

# SCIENCE FICTION TELEVISION SERIES

*Episode Guides, Histories,  
and Casts and Credits  
for 62 Prime Time Shows,  
1959 through 1989*

by MARK PHILLIPS *and*  
FRANK GARCIA

*with a foreword by* KENNETH JOHNSON



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# Quantum Leap

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*While working on Project Quantum Leap in 1999 New Mexico, Dr. Samuel Beckett accidentally trips himself into a never-ending bounce through history, "leaping" into the bodies of other people within his lifetime (from the early 1950s to the present) and hoping one day he will make the leap home to the Waiting Room. Sam's accompanied by a hologram figure seen only by him—Al, a welcome companion because with Al is Ziggy, the hand-held computer link to Quantum Leap's computer. Together, on each leap, they set things right for the individuals that Sam leaps into. They must correct any anomalies that exist and hope the next leap will allow Sam to return home, to his own body.*

**Cast:** Dr. Samuel Beckett (Scott Bakula); Admiral Al Calavici (Dean Stockwell).

**Created by:** Donald P. Bellisario; **Executive Producer:** Donald P. Bellisario; **Co-Executive Producer:** Deborah Pratt, Michael Zinberg; **Supervising Producer:** Paul M. Belous, Scott Shepherd (year 1), Robert Wolterstorff, Harker Wade, Tommy Thompson; **Producer:** Robin Jill Bernheim; **Co-Producer:** Chris Ruppenthal, Paul Brown, Jeff Gourson (years 1–3); **Narrator Main Title:** Deborah Pratt; NBC/Universal; 60 minutes.

"People take that attitude that if it's science fiction it cannot be serious, or it cannot touch you or move you, or can't be good drama," says Donald P. Bellisario. With his successful and very popular dramatic program *Quantum Leap*, Bellisario proved that attitude wrong. As proof, he says, "I have enough nominations. But more than that, I have enough letters from people who have been touched by episodes of this show. Lives have been changed by it."

Bellisario points out that, "throughout the country, schools—grade schools especially—are using episodes of *Quantum Leap* to teach kids about racial violence, about things in our society. We deal with a show about blacks, or animal rights, or we deal with bigotry in any form.... Schools pick them up and use them! We get calls all the time for episodes from schools."

Bellisario also pointed to an encounter with a female journalist. "She was very upset with the 'Oswald' episode," he says. "And I said, 'Why?' and she said, 'Well, it's such a serious subject, the killing of President Kennedy, on a show like *Quantum Leap*, a science fiction show, to treat that.' And I said, 'Well, what does that have to do with it? You thought JFK was right on the nose,' and she said, 'Yes. Obviously.' I said, 'There's more fiction in JFK than in this episode of *Quantum Leap*.'" In *JFK*, director Oliver Stone postulated that the assassination was the result of a conspiracy, but Bellisario's treatment gave an interesting counterpoint to the assumption that Lee Harvey Oswald was the sole assassin.

When Bellisario created *Quantum Leap*, he was working on *Magnum P.I.* with Tom Selleck. He was also looking for a way to do an anthology show. "Shows of that structure do not sell to networks," says Bellisario. "Studios wouldn't allow me to do that. I thought, if I can come up with a time-travel show with a star, that leaped each week, I could get viewers interested in the star and the era we visited each week. We could keep changing the stories and I could do whatever I wanted every week. We wouldn't be locked into that action-adventure, cop format."

Amazingly, in his pitch to the networks, Bellisario had not yet invented Al. "It's hard for me to look beyond the two of them now," admits

Bellisario. "It's difficult for me to see any other two characters playing the part. It's a give-and-take partnership. It works very well for the show. Al's being able to give him information but not being able to physically help him at any time is a big asset. It allows me to get out any kind of information I need to get out of the show. Ziggy comes up with information, and Al relates it, and what Ziggy comes up with and doesn't come up with is purely at our whim. It allows us to tell the kinds of stories we need to do."

So complicated was *Quantum Leap* that Bellisario calls it the only show that needs an instruction manual before you watch it. NBC president Brandon Tartikoff was a fan, but in meetings he would beg Bellisario to "tell me that again in less than 20 seconds and so my mother understands it." And Bellisario says, "I believe his mother understands it, but I'm still trying to explain it to Brandon."

To avoid any pitfalls that may have befallen other time-travel shows, Bellisario set out to entrench the show with certain crucial rules that establish the show's unique identity. As a result, the *Quantum Leap* "bible" allegedly is two or three inches thick and has been dubbed "Don's Rules of Quantum Leaping."

