and I'd better get shopping for my wife. Don't get me wrong--yes, we're both way behind on most of our mail and projects (three and a half years behind, we figure), but we made a pact this year to make sure we had everyone else taken care of first on our long, long list before we turned to each other.

That included sending a gift certificate to the Watts family in Hagerstown MD so that the girls in the family could at least get new dresses for Christmas. Lori Watts, the mother, sends her thanks to all of you...as we sent it in the name of Q2 readers, as we all know how generous QL fans are. Lori has a five year old daughter named Donna Joy who by all medical rights shouldn't even be alive--but still is, thanks to a real life QL miracle. It's a tale I hope to present in an upcoming issue.

Donna still needs much medical attention, which is why the family is so dependent on a car to get her to the doctor and to the hospital. As luck would have it, the car they were given by their church to replace theirs that has a broken transmission they can't afford to repair blew up just as they got home from buying the Christmas dresses (and someone stole Lori's purse from the car that night...). The community has a trust fund set up to buy them a car; anyone can donate; see Leapers In Need for the details. If anyone can afford to be generous and send a few dollars, I thank you.

If you can't or don't want to, that's perfectly all right--we all do what we can to help others, be our own Sam Becketts, in our own way, whether it is community service, recycling, donating to a food bank, even something simple as being kind to those around us. It ain't easy in this hectic world, but we can at least give it a try...

Moving along, there has been considerable confusion with the double issue we had recently (#26/27) that never happened with previous double issues. Double issues have always counted as two issues in a subscription; no one was shorted. I try to be generous, but I'm afraid giving away an entire issue just isn't agreeable with my wallet. At least, not at this time.

Time to go shopping. There must be something open till midnight with good gifts left...

CONTRIBUTORS this issue: Carol Davis, Lucy Scaranda, Judy Greene, Michael Rupert, Ivan A. Martin, Ginjer Buchanan, Davina J. Pereira, Aileen McKerr, MaryLou Farrell, and others my swiss-cheesed brain can't recall at the moment--sorry!

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String Theory Redux returns next issue--out of space in this one!

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LEAPIN' LETTERS

Christine Didier
France

Here are the comments you asked for [concerning the lost leap written for the end of "Mirror Image"] This end is certainly less dramatic because Beth and especially Al are always on the project. Sam succeeded in his last leap and Admiral Calavicci guided by his instinct is going to play poker with the Accelerator, to find himself...just guess in which bar? Al's place, of course. The verbal exchange between Al/bartender and Al/admiral is a real pleasure: all the facets of the character here, pure Calavicci.

Once more we note that he's going to sacrifice everything for his friend. And particularly he knows what he's going to go through and that his chances of return are uncertain. Beth's confidence is the main key of this new timeline. She looks like a real partner, as concerned about Sam's return as she is about her husband. Did Sam become the son they never had?

As for the Admiral's leap, what a success for a first leap! A superb sexual bomb (Samantha Stormer?) at a fighter pilot's mercy, a pilot for all fights...

He leaped in a mirror image of his life, from hunter he becomes the prey.

It's open ended and would certainly have been taken as an end-of-season had the series not been stopped. But how? Two Leapers. So we need a new observer. Rumor has it that Sammy Jo would have become the Observer and gone with the two men in their long learning travel. Others proposed a younger Observer who would have replaced Al, lost in the future? [With Dean Stockwell not returning.] Who knows...

We can only speculate. But *Quantum Leap* without Al would have lost an important part of its charm.

Davina J. Pereira
Enfield, England

It may be time to open the pages to the fans, not necessarily letters, but stuff like reviews of programs and episodes, maybe a few polls, etc. There was one thing I tried to start over here (without any luck, I add, I dared to criticize QL!) and that was something along the lines of a Nitpickers guide to QL. There are various mistakes and questions raised by QL that bear voicing. Perhaps you could run something like that.

(If they write it, I will (probably) print it. Anyone? Go for it!)

NEWS ROUNDUP

SCOTT BAKULA

If you blinked, you missed it--*Mr. and Mrs. Smith* was canceled and withdrawn from the CBS schedule, airing only nine of the thirteen episodes filmed. The ratings were only so-so, battered by competition like *X-Files* and *Millennium*. Scheduled to take its place, the return of Don Bellisario's *JAG*.

DEAN STOCKWELL

Dean is currently filming in the Harrison Ford/Glenn Close film *A F O* (*Air Force One*), playing a presidential cabinet member. He plays host to the Learning Channel's thirteen episode series *Popular Science* that begins airing in January on Wednesdays. The release of *McHale's Navy* has not been finalized yet; sometime in the spring seems likely at the moment.

There is a Dean Stockwell board on America On-Line. It's under a movie talk board on Hollywood On-Line.

Previously missed: Dean made the cover of *Drama-Logue* for May 21-27, 1992, which featured a full page interview.

QUANTUM LEAP COMIC BOOK

First up, from Acclaim Comics (formerly called Valiant), is a three issue miniseries, the first of which is out in January, appearing on a monthly basis. The writing credit has changed; now it is William Messner-Loebs, who has worked on many different titles, including *Wonder Woman*. The penciler is newcomer Javier Saltares, the inker (at least for the second issue) is Andrew Pepoy. "Into the Void" is the arc title. In the first issue Sam Leaps into Peter Drake, a technician at PQL before Sam Leaps, trying to stop a saboteur. The second issue introduces evil Leaper Zoe. Sample artwork gives Sam mighty thews and bulging muscles...clues that either Acclaim either doesn't have the rights to the likenesses of Scott and Dean, or choose not to be too careful, aiming strictly at a younger comic book reader market.

The advertising blurb claims the annual Quantum Leap Convention draws thousands of fans. Is there some other

convention we've all missed?

After the first miniseries, a single issue story is planned, then another miniseries. After that will depend on sales. The comic book market is in a state of upheaval currently, with sales plummeting nearly across the board.

CONVENTIONS

DeanFest will be held February 15-17, 1997, at the Hollywood Holiday Inn, 1755 N. Highland Av, Hollywood, CA, specializing in Dean Stockwell. No planned guests, just fun, with Dean videos, mini-museum, scavenger hunt, a trip to Dean's star on the Hollywood Walk of Fame, and more. For more info, send a self addressed stamped envelope to Cathy A'Hearn, 11018 Moorpark St. #303, North Hollywood CA 91602 (e-mail: cathy.ahearn@macsch.com). For hotel reservations call the hotel directly--213-462-7181 (mention DeanFest; if you call during weekdays and talk to Jerry Recio or Christina Romero, they'll know exactly what you're talking about).