"One [rule] was a decision to make the show only within his lifetime," notes Bellisario. "That was done so the show had some sense of reality to it. I felt that if I did a time-travel show and he would be leaping anywhere in time, the temptation is to have him zipping back to feudal times, or forward into the future, all of those things. The show would not have had quite the appeal. I didn't want the show to be a time-travel show, to be honest with you. I wanted a show that told warm, humanistic stories ... and if I was suddenly leaping back to Julius Caesar or Napoleon, it just wasn't what I wanted to make. So I limited it to his lifetime."

Even within Sam's lifetime, the opportunities for diverse stories were practically unlimited. Sam leapt into a NASA chimp about to be sent into space, a soldier in the heat of the Vietnam war, a baseball player, a homeless man, a Klan member, a rape victim, a paraplegic, a co-pilot of a doomed flight and many others. So broad were the parameters of the show that Bellisario even considered, at one point, allowing Sam to leap into an animated character.

"The next thing I limited it to was stories about little people, not famous people," says Bellisario. "[During] our fifth season, we broke

that." The first rule-breaking episode was the two-hour "Lee Harvey Oswald," in which *Quantum Leap* dealt with the assassination of President John F. Kennedy. Sam leaped into Lee Harvey Oswald himself. Another episode had Sam leap into Marilyn Monroe's chauffeur to examine the true nature of Marilyn's death. Later, Sam explored the origins of Elvis Presley. The rule was broken primarily for ratings, plus the creative challenges it offered. Nevertheless, "we went four seasons maintaining this rule," points out Bellisario. "And I did it for a reason. I wanted to tell stories of the average guy."

But brushes with history or historical figures were cleverly incorporated into the show via tiny vignettes. Co-executive producer Deborah Pratt calls this "kisses with history." For example, Sam implores a young Buddy Holly to change "Piggy Sue, Piggy Sue" to "Peggy Sue." "Kisses with history have to be immediately recognizable, they have to be funny, they have to come out of left field and kiss the story, and then you move on. They're very tough to do," says Pratt.

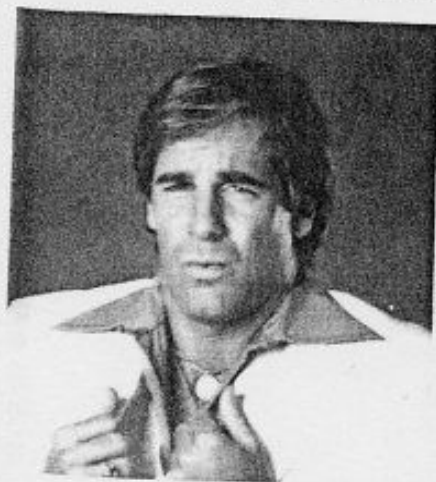
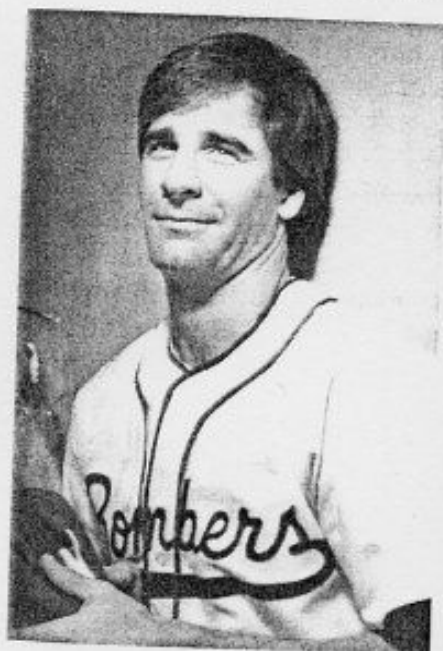
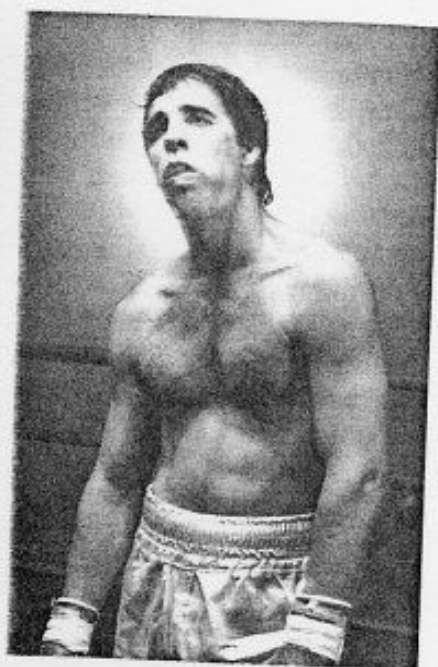
The show's producers approached a number of celebrities for permission to have Sam encounter them in moments before fame and fortune. Madonna declined, but Stephen King agreed to an actor portraying him in such a small moment. A young Woody Allen also appears on the show, and in an early episode, a young Michael Jackson.

The third parameter set for the show was directed at writers. "People [were complaining], especially writers I was hiring for the show, 'He can't change this and he can't change that ... because of the ripple effect that'll change time,'" explains Bellisario. "'God knows what'll happen?' I [told the writers], 'Forget it. You can change anything you want to change! Throw the time travel out! What difference does it make? As long as [Sam] doesn't change history that we know.'"

Bellisario does not see *Quantum Leap* as a science fiction show. For him, the show uses science fiction as a device to tell a dramatic story. "I see it as a drama, I see it sometimes as a comedy, sometimes as a fantasy drama, sometimes as an action-adventure, and yet sometimes as a romantic story."

This view is reinforced in the show's press kit, which states that "[*Quantum Leap*] is erroneously described as a science fiction series. In reality, it uses the conventions of the genre to its own ends, and goes beyond them. *Quantum Leap* uses the concept of time travel, but the show is not about time travel. It's a show about the





The many guises of Dr. Sam Beckett. Each week scientist Beckett bounces back and forth in time, entering the bodies of people he never knew or heard of—and righting a wrong in the lives he assumes. Copyright 1989 NBC/Universal.

amazing changes in our society and our world over the past three decades, and how they affected the ordinary people of our time. It's history given flesh, sociology blended into drama, a look at who we were and how we became what we are."

The series' clever premise and complex machinations inspired many questions among viewers. During a series of question-and-answer sessions with fans at U.C.L.A., Universal studios and the Museum of Broadcasting, the staff and stars of *Quantum Leap* answered some of those queries.

One fan wanted to know what happens to the people whom Sam leaps into. What do they do when they, in turn, leap into Sam's body and must wait to return where they belong?

"They're under observation," replied Bellisario. "They have the same Swiss-cheesed brain that Sam had when he leaped. They're observed, probed, looked at by people in masks, and they come back and write books about their UFO experiences."

Another person wanted to know how the imaging chamber works and who Al sees when he visits Sam in the imaging chamber. Does Al see the person leaped into, or Sam?

"It sounds complex," replied Bellisario. "It's very simple. Where Dean [Stockwell] is standing in an imaging chamber—it's a vast chamber, miles across, empty, nothing there. And when he tunes in, or the computer tunes him in to Sam, everything, Sam and everything around Sam appears as a hologram in that chamber. And to Sam, Al appears as a hologram. There's nothing else in the chamber." When Al joins Sam, he sees the leaped character, but knows it's Sam.

"That's another rule of time travel according to Don Bellisario," added Dean Stockwell. "That certain individuals—kids under five, because they're on an alpha wave and are very pure, they can sense or spot the hologram. And animals. And I think it should be blondes with low IQs!" Discussing his character, Stockwell said that "the definition of Al's character is this, he interacts solely with Sam. And that's a challenge in itself. I found that I got very fortunate when I got into this show in being blended with Scott, because we get along beautifully and he's wonderful to work with. He's great. He really is. Plus, he has to work 12, 14 hours a day, every scene, five days a week, every show.

"Al seems to have a hell of a past, a very widely varied experience in his life. A lot of that

comes up in the show, and those are interesting things to deal with and to act. So I'm very happy. I like the concept."

The initial premise of the show was that in every episode, Sam's memory would be "Swiss-cheesed." He knew he was leaping around time, but the entire contents of his memory just wouldn't be available. (Hence the need for Al as a guide.) But as the show progressed, this wasn't dealt with so closely, making some viewers wonder just how much Sam knew. Scott Bakula explained: "We don't deal with this very often any more because so many of the viewers know the rules now that we don't go back into the Swiss-cheese thing. But we mention it periodically. I think there's a little Swiss-cheesing that happens all the time. I think [Sam] remembers certain things. We've never leapt from one show and brought him into another and had him dealing with that last memory exactly." Continuity between episodes is dangerous to consider because often episodes are not aired in the same order, said Bakula.

One of the panelists at the Q and A sessions was technical advisor and sometime actor Rich Whiteside. For the episode "The Leap Home, Part II," in which Sam joined his brother during the Vietnam War, Bellisario went to Whiteside for technical advice to make the episode as authentic as possible. "When Don was preparing to do the Vietnam episode, he had about four months before they were actually going in to shoot, which is unusual," recounts Whiteside, who also made an appearance in the episode as a doctor. "He had contacted me, given me the thumbnail sketch of what the show was going to be about and asked me to provide him background information. Unfortunately, he didn't know what he was asking for, 'cause I flooded him with stuff for about four months. I gave him pictures from guys on the teams in Vietnam."