IndyLeap '97 is scheduled for July 18-20, 1997 in Indianapolis, IN. No further info yet, but you can always send a self addressed stamped envelope to them for the moment it becomes available: **IndyLeap '97**, PO Box 17411, Indianapolis IN 46217.

LEAPIN' BOOKS

Angels Unaware by L. Elizabeth Storm, due out December, 1996

Obsessions by Carol Davis, due out February, 1997

Rather than the formal reviews I've done in the past, I'm going to just sit back and ramble. One man's opinion. That sort of thing.

Angels Unaware was read and ready for review for last issue, but unfortunately there was no room to include it, so my apologies to all parties concerned for the delay. The book has finally hit the stores about December 15 in this country, a few weeks later than expected, and in quantities so small that it's alarming. That's part of the problem--the

bookshelves are still full of the previous novels, and booksellers are reluctant to order many copies of the newer ones as they come out, if any at all. And if no one is buying the books, the book dealers won't order them, and Berkley will stop publishing them...which is what's going to happen after 1998 (if not sooner) if sales continue to falter. (What I need is every one of you to go out and buy every book you can find and give them away as Christmas presents, birthday gifts, etc.)

But as for Angels Unaware, I was really looking forward to it, as it is the second book by L. Elizabeth Storm. I really, really enjoyed her first QL book, Pulitzer, and wholeheartedly recommended it to non-QL readers on the merit of the writing alone (yes, I know, there are fans out there who disagree with me and found Pulitzer to be awful). But when I sat down to read it...

Like Pulitzer, Angels Unaware is a sequel to not one but two episodes of the televised series. Back is Angelita Carmen Guadalupe Cecilia Jimenez (Angela), the angel from "It's a Wonderful Leap," here to help, among other people, Teresa Bruckner, now a young adult mixed up with a drug-dealing boyfriend, last seen as the young girl in "Another Mother" who could see both Sam and Al as themselves and believed them to be angels.

As the story unfolds, all the characters, like chess pieces, are drawn to a monastery run by nuns for a weekend retreat, Sam, as Father O'Keefe (who had coincidentally been playing chess with a younger Sam the day before Sam Leaped into him), who is supposed to be a guest speaker; Teresa, trying to find her former teacher, Father O'Keefe; George, her boyfriend, trying to recover the drugs she took away from him; the hit man for George's supplier, looking for them both; a former employee of Father O'Keefe and her son, looking for the priest; and Angela, sticking to Teresa like glue to help her out.

Complicate all that with a 'B' story happening back at Project Quantum Leap, where Al is fighting auditors sent on Christmas eve by a senator looking for an excuse to shut down the Project, as well as getting visits from Angela herself (and fans complain *Touched By An Angel* is ripping off QL...).

All the elements are there to create a rousing tale, but it falls short. The story is peopled with two-dimensional, unsympathetic characters--whiny people who created their own problems, and a snotty priest that Sam Leaps into that no

one notices the profound personality change. That, and coincidence heaped upon coincidence that even the characters themselves note there are being too many of (*It was the coincidences that had begun to irritate Al the most*--page 173), the final coincidence being that all the troubles back at the Project are resolved by what Sam does.

It is *not* so bad as to call for the book to be renamed Readers Beware; it does have its moments and fine touches. But it would help to be in an unshakably good mood when you read it.

On the flip side, Carol Davis' Obsessions is a work where characterization and back story comes first, and the main story is secondary. Likewise, there is an 'A' and a 'B' story, but the 'A' story is the problems the people at the Project are having, and the lesser story is little thing that Sam has to do (so little that Sam spends the first half of the book doing virtually nothing, trying to figure out why he's there, dragging the pace of the story).

It's quite enjoyable, finding out more of Al's, Sam's, and Donna's past; learning more about life at the Project, and how they have to deal with Sam's family about his disappearance. The whole uproar centers around a woman that shows up, claiming to be Sam's wife...and knows about Project Quantum Leap and threatens to expose it to the world if Sam is not produced. Dr. Verbena Beeks is there, Senator Weitzman, and Gushie--who was curiously underutilized. (Where was Tina?)

Like Don Bellisario said, concerning the episodes themselves, don't look too closely. The story itself is incidental; it's the characters we're looking at. Else you could start to pick it apart by asking questions like why does no one ask Ziggy for any background information on the second Mrs. Beckett? Al recognizes the marriage license as a photocopy, but nothing is done to research it.

Unfortunately, in one awfully big coincidence, too close on the heels of Angels Unaware, what Sam finally does affects the mess that has been happening back at the Project. Please, let's have no more of this in future novels; twice in a row is making it rapidly into a tired cliché.

You might let your favorite bookstore know now that you're looking for this one...in case they can set aside the only copy they ordered (stores order books about three month in advance). They might get the hint to order two next time.

QUANTUM QUASSIFIEDS

LEAPERS IN NEED

LORI WATTS is in desperate need of a new-to-her car in order to get her 5 year old Donna to life-saving doctor appointments and surgery. The Lioness Club has set up a trust fund for Donna for anyone wanting to make a donation to help them get a car. Send contributions to the Donna Joy Watts Trust Fund, First National Bank, 930 Dual Highway, Hagerstown MD 21740. Please mention Quantum Quarterly when you do.

ANYONE HAVE any QL crew jackets and or caps for sale? Please let me know. Ken Caslis, 1233 Valparaiso Dr. N., Placentia CA 92870.

DUE TO power outage I missed the pilot for *Mr. & Ms. Smith*. Can anyone help? I will cover costs. Lisa Bradford, 3222 N. Madison #C, Spokane WA 99205.

WANTED: Dean's & Scott's TV/film appearances on videotape (I've got an NTSC vcr). Can you help me get copies? Please write Davina J. Pereira, The Imaging Chamber, 105 Leighton Road, Enfield, Middx, EN1 1XW England.

PHOTOS

FOR SALE: six different 8x10 QL photos of Scott and three 8x10 Necessary Roughness photos of him for \$5 each. I also have available six different candid shots of Scott for \$5.00 each. For more info write Melissa Sobrinho, 46 Conifer Cir, Augusta GA 30909.

THE LATEST update from Albert L. Ortega lists candid shots of Scott's appearance at the Cool Comedy-Hot Cuisine benefit for scleroderma with Chelsea Field, twenty-eight shots in all. Send self addressed stamped envelope (or s.a.e. + IRC) for details to Albert L. Ortega, PO Box 48348, Los Angeles CA 90048 (and mention wanting the Bakula update; other celebrity lists available, too).