Because Whiteside himself never toured Vietnam, it was necessary for him to fly to Virginia and expand on the research by talking with veterans. "I interviewed guys that were commanders in Vietnam, that did POW repatriation missions, and brought that information back to him," says Whiteside. "There was a SEAL Team Two 20-year picture album that came out, so I sent that back to him. I got hold of books that were written by members who served there that detailed missions, highlighted what it was like to be in a firefight on the recipients' standpoint. What was it like to be on a POW repatriation



mission. What were the different basic character types that exist in the teams.

"Coming from an acting standpoint, I kinda knew what he was looking for, and I tried to feed him things he could digest and put into the story. And so ... on top of that, he layered the story. And I have to give Don and everybody on the staff a lot of credit, because they took the time under an incredibly busy schedule to sit back and listen to what I had to say, and then they incorporated it. And that was from costumes, to props, to makeup, all the way down the line. And when we were shooting it, Michael Zinberg, who was directing it, would call me up and he would say, this is the way I see the scene developing. I would tell him where there were inconsistencies, just from a military standpoint. If he could make a correction and use it, then he did. ... When it came down to artistic license, he made the decision."

Looking back at the work accomplished, Bellisario says, "I think it was a wonderful show. I'm not as happy with some of the [stories] we made fifth season." Some of those later episodes—the ones Bellisario liked least—were affected by the circumstances of the series' last days. Those circumstances, Bellisario says, included budgets that were "reduced and reduced and reduced," making the show more difficult to produce, and the unwelcome change to an 8:00 time slot. "That was not the right slot for us. With an attempt to attract new viewers, we did some things that came out just fine, but they weren't the old show." Despite support from a loyal audience, Bellisario says, "when we got to our 8 p.m. Tuesday time slot, we crawled down to an 11 share, which is not enough to get picked up. ... It's really a show that plays best at 10 p.m."

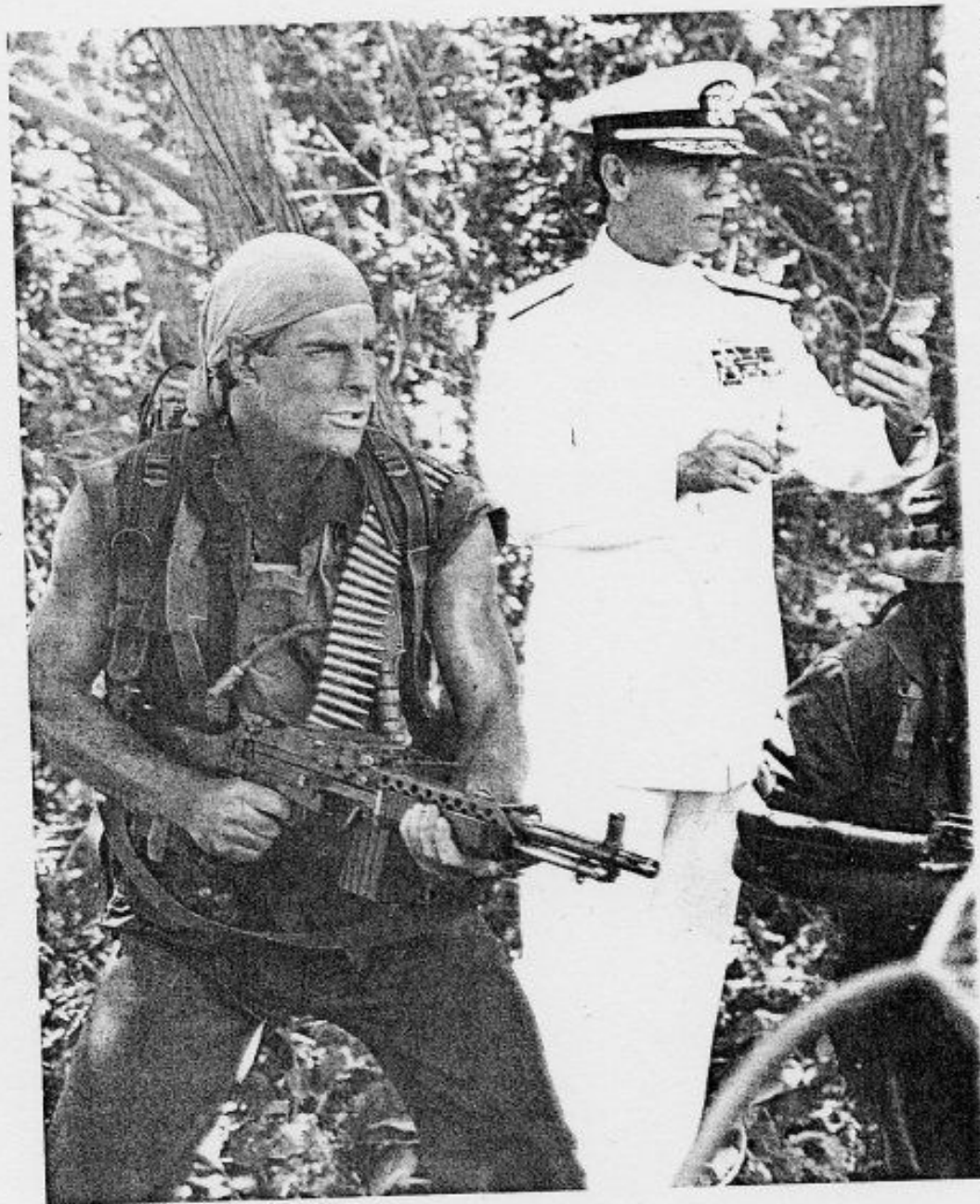
In fact, *Quantum Leap* had its own "leaping" crisis. The network bounced the show around various days and times, making it difficult for viewers to find it. When the show was moved, in the middle of the fourth season, from a successful 10 p.m. Wednesday viewing period to the "death slot" period of Friday at 8 p.m., NBC was inundated with letters and FAX bombs. Advocacy groups such as Viewers for Quality Television (2500 strong) and fan clubs who subscribe to the fanzine newsletter *Quantum Quarterly* joined the fray and sent some 50,000 letters protesting the move. The campaign was successful, and Warren Littlefield, then NBC president, recanted. In a show of support in the summer of 1991, NBC aired one episode a night for five nights running,

repeating a similar stunt from 1990. Only twice before in the history of television has a science fiction show been so broadly accepted as a quality program. Before *Quantum Leap*, *The Twilight Zone* and *Star Trek* were the only two science fiction shows ever nominated for Emmys by the Academy of Television Arts and Sciences in the category of best dramatic series. *Quantum Leap* joined that august company. Furthermore, for three consecutive years, between 1990 and 1992, *Quantum Leap* received Emmy nominations for acting (Scott Bakula and Dean Stockwell), as well as cinematography, costume and art direction nominations and awards.

"It's very satisfying that the show was produced and written, directed, and acted well enough to garner the nominations and awards that it has," says Bellisario, but he also is incredulous that scripts have never been nominated. "I'm always amazed how shows get nominated for best drama series on TV and none of the writers get nominated!" he laughs. "You gotta make a quality show to get those things. You gotta make a show that's hot. *Quantum Leap* was never that. *Quantum Leap* was always a quality show that was well made and garnered nominations, but it was a show that never was the darling of the [industry]." Only Rod Serling, with his work on *The Twilight Zone*, has won Emmys for writing science fiction on television.

Working with Scott Bakula and Dean Stockwell was always a treat for Bellisario. "Those two guys are the best," he attests, noting that after five years on the series they remained "as professional, as helpful, as excited, as dedicated to the show as they were when they did the pilot. Usually when you make shows like this, by the time you get to the fifth season, your stars get tired and grumpy and don't want to do what they did in the first season. They don't want to go through the physical strain. Making a show is very difficult. Everybody works long hours. And these two guys [stayed] just the same as the first show." Bellisario speculates that the nature of the show may have kept the actors fresh. Bakula, he says, often called his role "the best acting job in television. Because every week, he becomes a different person. You know, he's not the same guy who has a detective job every week!"

The storylines presented on the show were often controversial, dealing with such topical and sensitive issues as homosexuality, race, or rape. Did Bellisario have a difficult time with the NBC network as a result? No, he says, "they've been



Sam (Scott Bakula, left) leaps into the life of a Vietnam-era soldier with ex-admiral Al Calavizzi (Dean Cain) by his side, April 7, 1970, on NBC's *Quantum Leap*. Copyright 1991 NBC/Universal.

extremely supportive. We've had times where we've [clashed] over shows because of subject matter, where advertisers had to pull out of the show. That's purely business. They've been very supportive. They've never interfered with the show. We've had the usual discussions and the conflicts you have with standards and practices, but they were minimal on this show. They never said to me, 'You can't make that show,' or, 'We don't like this script.' They did say, on a show about homosexuals, that advertisers were upset about that. And they went [with the show]. And they lost a lot of advertising."