WOULD YOU like to buy fabulous live candid photos & help animals? 90% of my profits fund abandoned cat rescue. Thousands of stars from the 1940's to present; I'm adding new shots all the time. No catalogs or descriptions available--too

many to list. Let me know what stars you're looking for, include a self addressed stamped envelope (or s.a.e. + IRC's), and I'll let you know about how many shots are available and the costs (example: 3x5's are \$3 each or \$2.50 each for 6 or more; postage included on U.S. orders, extra otherwise). Write Nancy Barr-Brandon, 506 Windemere Av, Interlaken NJ 07712.

CLUBS

THE QL SCOTT & DEAN FAN CLUB in Australia has a U.S. agent taking care of U.S. memberships in \$20 U.S. cash -- Janey Graves, 409 Chestnut, Oswatomie KS 66064.

CORRECTION: Last issue had an announcement for all Connecticut-based fans of PQL and QL interested in going active. Due to a huge misunderstanding, many thought Judy Greene was claiming herself the LPO of the local chapter, which is not the case; Dawn McLevy is undoubtedly the LPO. Judy has been trying to connect with other fans in the state for socializing and fun, and the notice was not meant to proclaim her as the LPO, but just a fan wanting to coordinate something fun for everyone. She apologizes to anyone who was confused. However, the opportunity is still open for those who'd like to get involved. You do not have to commit to anything. Although officers are still needed (this is not role-playing), responsible people are welcome to inquire, as well as anyone else interested in having fun. Contact Judy Greene, 119 Hornets Nest Rd, Southbury CT 06488.

FANZINES

BASICALLY BAKULA--the all new, all singing, all dancing Scott Bakula newsletter--is available now! News, reviews, credit listings and more. The price is \$9.00 cash for 4 issues in the U.S.; £4.00 for 5 issues in the U.K.; and £5.00 for 5 issues in Europe (make payment out to HC Broadribb). Self addressed labels would be a help for administration purposes, but not required. Write: Hilary Broadribb, 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW, England.



EASTLEAP '96

by Judy Greene

MORRISTOWN, NJ -- Old friends gathered this year for EastLeap '96 October 18-20 in the Best Western Morristown Inn, located in the historical district. The hotel, within driving distance of the Edison National Museum, Fosterfields Farms, Hedden Park and the famous Papermill Playhouse represented an old three-story colonial with elegant burgundy carpeting, chandeliers and floral themed rooms in colors of mauve and beige. Small by many means, it was nestled comfortably with surrounding trees, along a tree-lined street, away from the hustle and bustle of busy Morristown. Although it wasn't small for the sixty-plus fans that showed up for this year's show. The weather was predictable, of course, since that was the weekend a nor'easter decided to rip up the east coast, covering the area in several inches of rain and causing plenty of flooding. All in all, it turned out quite pleasurable and gave friends the chance to see each other again since LeapCon '96 or last year's EastLeap.

Returning this year were authors Julie Barrett, Laura Ann Gilman and Barbara Walton, and new this year John Peel.

After a year's absence, Rich Whiteside ("Vietnam," "Leap for Lisa") returned with new information, socialized, and got to meet old fans and greet new ones with plenty of enthusiasm. Luckily, he flew in from L.A. before the brunt of the storm hit, or else he would have been stuck at the airport.

The show itself was held in the Plum Tree and Cromwell Rooms, both small, but adequate. The dealers room consisted mostly of zine dealers, primarily "Green Eggs and Ham," and plenty of orphan merchandise for sale.

A new feature this year was a con suite, graciously donated by a fan during the day. The suite gave fans the chance to come up and socialize, munch on goodies, and a few even gathered to watch the *X-Files*, while several others stayed downstairs to watch the new episode of *Mr. and Mrs. Smith*. A few even brought their own VCRs so they could tape the show and not miss adding it to their collection.

Friday evening opened with several music videos and mostly Scott's appearances on various shows, including Carol Burnett's *Men, Movies and Carol*

and, of course, *Mr. and Mrs. Smith*. Beginning directly after *M&MS* the ever popular "Dean After Dark" went into action, starting with the showing of his Academy nominated performance, "Married to the Mob."

Saturday morning began with the author panel; John Peel joined the panel on Sunday. Ginjer Buchanan, the *sf/fantasy* editor at Ace Books, moderated the panel. A lot of the discussion centered on the books themselves, the direction they were going in and what it looked like past 1998.

"Quantum Leap wasn't about adventure," she said, "but making a difference. We can't just be buying novels for fans who attend conventions, that's why we're sliding along the sci-fi scale, buying other work."

She commented on the growing number of people who love and enjoy QL since the show was canceled. But that still isn't enough to assure the future of QL novels after 1998. With no movie slated for future production, she explained the novels were in danger of disappearing after that year. Unless something happens in the meantime. She explained the books have to be aimed at the highest number of people in the sci-fi world.

The subject changed to discussing the nature of the show, its mechanics and comparisons, and how material from the show showed up in the novels. A pondered question included if reality really changed when Sam leaped. The fans referred back to *Outer Limits* and the specific episode "Constant Moon," which dealt with quantum theory. References were made towards the *Star Trek: Deep Space Nine* episodes dealing with the mirror-image concept.

"It was disastrous," claimed Ginjer. She confronted the problems which would arise after Sam leapt out and the leapee returned claiming he/she was captured by aliens. In reality, the paradox would change both body and the mind, and the person would have no recollection of Sam changing things for the better.

"A paradox will not allow itself to exist," Laura Ann Gilman offered, co-author of *Double or Nothing* and other numerous books. "Ziggy won't allow Sam to put in a situation that wouldn't allow him to exist."

The former editor at Berkley/Ace,

who works now as an executive editor at Roc Science Fiction, claimed *Double or Nothing* was her chance to have Sam be imperfect. She claimed that most shows deal with external action, whereas QL dealt with internal.

As an author, she found it interesting being a fan of the show to going professional as a writer. She found the bios of Sam and Al interesting and became amazed on how deep the discussions got about the show.

A lot of animosity was shown to the newer and high-rated shows such as *Touched By An Angel* which is now referring back to time travel and stealing QL's ideas. *Early Edition* and *The Pretender* both appear to be QL knock-offs.

John Peel, author of *Independence*, has been writing science fiction for a long time. He was born in Nottingham, England (the home of Robin Hood) and currently resides in Long Island. He has authored more than fifty books, including young adult horror, science fiction and numerous television tie-ins, including *Star Trek*. His most current work, other than "Independence," includes the *Star Trek: The Next Generation* novel *Death of Princes*, and is hard at work on a new fantasy series for Scholastic Books entitled "Diadem: Worlds of Magic," which will debut in the spring of 1997.