Viewer response to the stories was often emotional. The ones that particularly hit a nerve,

says Bellisario, were those that dealt with injustice, such as one episode where Sam leapt into a black man in the South of the 1950s. "We did episodes where Sam leaps into a chimp. We had Sam leaping into a woman dealing with aggressive sexual harassment on the job. He leapt into an older person, an American Indian battling with dignity to die ... [We did] one about the Watts riots.... We did one on a gay man in a military school—or was he gay? We never really did say if he was or not. He was presumed to be.... Those episodes all touch people.

"And it doesn't have to be things like that. I can recall writing episodes in which the theme of the episode might have been, no matter how dark or black your life becomes, there's always hope. You just gotta keep fighting and you will come through it. You will come through the worst of times. I had people write me after episodes like that and

say, 'I was down, I was on the verge of committing suicide, or I was depressed, or I have a cancer child, and we were giving up and after we had seen that episode, we picked ourselves up, and we went on.' I get letters like that all the time."

Actor James Whitmore, Jr., star of *Baa Baa Black Sheep*, guest star of many episodes of *Magnum, P.I.*, and *The Rockford Files*, directed 13 episodes of *Quantum Leap*, including the controversial fifth season opener, "Lee Harvey Oswald."

"*Quantum Leap's* premise is a rather esoteric one," notes Whitmore. "We sat down many times, Don Bellisario and I, and I asked him to explain to me how the show works. And quite



frankly, all I [got was] a vague, general description every time! The great thing about the premise is Don [could] really do almost anything ... within the limits of what the audience [had] come to expect."

Asked whether the show is science fiction with dramatic elements or a drama show only using science fiction as a device to tell stories, Whitmore responded, "It's both. I think the science fiction elements are a device to explore the sociology of the mid-twentieth century, the various things that are going on at different times. It's a device. Don has been very specific about creating this device, and there are very specific elements to it. But I think it's a device to tell stories—to take a character anywhere he wants to take him.

Whitmore calls *Quantum Leap* "the most exciting, pleasurable show I've ever worked on because of the creativity involved. Each episode is a completely different movie." Even when plots were similar, says Whitmore, the ideas behind them were "always new and fresh and kind of interesting." The structure was very exciting for "an actor and a person who likes *ideas*. And I think that's how Donald Bellisario feels about it."

Whitmore has worked very closely with Bellisario over the years on many other TV shows. When asked to describe the man, Whitmore initially demurs, but then says, "He's an absolute unique individual in television. He has a strong commitment to his own intuition. It's very hard to get Don to compromise. It's very hard to get Don to do something for the sake of demographics or for an audience segment. He wants to tell his stories and hopes other people respond to it. What the networks want and what they need, he'll deal with that to get a show on the air. But Don mostly wants to express his feelings, ideas and world view. That's what he's all about. A lot of things in television are part of the *pecking* order. They're trying to find a way in and stay in and keep the networks happy."

Whitmore echoes Bellisario's sentiment that Dean Stockwell and Scott Bakula are two very hard-working and committed actors who relish their craft. "They're extraordinary. I've worked with a lot of folks as an actor and as a director, but their commitment to the work ... [goes] above and beyond the craft. Sometimes there's some ego-twisting and that stuff with actors in a series [that] has to do with how they as people are versus how important the product is," says Whitmore. "That gets in the way often, but in

the case of Scott and Dean, that *never* gets in the way. ... I can't say enough nice things about Scott and Dean. They're always professional. Impeccable."

Whitmore admired how diligently Bakula researched his role for each segment, even while working on a current show. For an actor, says Whitmore, the show had to be "a never-ending battle. You have to go home to bed at the end of the show that he finishes now; get up in the next morning and be in a totally different world. A totally different setup."

As for Dean Stockwell, one of the few actors alive who has literally grown up with the film industry, Whitmore makes it clear that he was no second banana to Bakula. On the set, the actors were equals. Whitmore adds that "Dean Stockwell is a natural phenomenon. Dean Stockwell is an actor who's done more acting and films than you and I have seen! He's an extraordinary man to have on set. His work is forever inventive, new and fresh and real, and quite magical. His awareness of what works and what doesn't in terms of a scene is a wonderful gift. [He's] a bonus to have when you're shooting these pictures. He can figure a way to help you if you need something in the scene that's not working. I'll give Dean a line, and [ask], 'Give me this or give me that, or how about this or that?' and he'll do it better. An awful lot of actors," Whitmore confides, "are not trained actors. [Many] are just guys who are walking down Venice Beach or somebody sitting at Schwab's and somebody says, 'You look great!' A lot of actors get a big film role before they get a chance to explore the craft!" Stockwell is emphatically *not* in this category.

When it comes to specific episodes of the show that he's directed, the segment closest to Whitmore's heart may be the three-part episode "Trilogy." In fact, he calls the episode "one of my favorite shows I've ever done in my life ... a really spooky, crazy gothic show about a woman in Louisiana. It goes three different generations in Louisiana. It's all about a curse on a lady's family. Every other generation, a woman in the family kills her children, and ... it's a really kind of a spooky, gothic thing. And a very beautiful love story right in the middle of it. In the end, Sam leaps into a sheriff of this Louisiana town. The sheriff's daughter is being charged with murder. It's a very neat story. Sam winds up saving the daughter's life in the first episode in a fire. In the second half, it's twelve years later, he leaps into the arms of the daughter's lover. Sam falls desperately



in love. Unbeknownst to himself, he gets this woman pregnant. And then in the third hour, which is thirteen years later, he meets his young daughter."

Whitmore emphasizes that while the characters believe it's the lover who sired the daughter, Sam's own genes are transmitted to the woman he loves. It's actually Sam's own daughter.

Of "Oswald," Whitmore says, "[Don] wanted to tell who Oswald was, and when I started working on the damn thing, I realized it hadn't really been done much. Who is this guy? We don't really know much about Oswald. What kind of a guy he was and what his life was all about. I think it's very important to know whether or not he acted alone. *I'm not sure he acted alone.*"

Candidly, Whitmore evaluates his work and admits, "I'm not sure that picture worked. I don't think we ever really plotted this out together. There are some very interesting sequences that weren't really going anywhere. We knew we were going to Dallas eventually. We knew that somehow we would see what happened in the depository. Don's position is that Oswald acted alone and he fired the shot that killed Kennedy.

"I thought it was too diffuse and didn't work together as a whole. I thought the element was fascinating, and I had a lot of fun doing it! It's just that I didn't know if it was Sam or Oswald or who the hell it was. I think it was very confusing, and the response I got from the show was no one knew what the hell was going on. If you are a conspiracy buff, [the show] pissed you off. If you are *not* a conspiracy buff, or just a general viewer, I think you'd be interested in it."

An almost incredible coincidence is that Bellisario and Lee Harvey Oswald served together as Marines in the mid-1950s, stationed at Santa Ana, California. Indeed, Don worked a character named "Sgt. Bellisario" into the show.

For Whitmore, the directing stamp he leaves on the show does not involve the science fiction elements at all. "The thing that matters to me are the people, the stories, the emotional situations and how people react to the given situations." That's the core, he says. "It's about how we survive, how we live, how we deal with each other. That's what I think is exciting about *Quantum Leap*. I don't mind cop shows, bizarre shows, all kinds of garbage; it's pat, it's formula." In *Quantum Leap*, however, each week presented "a very different situation. And a very different human quandary to deal with. And that's the beauty of making films for me."

Whitmore recognizes, however, that the science fiction elements are important. "I know people are drawn to them. There are a whole bunch of them out there, 'Leapers,' who love it. Dean popping in and out, walking through walls, that kind of stuff. It's kind of fun to do, neat to watch, but it's not what the story is about for me."

Describing the last episode of *Quantum Leap* ("Mirror Image, August 5, 1953"), Bellisario says, "Sam leaps into a small tavern bar in a coal mining town of Pennsylvania in 1953. He comes face to face with himself in the mirror. Back in Project Quantum Leap, there's no one in the Waiting Room. Al doesn't know where or how to find him. Sam's deciding that this bartender behind the bar is really God, or time or fate. Sam comes face to face with what's really leaping him around. He thinks he does. It has a very surprising, tender ending. But I will say that Sam does not go home at the end of it. And where he goes, nobody knows. Until the next *Quantum Leap*...."

Many viewers have noticed that Sam's leaping and doing good deeds in different time periods suggests religious overtones and that Sam just might be doing God's work.

"Well, it could be God's work, or he's doing someone else's work," quips Bellisario. "We never say it quite. We say God, time or fate. In this episode, Sam even says, 'Or maybe something we never knew about.' Well, the implication is it's obviously a higher being. God or some sort."

Whitmore has fond memories of directing "Mirror Image." "It was great, it was mysterious, one of the best-looking and most fun shows we ever made. It created a very interesting final episode. It was very emotional. We all knew it was the last show we were going to do. The way it was finally cut, it was pretty much the end. We weren't sure it was going to be the end when we were shooting it. But we all felt it was."