Rich Whiteside, known for his QL roles in "Vietnam" and "The Leap for Lisa," grew into a Navy family in New England. On Saturday, he spent over an hour showing many videos, including his exercise demonstration video he had sent to Don Bellisario when he was a SEAL, for upcoming ideas to the "Vietnam" episodes. His purpose of the exercises was to possibly give Sam an idea trying to survive the daily rigorous exercises in the military.

Born April 20, 1951, he attended and graduated from the U.S. Naval Academy in 1975 with an engineering degree and was one of five graduates selected for SEAL training. He spent five years stationed in Little Creek, VA., with Navy Special Warfare acting as a platoon commander in SEAL Team Two, Underwater Demolition Team 21 and as an air operations officer, which commanded the Navy skydiving show team known as the "Chuting Stars."

After leaving the service in 1980, he worked as a project manager on a two year NASA study of "Materials Processing In Space," since his original reason for joining the Navy was to become an astronaut. Unfortunately, during his sophomore year at the academy, the government cut off future manned space flights. During his time at NASA, he worked on various government contracts and for five years handled qualified pension plans, tracking investments and other accounting/management duties.

Shortly before he planned to make his trek to Hollywood, he landed another project in which he had to produce informational videos about new communication systems technology for the Special Operation Forces. During this project, he was introduced to Mr. Bellisario through his program manager. From there, he hopped aboard the QL series as a technical advisor when needed.

"The Leap Home: Vietnam" was a nine day shoot, with eighteen hour days. Over twenty-two rolls of film were shot to produce the second half of the popular episode. Filmed in the Corona desert, formed from the debris of an old waste plant nearby -- after the water was cleaned up -- it was also used to train hunting dogs, and turned out to be very Vietnam-like for the production.

Rich showed some of the LHII dailies used before the final cut. He also included cuts of the platoon running with Maggie's body to the helicopter. Scenes cut also showed more helicopter shots with Vietnam-era music, and proved to be very moving. He said the vets included in the episode were moved to tears because "it was so real."

He claimed it was during this time the set was "very tense." One day, while he was still in makeup, he was called to the set by director Michael Zinberg. At this point, on the way to the river, he began to think he was going to be fired. However, it turned out that Michael needed to know whether a certain shot would look good at the river and if it fit with the technical aspects of the scene.

Once LHII wrapped for final cuts, the cast and crew celebrated at a local bowling alley which also had a karaoke room. Rich laughed as he remembered that night, although not naming anyone in particular about that party. He claimed by the middle of the party, several of them were quite drunk or close to it and were singing with the karaoke machine in the

room. "I stayed out," he said. "I was afraid they were going to drag me up there!" Of course, he left the question in the air as to who was on the stage.

Rich was called back again by Don in the middle of the fifth season for "The Leap for Lisa." Although he took on a much smaller role than LHII, the character known as "Shadow," the MP guarding Sam during much of the leap, by that time he was well acquainted with the cast and crew and felt like family. His changed a part of the script during filming.

There is one scene in which Scott and Roddy McDowell are heading back into the courtroom, talking about Al's fate. This particular scene was given more emphasis by Rich, who wanted to bring more of Sam "talking to himself" in the corridor. Don had come onto the set at that particular moment, during rehearsal, when Rich approached him about his idea. He explained during Sam's conversation with St. John it would obviously appear that he was talking to himself and the guard would question it. The simple line added was "Sir?" and Sam looking at him, forgetting what his conversation with St. John looked like. Of course, Scott ran with this idea and worked in the necessary actions to polish the scene.

"Scott's a great actor compared to me," he said, in reference to the scene. "There's a lot of talent there. Don [always] casted me with these tight military roles."

Rich was pretty much present during most of the shoot for "Lisa." He had also brought with him the several camera angles used on Sam's leap in on the beach. The scene was shot right around dusk for the correct light. Naturally, nothing was done just after one take. There was an instance during Scott's and Terry Farrell's kiss where a gigantic wave washed up onto the beach, washing them both away, causing much laughter from the crew. During this, you could hear Terry's scream of shock and later Scott behind the camera making comments of how "Bakula's getting weird" in reference to some unheard comment he made. By this time, it obviously was late and they were very tired and hoped to finish shooting the scene before the light left the sky.

Rich wasn't called back after "Lisa" ended, but visited the set occasionally. He was sad to see the show get canceled.

Since the cancellation, Rich tried to get other acting roles, but it wasn't as easy. He turned to writing, especially during the past year. Enrolled in a

master's program at UCLA, he's also been working on newsletters through a screenwriter's program. He has a book on screenwriting due out from Ace Books next year. For it he interviewed Mr. Bellisario. The book will deal primarily with screenwriters from Star Trek and science fiction in general.

One particular reference was made in submitting screenplays to a show without an agent. Except for the Star Trek series, all shows are closed to submissions from viewers. Too many times in the past production crews have been sued by would-be writers who claim their ideas had been stolen and unscrupulously used. QL was no exception, and during the course of the series Mr. Bellisario had to fend off not only a claim that a story idea was stolen, but also the concept for the series itself.

The lesson learned here is if you want to submit a script or story idea to a particular show, get an agent to submit it for you.

When Mr. Bellisario was developing his idea for JAG, he had been approached by Paramount to create a new show about lawyers. His first idea, somewhat related to Magnum, had been created several years earlier with the Cag character and he wanted to expand on that, though he didn't want to use him as the main character. As soon as he realized he wanted to use the military, the Navy in particular, as his backdrop, he created his main character as a Naval lawyer. With Rich's help, during lunch one day, as they discussed several possibilities for the show, Mr. Bellisario wrote the first scene to the new show. With Rich's ideas incorporated into the new pilot, Mr. Bellisario put Rich back to work again and even cast him in a scene in the show. Although JAG was canceled by NBC, it was lucky enough to be picked up by CBS as a mid-season replacement, which Rich has been made a technical advisor to the show.

Currently he's been working on a movie idea with Mr. Bellisario called "Glass Shield," a story about a racial police department with an officer who feels he has a story to tell, regarding a beating of a black suspect. It's loosely based on the famous Rodney King beating.

EastLeap's charity auction took place late Saturday afternoon before the evening events. Over fifty-seven items were donated to the auction by Scott, Dean, LeapCon, Clive Barker, IndyLeap and various fans. Many of the items

included signed photos, albums, scripts, programs, t-shirts and hats. The money raised was split between Scott's charity, Broadway Cares/Equity Fights AIDS; Dean's charity, Ozone Action to educate people about the threats to the ozone layer; and a local shelter for battered women. Any "Lord of Illusions" purchases were donated to Clive Barker's charity, Project Angel Food.

One of the most popular items offered this year was a walk-on appearance in the upcoming QL novel by Chris DeFelice, *For Knowledge*. The appearance, bought by Allison Wottowa of Kings Park, N.Y., was purchased for \$170

after some interesting bidding between her and another member. Allison also gets the choice interacting with Al or Sam.

The second highest bid was \$120 for a QL baseball cap signed by Scott. Other high items included "The Wrong Stuff" script signed by both Scott and Dean for \$80. Numerous signed photos signed by both Scott and Dean went from \$40-\$75, which included a LeapCon '95 photo and a "Vietnam" photo.

There were several "Lord of Illusions" items, including an invitation signed by Scott Bakula and Clive Barker, photo invitation, parking pass and cast and crew card. Other miscellaneous items

included Playbills, T.V. Guides, posters, movie ads, program books, CDs, and copy-edited manuscripts from past QL novels, as well as the much anticipated *Angel's Unaware* by L. Elizabeth Storm.

This year's charity auction raised \$1955. The fans should be commended for their good hearts in helping out.

On Sunday, after Rich ended his second appearance, the show was officially over, as well as the nor'easter since it had moved out to sea overnight. Various members gathered up their belongings, bid farewell to friends until another show or convention or gathered for one more dinner before hitting the road.

AN EDUCATED LEAP

by Judy Greene

Joe Calabro, an English teacher at Pomperaug High School in Southbury, CT, is a fan of *Quantum Leap*. So much a fan of the show, he decided to take it in another direction, to the classroom. Mr. Calabro -- my former English teacher -- was co-teaching freshman English with Fred Farrell, a history teacher. The freshman curriculum called for the students to study historical dilemmas, take what they learned and turn it into a short story.

In 1993, Mr. Calabro came up with the idea of using *Quantum Leap* as the perfect way for the students to see history by leaping Sam and Al through their history lessons and exploring a new way of short story writing. Mr. Calabro's "classroom leaping" began on the first two days of school, when they showed the students the pilot episode "Genesis," Sam's first leap into the past.

When the students first watched the pilot, there was a small percentage who knew of the show's existence and the basis of the show. For the other students, who'd never heard of the show, both Mr. Calabro and Mr. Farrell use Louise Chunovic's *The Book of Quantum Leap* as reference to show conflict and resolution. As they encountered world history from the beginning, the students had to decide which problem Sam had to solve. Of course, they always have to include a "kiss with history," such as having Sam and Al run into Abraham Lincoln or Napoleon Bonaparte.

One of the classes "leaping" rules also include that the stories stay historically true to time and they make no

changes to actual history.

This isn't the first time a famous science fiction show has been brought to the classroom. In the late 80s and early 90s, a college located on the west coast began to use *Star Trek*-related classes for students to major in. Classes have been dedicated to the philosophy, language (Klingon) and technology of *Star Trek*. This is only just the beginning for *Quantum Leap* in the educated world.

When it came down to putting Sam and Al into various historical situations, many of the students wrote "in the trenches" stories during World War II. They were focused on being as human as possible with Sam leaping in as a common soldier. Not all of the assignments were easy; many of the students found it increasingly more difficult writing with Ancient times and more easier when they got closer to their own generation. Ironically, out of the many assignments given, none of the students portrayed Sam and Al in their own Vietnam stories, unlike the many writers who contribute their own versions of Vietnam-related stories in the fanzines or the ever popular novel *Pulitzer* by Liz Storm.

Due to the fact that they only got to see the pilot to gain reference from Sam's leaps, the students never leaped Sam into a woman, but allowed him to have a romance. Many of the stories dealt with Sam helping out in childbirth situations or personalizing them to their own style. Several of the leaps dealt with the main concept of the show. Sam was never leaped into anyone famous, keeping the

Bellisario rules of leaping.

Before the curriculum changed at mid-term, they completed eight leaps. The classes curriculum then changed to issue controversies where they had to look at both sides of a problem from their point-of-view.

Mr. Calabro began watching QL in the summer of 1990, when NBC aired "MIA." From that point on he began watching steadily when the third season aired. Known for being one of the most popular and well-liked teachers at PHS, he finds his favorite type of English is Creative Writing, an elective open to all grades. He was attracted to the show's historical references and that they resembled anthologies.

"There was a different story each week," he said. "I liked that, it was like a small film." Amazing as it seemed, I never told him about that theory.

Joe Calabro has been a teacher at PHS for seventeen years, since graduating from the University of Connecticut and Southern Connecticut State University with a major in English. In 1984, both himself and another English teacher, Bernie Moore, won the Celebration of Excellence Award, a state award, for their paper on the history and literature of Vietnam.



THE COMIC BOOK ADVENTURES OF SAM & AL

by Ivan A. Martin

Quantum Leap has inspired a great many people, and spawned a great number of tie-in items, from videos and posters to original novels and comic books.

The comic book series based on QL lasted a mere two years, from September 1991 to August 1993. Published by the now-defunct Innovation Comics, the series was entirely faithful to the show. In fact, stories and art had to be sent to Universal for approval before they could be published. During its two years of publication, a total of fourteen issues were published. Four others were scheduled, but never came out.

Published were issues #1 through #12, Time & Space Special #1 (also billed as #13), and Special Edition #1. The unpublished issues were announced as Annual #1, and Second Childhood #1, 2 and 3.

Putting the issues in order was greatly simplified by the fact that Innovation Comics editor, George Broderick Jr., adapted one of the cornerstone aspects of the television show and ended each issue with a full page leap-in to the next issue's story. But on two occasions it didn't work.

The leap-in at the end of issue #7 was a repeat of the leap-in from the end of issue #1, leading to a planned Special Edition #2, that would reprint the second issue of the series, but the reprint was canceled. The leap-in scene that should have appeared that led into the story in issue #8 was printed a few months later, in the back of #10.

The second instance of an incorrect leap-in scene was when the leap-in at the end of issue #12 was printed, showing the opening scene of Annual #1, which was never published. The Annual, originally scheduled to follow issue #12, was rescheduled, and then never made it into print when various problems caused Innovation Comics to cease publication. When Time & Space Special #1 came out, we were presented with a story to which we had not seen a leap-in. At the end of the story, Innovation made up for the lack of a leap-in by printing the leap-in that would have appeared at the end of Annual #1 and led into this story.

And what a story it was. The last issue had Sam leaping into a space alien in orbit above Earth in the early 1960s. His mission: To convince the aliens to return a human couple to Earth alive.