Can he provide a definitive answer to what Bellisario was trying to say in "Mirror Image"? Can he reveal the identity of the bartender? Whitmore just chuckles. "There's a lot of ideas. The fact of the matter is, we all shot up with ideas. I have my ideas, Scott has his ideas, and Don has his ideas. Don was very specific—that God, time or fate did not exist. It was Sam choosing his own fate. The kind of person that he was, he kept going from place to place to help people. Scott and I decided that's what it was."

But beyond that explanation, Whitmore refuses to say anything more, feeling that to do

so would defeat the purposely enigmatic nature of the script.

"I have my own beliefs, but I don't even want to tell you. It simplifies it too much. It takes all the ramifications out of it and all the interest out of it. Useful art is good because it makes you think. In a way, I hate to tell you what's really going on in there because the fact of the matter is, it's a metaphor for anything you want it to be."

As for the man behind the counter in Al's Tavern, Whitmore says, "The bartender was a pretty powerful guy. He had a lot to do with what's going on everywhere. He was actually patterned after Don's father. Bruce McGill, the actor, was almost a spitting image of Don's father."

Will Sam Beckett ever leap again? Don Bellisario insists that *Quantum Leap* "won't end. It's a kind of a show that's much like *Star Trek* in that it's got great viewer appeal. It's running on USA cable and they're finding that it's doing very well, getting stronger and stronger. They're delighted with it. So, *Quantum Leap* will go on in some form. I'm sure what will happen is we can make a movie of some kind, theatrical release, for television, whatever. There will be some form of the show coming back. It does have too loyal a following. Too many people love it. It's too interesting a show to disappear."

Co-executive producer, writer and actress Deborah Pratt agrees. According to Pratt, Sidney Sheinberg, the president of Universal TV, thinks *Quantum Leap*'s potential as a feature film is very high. He believes so strongly in the property that he wants to develop the show as a series of feature films similar to the *Star Trek* features treatment.

So, don't be surprised if one day the person standing next to you, in a moment of emotional or physical strain, stops momentarily, looks around confusedly and mutters under his breath, "Oh, boy!"

## CAST NOTES

**Scott Bakula (Dr. Sam Beckett):** Born 1955. For his role in *Quantum Leap*, Bakula received four Emmy nominations and a Viewers for Quality Television award for best actor in a drama series. He's appeared in the Paramount comedy *Necessary Roughness* (1991), Carl Reiner's *Sibling Rivalry* (1990) with Kirstie Alley, and an NBC

Movie of the Week, *An Eye for an Eye*. Before making his mark on *Quantum Leap*, Bakula was already a well-known actor in the theater circuit, acknowledged by a Tony nomination for *Romance/Romance*.

Born in St. Louis, Bakula originally planned on following his father's footsteps by becoming a lawyer. Moving to New York in 1976, he made his Broadway debut as Joe DiMaggio in *Marilyn: An American Fable*. An accomplished singer, dancer, pianist and composer, Bakula currently resides in Los Angeles with his wife and children.

After *Quantum Leap*, he joined the cast of *Murphy Brown* in the fall of 1993 and completed several TV movies, such as *Mercy Mission* (1993) and *State of Terror* (1994).

**Dean Stockwell (Adm. Al Calavicci):** Born 1936. A former child star, Stockwell is still one of the busiest actors in Hollywood. He gained raves for his performances in the hit feature films *Married to the Mob* (Academy Award nomination) and *Tucker: The Man and His Dream* (NY/LA Film Critics Award). His career is being called the major comeback of the decade. For *Quantum Leap*, he's received a Golden Globe award as best supporting actor.

Stockwell's film appearances as a child actor include *Anchors Aweigh* (1945), *The Boy with Green Hair* (1948), *Kim* (1950) and, as a young man, *Compulsion* (1959). He's rendered memorable performances in *Dune* (1984), *Paris, Texas* (1984), *To Live and Die in L.A.* (1985), *Blue Velvet* (1986), *Gardens of Stone* (1987) and *Beverly Hills Cop II* (1987).

Stockwell was six years old when his father, Harry—the voice of Prince Charming in the film *Snow White*—took him to an audition. The next thing he knew, he was playing the lead onstage in *Innocent Voyage*.

But no one asked him if he wanted to be an actor. "I quit the business when I was sixteen, I cut my hair off, changed my name and disappeared into the countryside," he says. "I did odd jobs for five years, then when I ran out of things to do, I went back into the business to try again." It wasn't until 1984, after marrying his wife, Joy, starting a family (son Austin, daughter Sophia) and moving to New Mexico, that he found himself in demand again.

Stockwell lives in Los Angeles, where he spends his free time educating the public about saving the environment and preventing the depletion of the ozone layer.



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