Sam did convince the aliens to return the couple to Earth alive, and told the couple his name. They later had two kids, a boy and a girl, and they named the boy Sam. Back on the spaceship, Sam had one last question from the aliens -- they wanted to know who had sent him, since they knew humans in the 1960s didn't have the technology to do what Sam had done. Unable to answer the question, he asked them what they thought. Their answer: God.

One other situation where the concluding leap-in created an interesting situation was at the end of #6. Issue #6 was followed by Special Edition #1, and featured a leap-in to that story. Basically a reprint of issue #1, the exception in the story was a new leap-in that led into #7.

What really made the Special Edition #1 special were the extras included. It started off with a new cover, which had Sam and Al in the Project QL control room. Sam is reading a copy of the first issue, whereas Al is holding up a magazine with a nude centerfold, with a trail of smoke from his cigar conveniently obscuring anything that would have earned the cover an "X" rating.

Included were a two page article with photos about Dean Stockwell's Walk of Fame Star ceremony, a four page article with photos of the first QL convention and a reproduction of the autographed photo that all convention attendees received. There was also a cute one page QL Fable, utilizing the television show opening dialogue to humorously detail a bit about the production of the comic book itself.

Special extras like these were not uncommon for the series. The Time & Space Special included a photo of Dean Stockwell on the set of Jeopardy! taken during his appearance on the show during its Celebrity Guest Week. The caption added under it is a priceless bit of humor: Al Meets Alex, or "I'll take 'Boneheaded Network Executives Who Wouldn't Know Quality Television If It Came Up And Bit Them On The Butt' for \$200." It came out

in the summer of 1993, when fans were still reeling from NBC's decision to cancel the show.

Issue #8 included a three page section of photos, again from the Walk of Fame star ceremony and the first QL convention. And the letters page in issue #6 highlighted a partially cut scene in issue #3, showing Christmas stockings hanging at Project QL. Seen in their entirety are six Christmas stockings. At the bottom of the page we see Al's (with a Playboy magazine and some cigars), Donna's (with a book titled *Absent Husbands*), and Sam's, which is empty. In the three stockings at the top of the page we see that Tina got an issue of Vogue magazine, Dr. Beeks got a stethoscope, and Gooshie got an issue of Science Digest and a bottle of Scope.

The writers and artists of the QL comic also threw in a couple of comic book-related bits, to sort of bridge the gap between QL fans comic book fans, for whom the Quantum Leap comic was just one of many that they read every month. In issue #5, a man in a suit and hat is seen running down the corridor of the Pentagon, unbuttoning his shirt. Beneath it, you can see part of what looks like the top part of Superman's "S" symbol; the man looks like Clark Kent. And in #11, Sam's empties a box to make room for a book that has to be mailed immediately. Dumped are three old comic books from the 1940s -- Captain America, Human Torch and Sub-Mariner -- all characters whom still exist in comic books today. And finally, in #12, Sam and Al are discussing why the clothes of the person he leaps into always fit him, even if the person is a woman or a small child. Gooshie offers up a theory, taken directly from the Fantastic Four comic book, of the clothes containing unstable molecules that allow them to fit Sam normally, even if they are nowhere near his normal size.

Some of the stories tie into TV episodes, directly and indirectly. For example, the story in #8 took a page from one of the episodes and focused primarily on the point of view of the person left in the waiting room while Sam is in their place in the past. In this situation the person actually learned about himself from talking with Al and Ziggy. Some details about the

nature of Project QL were also included in the story -- such as the fact that none of the people still living in that time period that had been helped by Sam in their pasts had ever come to visit the project. Primarily, we are told, because they don't remember the experience of being in the Waiting Room.

The story in issue #9 was actually the sequel to the television episode "Goodnight, Dear Heart." In this tale, Sam leaps into Stephanie Haywood, the woman who accidentally killed her lover, Hilly Debtor. The story takes place twelve years later, in 1969, as Stephanie is being released from prison after serving time for manslaughter following the events of the television episode. The story focuses on the homophobic nature of society in the late 1960s, and ends right before the start of the famous Stonewall riot in Greenwich Village that served as the spark for the modern gay and lesbian rights movement.

Issue #12 is coincidentally a prequel for another episode. Sam and Al spend most of the issue out in the Mojave desert, at a country gas station, discussing various aspects of their own relationship and the QL Project. Finally, in the last six pages, the focus of the story comes clear. It seems Sam has leapt into a reclusive gas station attendant -- the kind who won't talk to anybody, and doesn't have any maps around. A young Hollywood starlet out driving around got lost. She finally finds his gas station and asks for directions. Al tells Sam the probability he's there to help her are only eight or nine percent. But suddenly the odds rise quickly, all the way to ninety-seven percent. Al tells Sam to give her the gas and not ask questions. The starlet has no money, so she gives him an I.O.U. for the gas for \$4.50, and then gives him a kiss on the cheek. Though Sam doesn't quite recognize her, Al -- and the readers does. As Sam leaps out Al tells him he can't wait to tell the gang back at the Project that Sam got kissed by Marilyn Monroe.

As fascinating and well-told as all of the stories in the published issues are, the stories for the four unpublished issues sounded equally exciting from the pre-publication descriptions.

First there is the three issue mini-series, *Second Childhood*. It was scheduled to appear monthly, from September to November of 1993. The leap-in scene at the end of the *Time & Space Special* led into this storyline, which had Sam leaping repeatedly into the life of

Bobby Levitz. The first issue had Sam leaping into an eighteen month old Bobby, who is riding in a stolen car. And Sam finds that the real Bobby left him a present in his diaper before leaping out. The second issue was supposed to star Bobby as a four year-old, and the third issue with Bobby at thirteen.

The description for the second issue indicated that Bobby had part of Sam's intelligence, since they had shared brain mesons in the first issue. Bobby would be attending a school for talented youngsters, and they all would have a shared imaginary playmate named Al. And in the third issue, thirteen year-old Bobby was supposed to try to rescue his girlfriend from the clutches of a cult devoted to none other than Sam Beckett. The "evil leaper" from the television series was said to be involved.

The *Second Childhood* mini-series was also supposed to feature another of those bonus tidbits that *Innovation* frequently included. There was to be a mini-poster in each issue, and that when all three mini-posters were put together they would form a growth chart.

The creative teams for these issues had quite a few connections to either QL or comics. Former *Quantum Quarterly* editor Christina Mavroudis wrote the first issue, and was co-writing the third with series editor George Broderick Jr. when *Innovation Comics* folded. Issue #2 was to have been written by the series' regular colorist, Scott Rockwell. The art on

the first two issues was to have been done by long-time comic artist Mike Deodato Sr., who had drawn several of the previous issues of the series. The third issue was to have been drawn by his son, Mike Jr., who is currently enjoying comic fame as the artist of Marvel's *Avengers* and *Thor* titles, following a well-regarded stint on DC's *Wonder Woman*.

But perhaps the most unique QL story was the one scheduled to appear in *Annual #1*. George Broderick Jr., the series editor and writer of the story in issue #1, wrote a story in which Sam leaped into Ziggy. The leap-in scene for this story was printed at the end of #12. It shows Sam's blue aura leaping into a woman lying on an operating table with doctors looking down at her. Efforts to revive "her" fail, and it ends with the spike of the heart monitor becomes a flat line.

What came beyond that last panel, we may never know. But with the loyal fan following enjoyed by *Quantum Leap*, and the success of the original novels currently being published, we can hope that at some point these unpublished comic book stories may yet see the light of day and enjoy widespread publication. *Acclaim Comics* have acquired the rights to produce QL comics, and maybe open to suggestion that these missing stories be found and published.

To find any issue of this series, or the new series, try your local comic book shop. Back issues can also be found at comic book conventions.

VOICES FROM THE PAST

These voices, strange, but comforting

Wake me from my dream.

A dream of flying through the clouds.

A dream that seems so real.

I can only hear them mumbling

In voices soft and low

But one voice in particular

Is a voice I think I know.

My eyes try to focus

On the people in the room

But only blurred images

Pierce the ugly gloom.

A light goes on above me

When they discover I'm awake.

I can see them more clearly now.

My mouth falls open...I'm amazed!

I recognize these faces

From a dim and distant past.

I'm back at Project Leap.

I have come home at last!

--Aileen McKerr

LEAP CON '96 Q&A PART THREE

transcribed by Michael Rupert

Concluding the question and answer session with Scott Bakula and Deborah Pratt at Leap Con '96.

Q : Margaret Colchin was doing some research earlier today on Project Quantum Leap and some of the numbers about the spread of Quantum Leap fandom around the world. Project Quantum Leap now has members from ten different countries including Barrain.

Scott: Wow.

Q : -And two in Luxenburg.

Scott: Wow!

Q : So we wanted to congratulate you, and we were wondering if your surprised with the spread of your recognition around the world, and are you happy with the way your recognition is growing.

Scott: I've always been delighted and surprised by it. I mean, you know the reality of making a film you're not trying to do anything. And, you know then you walk outside so to speak and somebody comes up to you, a kid on the beach of New Mexico comes up and says "Ahhhh!" And you know, I better get out of Mexico. Then you go to England and somebody else goes "Ahhhh." And now there are like very few countries now where we can go. And I was hoping to get to Barrain, but now... Don't go there! But, no it's really great.

The show is just, you know, it is universal, and it's appeal is so wide reaching and far reaching. And it's not about ultimately, and I'm not trying to be a, you know, I don't know what the word is, but ultimately it's not about Dean or myself or anything, it's about what the show is. Because that's what reaches everybody. You know, what's happening in television now is that, and I'm a part of it, so I can talk about it, but you know it's all becoming star-driven now, like the movies, television is. And when I was hired to do this, I was not one of those people. I didn't bring TV-Q and things, and NBC took a little bit of a... I won't say it... chance... on me and it paid off, but ultimately, still what paid off was the show and the nature of the show. Umm, and, we always felt that there was no reason that because it took place in the

past, it wasn't identifiable, it wasn't tied into L.A. present day, it would be able to span the globe and it's just great! And I love that it's brought people together, you know, in these kinds of groups and these relationships around the world because if everybody was sitting around watching Quantum Leap, there would be no war. Oh boy, I'll be brought up on charges for that somewhere down the line.

Q : You're welcome to come to either Ann Arbor or Detroit to hide in University of Michigan football stadium, or down at the Joe at a Red Wings game.

Scott: All right. All right, I want to go to a Red Wings game, but I would go root for the Blues, I'm sorry. And incidentally, I think the Blues kicked their butt about three nights ago! Sorry to bring that up.

Q : Well, I saw some friends on the plane going to St. Louis to watch that game but rooting for the Red Wings.

Scott: Yes.

Q : Uh, my question is in the area of your musical background. I know being in TV and other movie roles and so forth, are you doing anything musically right now?

Scott: No. No, not really.

Q : Bummer.

Scott: Bummer. You know, I wish there were more hours in the day, ultimately. Because I'd love to do some more stuff in music. Music is for me it's one of the things that fills my soul. You know, and I love to sing and I love to be around good music and good musicians, and uh, I wish I had more time for it.

Q : Well, if you ever need a violinist for a gig, look me up.

Scott: All right. Maybe so, at the Red Wings game singing the anthem. You're on. All right? Okay. Yes?

Q : This is my first con. You know I watched Quantum Leap for years and years, but I never knew there were conventions until my nephew tapped into an on-line service,

then I found out.

Scott: So? Where are you from?

Q : Pennsylvania, state of disasters.

Scott: Where in Pennsylvania?

Q : Um, right now I live in... I grew up near where Don lived. I grew up in Kensburg, but we live in near Harrisburg where we saw the floods after four feet of snow. It's really nice to be out here. But, my question is to both of you, Deborah as a writer, and you as an actor, out of all the characters you created, you have said that you only had seven days to really get into it. Which one would you like to see how far you could take as a writer and as an actor? How far would you like to go and which character?

Scott: Well, a lot of the characters were kind of book-ended. I mean they were kind of like open and closed. I remember the, what was the name of the attorney that I played?

Deborah: Leonard...

Scott: Leonard. Everybody loved Leonard.

Deborah: That's what I was going to say!

Scott: What was the name of the episode?

Q : "So Help Me God"

Scott: "So Help Me God." Have you seen "So Help Me God"?

Q : Yeah.

Scott: But that was like, in fact Don came to me when we were shooting that I think and said, "Let's, you know, if the show doesn't get picked up this year I'm gonna write a series, and you play this lawyer." So, that was one guy, there was something really kind of interesting about him. Very special about him, very sweet, and very maybe kind of a real Sam-like kind of character, but he was in a strange land, and uh, he was quite wonderful. It would have been fun to stay in Gloria's shoes a few more weeks. Just to see her

get those promotions, you know

Q: In Detroit!

Scott: What?

Q: In Detroit!

Scott: In Detroit, all right. These Detroit people are relentless. I think what's great about the show is that so many of the characters you wanted to spend more time with. You know, and that's, you know, it's the old adage of leave people wanting more, leave the audience wanting more, wanting to see them again. I would have liked to have done a few more tours, and play the La Mancha fellow, and gone to do a couple of more shows. And I think that would have been fun. Gee, do you think we could do a series like that? But that was really great, the great part of the show. There were lots of times with a exceptions of a few things that I had to do.
Q: Like what?

Scott: Wooo wooo wooo wooo [swinging finger back and forth like the trapeze]
Most the time...

Deborah: He was green. He would get down off that swing, and you would go up to him and he would be "I'll be right back."

Scott: "Don't talk to me, get away." No, with the exception of a few characters, most of the time I was unhappy to see, to leave a character, and I think, I hopefully that was the feeling that people had, and that's what kept people coming back week after week.

Deborah: It's interesting that he picked Leonard because that's the one that came to my mind as well. And he was a fun character to write because nobody took him seriously. And I think that's what made him such an everyday man, in the sense that everybody was "Oh, Leonard" you know. It was the attitude that everybody faced him with, and having the opportunity to have Sam infuse him with the dedication, the focus to find out the truth turned that man's life around, and that gives us a really perfect example of how Quantum Leap worked the best. And you knew that his life was really better when he came back to get it.

Scott: Also, you know, he's a great character because you wrote the script and I'm not just saying that because you're

here. It was Will, in "Trilogy." That was a character I would have liked to have stayed with too. He was very special too.

Deborah: Thank you.

Scott: You're welcome.

Deborah: It's hard to get a hero on the air that is not your typical, everyday, average hero. And Will, because of his speech defect and because of his youth and because of a lot of things was not looked upon as a hero but heroes come from your heart.

Scott: Yeah, you'll never get him on. Try pitching that guy... Hello.

Q: Hello.

Scott: How are you?

Q: Fine.

Scott: Are you a little nervous?

Q: Yeah.

Scott: Sometimes if you just laugh a little bit and relax and it doesn't make a difference.

Q: Hi, I'm my name is Melissa and I'm from Georgia.

Scott: Hi. Where in Georgia?

Q: Augusta.

Scott: Augusta. Where they play the golf tournaments.

Q: It's a boring place.

Scott: She's nervous, but she can make a joke! Unless you like to play golf, right?

Q: No.

Scott: You hate golf. Don't say that to Dean, but Dean's not here... Yes.

Q: I've got two questions, one is about *Invaders* about how they got that alien thing on your face?

Scott: Okay, ask me the other one and I'll tell you both.

Q: I hope you don't think this next one is too tacky. Last year I sent in a shirt to be

signed, and I was wondering if you ever saw it. I never got it back.

Scott: You never got it back?

Q: No. I only got a picture.

Scott: Where did you send it?

Q: I sent it to your new address.

Scott: And you never got the shirt back?

Q: No...

Scott: You never got the shirt back, and you want to get me to sign that shirt? If you give it to someone here, I will sign it and they will give it back to you, okay? You have their word on it. No no no! Now, to the first question. Well, everybody gives away everything these days. I really hate that about this town.

Deborah: Do the flutter thing.

Scott: They created one of those little things, like a little octopus fellow, squid or whatever, and they stuck it on my face. And they tied this string, it's called monofilament and you can't really see it. The special effects people use it all the time, and they had it on all the different arms, and they sat behind me like little puppeteers. And they, as he was putting it on my face they were wiggling all the arms from behind me, and they shoot it in a way and lit it in a way like magicians do, so you don't see the strings. And I'm sorry to tell you that because it's more fun if I could have told you it was the real thing. We found it in the ocean. We give away everything so there are no secrets anymore. I hate these making of-- [microphone feedback noise] I'm sorry but I make a comment about special effects, and all the mikes go! I hate that we do that in this town. I think the magic is leaving the business, and we all contribute to it, but I gave you that one.

Announcer: We've got five minutes. Five minutes left.

Scott: Okay, five minutes. I'll talk... Yes.

Q: Two quick things. Clive, when he was here, said that *Lord of Illusions* was the most rented movie this week.

Scott: I think it was the last two weeks.

Q : Also, he said we should ask you something. He says there is a script written or being written right now for a second Harry D'Amour movie. Would you do it?

Scott: Oh, of course. Of course. The script is done, was written a few months ago, and I think they were waiting to see how the rentals went. But again, you can't ever bank... So who knows? But there is a script done, and I loved playing the character and I would love to say that I would only do it if Clive directed it because he's the guy, but I don't know if he'll be available. But we'll see what happens. But thanks for all renting it because you can't get it! There's an extra twelve minutes in it, that are like story stuff and scenes that you know he couldn't put in because you know there were scenes, people talked in them. And made love in one of the scenes too. You gotta get those Bond girls early, man.

Q : Hi Scott. I'm a new fan.

Scott: Welcome!

Q : I have a question. Is there any possibility that you can do another CD for Quantum Leap?

Scott: I don't know - go ahead, I'm

sorry.

Q : And if you do, please can you include the song that you sang in that casino in Las Vegas, I think it was "Smoke Gets In Your Eyes."

Scott: "Smoke Gets In Your Eyes." Why didn't we include that, Deborah, producer of the CD?

Deborah: Because we were going to do a second CD and we had to save something for the second CD.

Scott: She's good, she's quick, she's got that producer talk down there

Mark! Yes, this is the guy to talk to about the second CD... he brought you the first CD. We may do one again. I don't know if we have enough songs for a second CD, but... I could write songs. I could write an episode. I got a bam. The first one has finally recouped? Thank you to all of you.

Mark Banning: The first one has recouped! Thank you all.

Scott: The first one has finally recouped! Thank you all.

Announcer: Will everyone who were the

winning bidders from the auction please stand? And everyone who won the winning ticket in the drawing please stand? We would like both of you to know that, and one, we very much appreciate the donations that you both made, and we'd like to let you know what we raised today. The amount for the charity auction and also from the donation drawing. The total amount raised is \$6,141.

Scott: Thank you all, it's really great to see you all. I'm going back to my daughter's birthday party now. She's only twelve, so I have one more year!

Q : It gets worse!

Scott: She's only twelve. It what?

Q : It gets worse!

Scott: I know it gets worse, that's what I'm saying! Next year I'll be coming out in a wheelchair! Is that a fear you have?

Deborah: My fear is Troian's gonna hit puberty when I hit menopause.

Scott: Which is not a fear I have to worry about. I don't think. Thank you all, you're wonderful.

[And so they exit]



PIC FROM THE PAST

Dean as amoral attorney Bob Grimes from "To Live And Die In L.A." 1985 MGM/UA Entertainment Co.